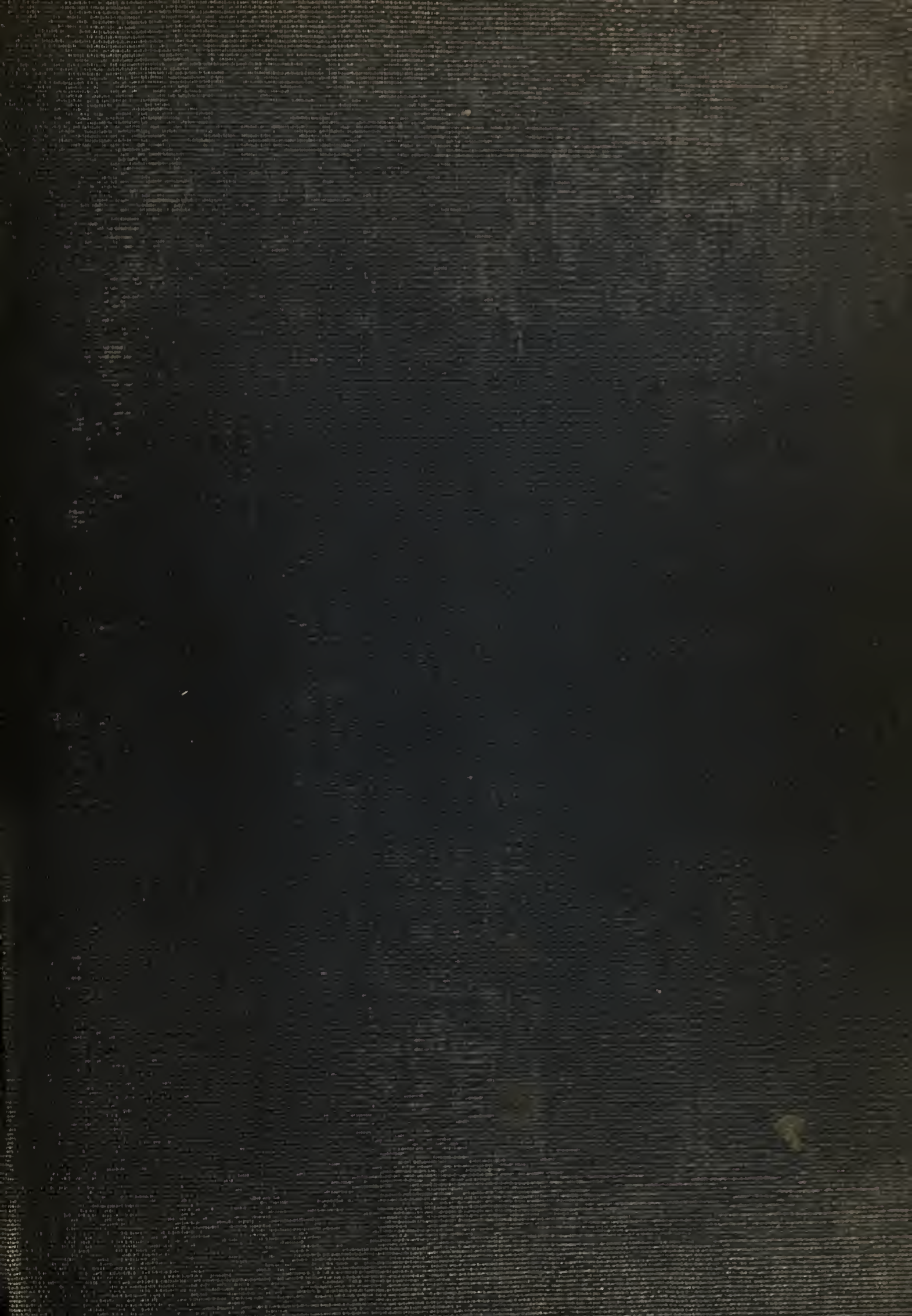


LIBRARY
THE MUSEUM
OF MODERN ART
Received:

Scanned from the collection of
The Museum of Modern Art Library

Coordinated by the
Media History Digital Library
www.mediahistoryproject.org

Funded by a donation from
Domitor

Digitized by the Internet Archive
in 2012 with funding from
Media History Digital Library

http://archive.org/details/moviwor09chal

FL
PER

FL
2738

ol. 9, No. 1

MOVIN

THE ORGAN

LICATION OFFICE,

Moving

Abs

"Just the Machine

Easiest

THE FOLL

"Simplex Office," 23 East
Gentlemen:
Since we first explo
Musee, we have used ma
as a consequence, we have
ntry. The new "Simp
the last three months

Operators

23 EAS

THE AMERICAN FILM MFG. CO. CHICAGO

"When you think of WESTERN---think of
FLYING A COWBOY FILMS"

RELEASE OF MONDAY, JULY 10th

Scene from "CUPID IN CHAPS."

"Cupid in Chaps"

A "Flying A" Cowboy Comedy abounding in roars of laughter and wholesome enjoyment.

Scene from "CUPID IN CHAPS."

RELEASE OF THURSDAY, JULY 13th

Scene from "THE OUTLAW'S TRAIL."

"The Outlaw's Trail"

A Western Feature Drama that is unusual. Unusual in worth, appeal and interest.

Scene from "THE OUTLAW'S TRAIL."

COMING COMING COMING

THE GREATEST COWBOY FEATURE OF THEM ALL

"THE RANCHMAN'S NERVE"

Release of Monday, July 17th

THE GREATEST COWBOY COMEDY OF THEM ALL

"WHEN EAST COMES WEST"

Release of Thursday, July 20th

American Film Manufacturing Co. Bank Floor, Ashland Block, CHICAGO

There's Lot of Good in the Worst of Us!

IT NEVER REALLY PAYS TO LOSE FAITH IN A MAN. THAT THE BREAD WE CAST UPON THE WATERS COME BACK TO US, THAT GENEROSITY IN HUMANITY IS REPAID WITH INTEREST SOMETIME OR OTHER, IS THE PICTORIAL SERMON IN OUR RELEASE OF

THURSDAY, JULY 13th

THE VAGABOND

A pathetic story of how a vagabond saved the life of his benefactor at the sacrifice of his own. It will give you a broader view of life and us humans! What else can we say than that it's a **REX.**

The Vagabond

REX Motion Picture Mfg. Co.
573-9 Eleventh Ave. New York City

Sales Company knows that **REX** is the best of the best of them.

We Challenge the World

THERE IS NO BETTER ASSORTMENT OF DRAMATIC, COMEDY, EDUCATIONAL and WESTERN MOVING PICTURES in the WORLD THAN THE FOLLOWING TWENTY-SEVEN WEEKLY RELEASES

MONDAY
Imp Eclair Yankee American Champion

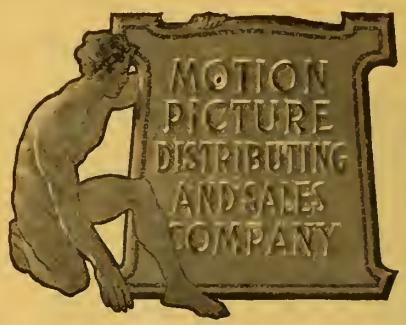
TUESDAY
Thanhouser Bison Powers

WEDNESDAY
Champion Solax Reliance Ambrosio Nestor

THURSDAY
Imp American Itala Rex

FRIDAY
Bison Solax Lux Thanhouser Yankee

SATURDAY
Powers Itala Gt. Northern Reliance Nestor



LOOK THEM OVER

Every manufacturer among them is a drawing card to all exhibitors.

If you are not showing any of this Program in your Theater at the present time write us at once and we will put you in touch with a live Exchange nearest to you, and then watch your Box Office receipts soar upwards.

Boys, It's the Only Program to Run

TRY IT

AND BE CONVINCED

MOTION PICTURE DISTRIBUTING & SALES CO.

111 East 14th Street, NEW YORK

BIOGRAPH FILMS

Trade Mark Trade Mark

SCENE FROM "THE JEALOUS HUSBAND"

Released July 10th, 1911

"THE JEALOUS HUSBAND"

A Truant Hubby gets his Just Deserts

He trumps up a scheme of failing health in order to get away on a fishing trip with the boys. During his sojourn at the fishing shore, his mother is taken seriously ill, and his wife, upon seeking the doctor, finds him also at the seashore, to which she repairs, bringing him back with her in her machine. The husband seeing the doctor and his wife speeding along the road, is thrown into a fury of jealousy and induces for himself sufficient trouble to be more truthful in the future.

APPROXIMATE LENGTH, 998 FEET

Released July 13th, 1911

"BOBBY, THE COWARD"

A Story of the Streets of New York

The little family consisted of the old grandfather, Bobby and his sister, and depended solely upon the efforts of Bobby for sustenance. At the opening of our story Bobby being out of work, starts out to look for it, and encountering a couple of corner loafers, is insulted, which insult he failing to resent brands him a coward in the eyes of his sweetheart who witnessed the episode. Later on, when the safety of the little family is at stake, Bobby becomes their heroic protector, proving to his sweetheart that he is not such a coward after all.

APPROXIMATE LENGTH, 998 FEET

SCENE FROM "BOBBY, THE COWARD"

BIOGRAPH SUBJECTS

Released July 17th, 1911

THE INDIAN BROTHERS

Dramatic. Approximate Length, 996 Feet

Released July 20th, 1911

Jinks Joins the Temperance Club

Comedy. Approximate Length, 516 Feet

The Ghost

Comedy. Approximate Length, 481 Feet

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY

Exhibitors, get on our Mail List for Descriptive Circular

BIOGRAPH COMPANY, **Licensees of the MOTION PICTURE PATENTS CO.**

11 East 14th Street, New York City

GEORGE KLEINE, Selling Agent for Chicago, 166 State Street, Chicago, Ill.

LUBIN FILMS

Released Thursday, July 13 **Split Reel**

THE LOST HORSE

Sam, the stable boy, might have become a captain of industry if he hadn't been caught. Funny! Length about 600 feet.

MR. INQUISITIVE

He tried to investigate all sorts of things from steam shovels to milk cans. Everywhere he got into trouble. A continuous roar. Length about 400 feet.

3 LUBIN REELS A WEEK

Increased demand for Lubin photoplays has made necessary the release of three each week instead of two. Beginning July 1, Lubin's are releasing a genuine Western, a snappy Comedy and a high-class Drama each week—Monday, Thursday and Saturday.

Released Saturday, July 15 **Length about 1,000 feet**

GOOD FOR EVIL

A novel feature of this dandy Western is that the heroine marries BOTH the bad and the good lover. Strange and exciting events mark every scene and the play comes to a gloriously happy end. Be sure to get it.

Released Monday, July 17 **Length about 1,000 feet**

ALICE'S SACRIFICE

Very powerful love interest throbs through the plot of this story. The elder of two sisters steps aside when she sees her former lover has learned to love her younger sister. Handsomely presented.

LUBIN MANUFACTURING COMPANY

Model New Studios, 20th and Indiana Avenue, Philadelphia, Pa.

Chicago: 22 Fifth Avenue **London: 45 Gerrard St. W.** **Berlin: 35 Friedrich Str.**

PATHÉ FRÈRES FILMS

TRADE MARK TRADE MARK

Be A Licensed Exhibitor

and share in the

30 REELS

ISSUED EVERY WEEK BY THE BEST FILM MANUFACTURERS IN AMERICA

Among these 30 Reels there are

5 RELEASED BY PATHE

That's Why the Service is So Good

WATCH NEXT WEEK FOR

"The Sheriff's Punishment"

A GREAT WESTERN DRAMA

and

"As Fate Decreed"

ANOTHER GREAT AMERICAN FILM

VITAGRAPH

"The Old Folks' Sacrifice"

A Domestic Drama; Tuesday, July 11th

An undeniable life portrayal of one of life's truisms. Retentive in its grasp upon our interest and the lesson it teaches.

"In the Arctic Night"

A Drama; Wednesday, July 12th

It excites a delightful thrill and acts as a tonic to our emotions. It takes us from the heat of summer into the ice-cooled air of the Arctic regions.

"Subduing of Mrs. Nag"

Comedy; Friday, July 14th

Refreshing breezy and inviting. It exhilarates and stimulates our laugh machinery.

"A Geranium"

A Domestic Drama; Saturday, July 15th

It blossoms and blooms. A thing of Beauty and a Joy forever. It fills the house with its fragrance and makes everybody happy.

REMEMBER FOUR OF THEM

NEXT WEEK

- **"The Lure of Vanity."**—A Drama; Tuesday, July 18th.
- **"On A Tramp Steamer."**—Melodrama; Wednesday, July 19th
- **"Sky Pilot."**—Alaskan Drama; Friday, July 21st.
- **"Widow Pogson's Husband."**—Comedy; Saturday, July 22nd.

Photos of Vitagraph players, 7 x 9 inches ready for framing; 20c. each, $2.00 the dozen.
Do you get the Vitagraph Posters with the descriptions of the pictures on them?

The Vitagraph Company of America

NEW YORK, 116 Nassau St.
CHICAGO, 109 Randolph St.
PARIS, 15 Rue Sainte-Cecile
LONDON, 25 Cecil Court

KALEM

The Badge of Courage

A stirring drama containing a thrilling rescue from a burning building.

Released Monday, July 17th **Length 1000 feet**

Making Mother Over

A COMEDY BY REAL COMEDIANS.

Released Wednesday, July 19th **Length 990 feet**

By the Aid of a Lariat

A Sensational Indian Drama.

In this remarkable production a young lady crosses hand over hand on a lariat over a deep canyon.

Released Friday, July 21 **Length 1000 feet**

Art portrait in four colors, 15 x 20 in size, of Gene Gauntier, 40 cents, prepaid.
Full one sheet four color litho (27 x 40 inches) of Alice Joyce, 15 cents, postage prepaid.

COMING—Monday, July 31st

The Mexican Joan of Arc

A Mexican war story with genuine Mexicans and Indians.

KALEM COMPANY
INCORPORATED
NEW YORK, 235-239 W. 23rd St.
LONDON, 45 Gerrard St. W.
BERLIN, 35 Friedrich Str.

No other Screen or Curtain shows the high quality of picture which is obtained by use of the

SUNLIGHT

METALLIC CLOTH CURTAIN

Write us for list of prominent users, prices and terms.

Rolls — Drops — Fixed Screens

Sunlight Metallic Cloth Curtain Co., *1100 Fisher Bldg. CHICAGO*

GREAT NORTHERN

SUPREME IN IT'S FIELD

Release for Saturday, July 8th

AS A MAN SOWETH

A novel and effective film, conveying a strong moral lesson

Release for Saturday, July 15th

(Split Reel)

A SOLDIER'S LIFE

A rattling good comedy in which a well known comedian takes the leading part.

AT SEA UNDER NAVAL COLORS

An effective picture of life on a battleship showing numerous interesting and novel scenes which must be seen to be appreciated. Don't fail to get it! Photography, tinting and toning up to our usual standard.

All First-Class Exchanges Handle Our Product

GREAT NORTHERN FILM CO., 7 E. 14th St., N.Y.

(NORDISK FILM CO. OF COPENHAGEN.)

Moving Picture World

THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY - 125 E 23d. Street, NEW YORK
(Beach Building) J. P. CHALMERS, Editor and Manager. **Telephone call, 1343-1344 Gramercy**

SUBSCRIPTION RATES: $3.00 per year. Post free in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada, $3.50. Foreign Countries, $4.00, Post Paid.

DISPLAY ADVERTISING RATES ON APPLICATION
CLASSIFIED ADVERTISEMENTS (No Display), Three cents per word, minimum charge 50c.

WESTERN OFFICE: 169 W. Washington Street (Post Building), Chicago, Ill. Telephone, Main 3145. Automatic Phone 32732

Entered at the General Post Office in New York City as Second-Class Matter.

Address all correspondence "Moving Picture World, P. O. Box 226, Madison Square, New York," and not to individuals.

Vol. 9 JULY 15, 1911 No. 1

Index to Contents.

AEROPLANE DISASTER, AN 43
AMONG THE EXHIBITORS 66

BOSTON 25

CHICAGO FILM BREVITIES 24
CHICAGO LETTER 23
CHICAGO PICTURE SHOWS 23
CLYDE MARTIN'S TOUR 25
COLISEUM THEATER, SEATTLE, WASH....26
COPYRIGHTING A SCENARIO, By George Rockhill Craw....20
COMMENTS ON THE FILMS (Licensed)....38
COMMENTS ON THE FILMS (Indepeudent)....
CORRESPONDENCE 52

DANTE'S INFERNO 17
DECLARATION OF INDEPENDENCE 43
DOES IT PAY TO BE FUNNY?....16

FACTS AND COMMENTS 12
FRENCH, CHAS. K. (Illustration)....27

GREAT EPIC IN MOVING PICTURES....14
GROWTH OF WICHITA FILM & SUPPLY CO..43

HANDY TOOL FOR OPERATORS....49
HARD TASK, A 32
HE'D SEEN IT BEFORE (Poem)....25
HIGH-CLASS ADVERTISING 43
HORSLEY'S TRIP WITH MUTT AND JEFF...42

INDEPENDENT FILM STORIES 60
IN THE MISSISSIPPI VALLEY....53

JIMMIE ELOPES 18

KINEMACOLOR EXHIBITION 13

LECTURES ON FEATURE FILMS....25
LETTERS TO THE EDITOR 50
LICENSED FILM STORIES 54
LOS ANGELES 52
LOUISVILLE 52

MEXICAN JOAN OF ARC, THE....19
MUSIC FOR THE PICTURE 32

NEW ENGLAND 52
NEWS NOTES 22

OUTLINE OF HOW TO WRITE A PHOTO-PLAY, by Everett McNeill....27

POWERS IN NEW QUARTERS....49
PROJECTION DEPARTMENT 33

REVIEWS OF NOTABLE FILMS....18

SERIOUS VAUDEVILLE SITUATION, by Robert Grau 21
STORIES OF THE FILMS (LIcensed)....54
STORIES OF THE FILMS (Independent)....60
STRIKE THAT FAIED, THE....27

UNIVERSAL APPLAUSE SUPPLY COMPANY..26

VEIL OF HAPPINESS, THE....19
VITAGRAPH NOTES 49

WASHINGTON, D. C. 53
WITH THE WESTERN PRODUCERS....22

YANKEE BEAT, A 49

Index to Advertisers.

LICENSED FILM MANUFACTURERS.
BIOGRAPH CO. 5
EDISON, THOS. A. 58
ESSANAY FILM MFG. CO....63
KLEINE, GEO. 61
KALEM CO. 9
LUBIN MFG. CO. 6
MELIES CO. 51
PATHE FRERES 7
VITAGRAPH CO. OF AMERICA.... 8
SELIG POLYSCOPE 59

INDEPENDENT FILM MANUFACTURERS.
AMERICAN FILM MFG. CO.... 3
CHAMPION FILM CO. 86
ECLAIR FILM CO. 70
GREAT NORTHERN FILM CO. 10
IMP 69
LUX FILM CO. 65
M. P. DIS. & SALES CO.... 4
MUTT AND JEFF 89
NESTOR FILM CO. 83-84
POWERS PICTURE PLAYS 48
REX MOTION PICTURE CO. 4
SOLAX CO. 67
THANHOUSER CO. 2
YANKEE FILM CO. 86

SPECIAL RELEASES.
CINES CO. OF ROME....73
CLEMENTS, B. E. 86
MONOPOL FILM CO. 47
NATIONAL BEST FILM CO. Ushrdlu auashrdluau
NATIONAL FILM DISTRIBUTING CO....65
WORLD'S BEST FILM CO....44

THEATER ARCHITECTS.
DECORATORS' SUPPLY CO. 79
FRANZ-CARL KOENIG 71

MOVING PICTURE MACHINE MFRS.
AMERICAN MOVING PICTURE MACHINE CO.80
EDENGRAPH MFG. CO. 80
EDISON, THOS. A., INC....81
ENTERPRISE OPTICAL MFG. CO....74
POWERS, NICHOLAS 87
SIMPLEX MFG. CO. ....Front Cover.

CARBONS.
FRORUP CO., L. E. 75
KIEWERT, CHAS. L. 74
REISINGER, HUGO 86

OPERA CHAIRS.
ANDREWS, A. H. 55
BENNET, GEO. W. 55
HARDESTY MFG. CO. 71
KAUFFMAN MFG. CO. 55
PEABODY SCHOOL FURNITURE CO....55
ROYAL METAL MFG. CO....55
STAFFORD, E. H. 55
STEEL FURNITURE CO. 55
WISCONSIN LUMBER & VENEER CO....55
AMERICAN SEATING CO. 72

MUSICAL INSTRUMENTS.
BILHORN MFG. CO. 55
DEAGAN, J. C. 77
LEEDY MFG. CO. 72
SINN, C. E. 69
WURLITZER, RUDOLPH 80
ZEIDLER, E. P., DRUM CO....72

ELECTRICAL SUPPLIES, ETC.
FORT WAYNE ELECTRIC CO....71
GARDEN CITY FAN CO....72
HALLBERG, J. H. 70
MACKIE, H. A. 69
KIMBLE ELECTRIC CO. 81
PURE AIR APPLIANCE CO....86
SCHUG ELECTRIC CO. 57

FILM EXCHANGES.
BRADENBURG 79
CHAUTAUQUA FILM EXCHANGE 77
CHICAGO FILM EXCHANGE 74
CLINE, EUGENE 79
EAGLE FILM EXCHANGE 80
FEATURE FILM CO. 75
GLOBE FILM EXCHANGE 79
GREENE, W. E. 73
LAEMMLE FILM SERVICE 69
LIBERTY FILM RENTING CO....69
PEOPLE'S FILM EXCHANGE 73

SONG SLIDE MANUFACTURERS.
CLEVELAND SLIDE CO. 68
EXCELSIOR SLIDE CO. 74
NORTH AMERICAN SLIDE CO. 71
SIMPSON, A. L. 75
WESTERN SONG SLIDE CO....57

LECTURERS.
BUSH, W. STEPHEN 77
HOFFMAN, H. F. 75

MISCELLANEOUS.
AMUSEMENT SUPPLY CO. 73
ASSOCIATED MOTION PICTURE SCHOOLS....55
BROWN, P. F. 51
CALEHUFF, C. A. 46
CARTER PRESS 51
DAVIS, H. 79
DEWES, A., CO. 75
DONNEGAN, P. J. 77
EXHIBITORS' ADV. CO. 88
FRASSE, H. F. 73
GENERAL FILM BROKERS 77
GOLSEN, R. J., CO. 57
GUNDLACH-MANHATTAN CO. 71
HARBACH CO. 79
HENNEGAN, J. T. 57
HOKE, GEO. M., SUPPLY CO....57
INTERNATIONAL FILM TRADERS 79
KINGERLY MFG. CO. 75
KLIEGL BROS. 57
LAVEZZI CO. 75
LUMIERE JOUGLA 87
LYRIC FILM & SUPPLY CO. 72
McKENNA BROS. 79
NATIONAL TICKET CO. 82
NATIONAL X-RAY CO. 70
NEWMAN MFG. CO. 87
STEBBINS, C. M. 57
SUNLIGHT METALLIC CLOTH CURTAIN CO..10
ST. LOUIS CALCIUM LIGHT CO....57
TAYLOR, F. C. 72
THEATER SALES CO. 77
TRAINER, C. W., MFG. CO....55
TURNER & DAHNKEN 79
U. S. FACTORIES CO. 49
U. S. THEATER DISINFECTANT CO....66
VONNEGUT HARDWARE CO. 73
PROJECTOGRAPH CO., THE 74
RAW FILM STOCK 51
MIRROR AND TRANSPARENT SCREEN CO..88
SEIXAS, G. W. 80
FEATURE AMUSEMENT ENTERPRISE 57

Facts and Comments.

At all times in the history of our race there have been large bodies of men, to whom progress and innovation of any kind was distasteful. After these gentry had attained such mental cultivation as the natural soil warranted they always wanted to put up the barriers just at that point and always declared that any thing higher or better would not be understood by the public, they with remarkable modesty assuming to speak for the public. The crisp and racy wit of our people has with characteristic cleverness given these individuals the fitting name of "Pull-backs."

*

They are not wanting in the realm of moving pictures. They are at home, thoroughly and only at home on the beaten path and any deviation from it excites their fear and incurs their displeasure. They shut their eyes to the progress of the moving picture. They wonder in a pathetically helpless way why the old days, when ten shows on or one or two reel basis were the common rule, have passed and still cherish somewhere in their hearts a hope that these days will return. They make no effort to adjust themselves to new conditions and many of them quit the business with the firm belief that it is going to the dogs in a very short time.

*

There is a variety of pullbacks in the moving picture field, forever afraid that the film makers aim too high and that the public will not be able to follow. Their pet phrase and argument, which they fondly consider unanswerable is, that the public must never be educated, but just amused and nothing more. They look upon the theory that the moving picture should keep step with the great progressive movement for more light, for a juster conception of life, for a greater love of the artistic and the beautiful as the rankest kind of heresy. They are saturated with the old superstitions of the circus tent and the medicine show. Their overture is, "Well, well, good people, here we are again with the greatest aggregation," and their finale is, "Thanking you one and all for your kind attention, etc."

*

Their dogma is that man, once he has left school, neither needs nor desires any more knowledge or education, unless he goes to a college or university. The hundreds of noble men and women, who are today devoting their money and themselves to settlement work in the big cities are eloquent and pathetic proof of the contrary. Man in this century is athirst for knowledge. The assumption that because he is poor or compelled by hard daily toil to gain his daily bread, he is no longer capable of higher emotions is as base as it is groundless. The greatest university of today is the moving picture, because its course is always beginning and there are no vacations. No formalities are required for admission and it is open to all.

* * *

We are glad to see a kind word printed or spoken for the moving picture, but the patronizing tone of some of the reformers, because it betrays such invincible ignorance, is at times almost irritating. So many of these people talk, as if the possibilities of the moving picture for good, had just been discovered by them and that complete darkness prevailed until they appeared upon the scene. The moving picture has won its way into sound public favor by the sheer force of its merits. We have now come to a pass when the picture is no longer in need of condescension, but can claim respect, as a matter of absolute right.

Fulfillment vindicates the prophet and entitles him to prophesy again. In the summer of 1908 THE MOVING PICTURE WORLD in an article "The Film of the Future," predicted the filming of Shakespeare and Dickens, sketched an outline of historic material for the film maker and ran its pointing finger through the pages of the Bible. Nothing then visible on the surface of filmdom seemed to warrant such optimistic visions. Cheap comedy and hybrid melodrama were running riot, and to many wiseacres the limits of moving picture possibilities seemed to have been reached. It was common to speculate on the probable duration of the moving picture "fad" with the cheerless view of the man who is suddenly thrust into the cold gray dawn. Men noted for their owlish wisdom remarked, that all this talk about the great future of the moving picture was vain and the prophets were urged to descend from the clouds and keep the moles company.

*

In what industry or invention known in the annals of man has the progress of three brief years produced more revolutionary results than in the world of moving pictures? Printing and photography compared to this have moved at a snail's pace and as to churches and schools the progress, especially in the case of the former, has been equally slow and painful. Not that we wish in the least to underestimate these influences, we know very well that for centuries they prepared the world for the reception and appreciation of this last, but surely not least, of great inventions. The moving picture owes an eternal debt of gratitude to these great humanizing agencies and does not mean to belittle its obligations to them, but that it is destined to supersede some and greatly improve others is not alone the opinion of this paper, but has recently been expressed in plain and forcible style by Edison himself.

*

Thus emboldened by the logic and rhetoric of plain facts, we venture to predict, that another step upward will be the development of the proper lecture along with the feature film. Within very recent times we have had such films as "Jerusalem Delivered" and Dante's "Divine Comedy." We mention these two, one of them a four and one a five-reel subject, not because they are the only ones of that type now crowding the market, but because the necessity of a lecture with such will be apparent even to a limited intelligence. Go into any theater in this broad land and take an audience a little above the average if you please and then ask yourself: "How many have sufficient knowledge of such subjects to enjoy them without an explanation?" Unless then these wonderful productions, which signify a new departure in moving pictures, which hold out the richest rewards to exhibitors, which will gain for the photoplay new and permanent patronage of a most valuable character and which will once for all silence its enemies and gain their respect, are properly presented they are in danger of "falling flat" and there will come a most deplorable reaction to the lowest and cheapest forms of moving picture entertainments. THE MOVING PICTURE WORLD, which has the welfare of the exhibitor at heart and likes to see him prosperous, cannot help insisting on these points for the benefit of the exhibitor and the moving picture field at large.

*

The expense in procuring such aids to proper and profitable presentation is merely nominal and bears no proportion to the advantages gained, chief of which are added revenues and added prestige and reputation. Once the exhibitors realize these advantages there will be no doubt about a good supply of lecturers to meet the demand. Never before have the learned professions been

crowded as they are today, never has the college-bred man been in such need for a new field of activity. Men of education and some speaking ability are required, for the intelligent public will tolerate no other. To educate a man does not mean to saturate his memory with information from the printed page. In the wider and more modern sense education is the development of the mind, the growth of its power to realize what knowledge is and an ability to group it for the practical purposes of life. Who will say, that in this respect at least the feature film with its sweeping range of subjects, with the explanation of a competent lecturer will not play a most important part in the education of the people? This country issues no patents of nobility except for usefulness. In the ranks of that nobility, which Emerson prophesies, a nobility of service, the man, whose abilities entitle him to lecture on moving pictures, will in the future hold a place of no small importance.

* * *

The value of the moving picture as an aid to science is incalculable. In every one of the exact sciences the moving picture is the supreme teacher. Experiments of great importance in chemistry, botany, surgery, physics, now witnessed by hundreds will through the picture be made accessible and valuable to millions. Exchanges, managed by scientists in the interest of science, will be established in the near future, and the reel of film will in every way be the peer of the textbook and of the literature of the specialists. "Sciences taught by moving pictures" will at no distant date supplant the now so popular teaching "by mail.'

* * *

Titles are important things on the screen, and very often they sustain and explain the picture better than the action itself. It is therefore astonishing that in so vital a matter some manufacturers, both foreign and domestic, show a shocking degree of carelessness. Titles should not only be brief, but also plain, simple, clear and put in English which the average patron of the moving picture theatre can easily understand. Instead of that, some very good reels are often marred by bad grammar, bad spelling, and English that seems to have been translated with the aid of a dictionary and a crow-bar. The other day we looked at a magnificent film of foreign make, in the course of which we were startled by the following title: "The Imam takes the Ikon to the Soldan." The audience gasped. We do not believe that one man in the seven hundred of the audience had the slightest idea what an Imam was, and but few realized the meaning of Ikon and Soldan. It may have been part of a Turkish menu or a Russian prayer book; but whatever it was, it looked sadly out of place as a supposedly English title in a moving picture film. We could multiply instances, but let this be enough for the present. We suggest to all film-makers to pay due attention to titles and have them censored as to their English by a competent scholar.

*

Mr. Edison in a recent interview spoke of the possibility of recording chemical reactions in moving pictures. Such an application of the cinematograph to scientific acts and experiments would be of the greatest possible aid to criminal jurisprudence. In all cases where death is claimed to have resulted from the administering of poison, well-known chemical tests with certain chemical agents are made by experts who are then called upon the stand to give their testimony. We know that this expert testimony has led to great abuses and has often resulted in miscarriages of justice. The floods of technical terms thrown at laymen jurors was confusing in the extreme. Men who did not know the elementary principles of chemistry were suddenly called upon to grasp the meaning and process of chemical tests. If moving pictures were made of these tests and reactions the jurors could understand much better, the hypothetical question would lose its importance and a more intelligent and just verdict would be rendered.

Kinemacolor Exhibition

Much has been written in the columns of THE MOVING PICTURE WORLD touching the technical side of this great invention and no doubt the student of light and color can see things in the natural colors on the screen, which are not discernible by the mere spectator. However, it requires no special training in science to appreciate and welcome the reproduction of natural colors in moving pictures. The impression of the plain untrained beholder is really of the greatest importance of all, for he represents the general public.

A number of pictures in natural colors, the results of the Urban-Smith process, were shown to some specially invited guests at the offices of the Kinemacolor Company of America, at 145 West 45th Street, this city, on June 30. It was not the first exhibition of its kind, but surely not the least interesting. Some of the pictures lent themselves to an effective reproduction of natural colors and left an impression on eye and mind, wholly different from the ordinary black and white photography. One of the most striking of the pictures exhibited was "The Investiture of the Prince of Wales with the Garter." The gray of the ancient castles at Windsor brought out with all the greater effect the splendor of the pageantry, which of course constitutes the chief charm and merit of the picture. In fact the chief title to reality in this and similar pictures unquestionably is derived from the natural colors, so faithfully reproduced. The same holds true of the dazzling series of panoramas called the "Festival of the Empire." In this picture the King of England and numerous other notable and distinguished personages could be plainly seen, for the divinity that doth hedge a king about does not in these enlightened days screen him from the operations of the man with the moving picture camera. "The Unveiling of the Monument to Queen Victoria" showing the King and Queen of England and the Emperor and Empress of Germany in the procession to the statue followed next, and it was interesting to note the difference in the manner, with which the Emperor and the King answered the popular acclamations, George affably and smilingly, William stiffly and sternly. One notices even such things much more plainly in a natural color reproduction, because the whole picture seems more bright and its details appear to stand out somewhat more distinctly. It may have been merely the novelty of the thing, but it did appear to the writer as if the natural colors were more soothing to the eye and involved less of a strain.

Other pictures shown were the launching of the Olympic, the white and red of the huge vessel forming a striking contrast to the bright green of the water and "Bathing at Ostend." The bright hues of the bathing suits, the sharp changes of white and green on the little bathing houses along the strand, the various colors in the dresses of the women spectators gave the picture all and more than the vividness of a painting because the painting does not move.

The exhibition altogether would have been better described by using the words "moving paintings" instead of "moving pictures."

A Great Epic in Moving Pictures.

TASSO'S "JERUSALEM DELIVERED" IN FOUR REELS.

This is the second great epic in films, that has come to us from Italy, the "Fall of Troy" having been the first. The chief elements of the epic poem are the heroic theme, the heroic figure, an abounding in scenes, incidents and episodes and a splendor of description. The action, while it must of course possess coherence and dramatic force, is never rapid and its connection with the general matter of the poem may often be only indirect or loose and superficial. It may therefore at first glance seem, that the epic poem is but little adapted for rendition in moving pictures and the ordinary film maker may well and wisely turn away in pursuit of a cheaper theme.

To the wider and keener vision of the ambitious and competent artist, however, appear along with the problems, the vast possibilities of the epic as a moving picture. He sees a new field, rich beyond hope and as yet wholly undeveloped. He realizes that he has found a new departure for the moving picture and that into the higher and harder paths, which he has chosen to tread, but few will be able or anxious to follow. The undoubted success of the "Fall of Troy" is a conclusive proof of the rich rewards, which the classic epic bestows upon the manufacturer, who commands the experience, the artistic taste, the scholarship and enterprise, indispensable to such success.

The inspiration of the "Fall of Troy" was Homer's "Iliad" and the great work of Tasso has not inaptly been termed the "Christian Iliad." Indeed there is a striking similarity in the choice of the theme. In the Homeric Iliad Greek heroes besieged and conquered Troy, in the story of Tasso Christian warriors besiege and conquer Jerusalem. It is difficult for us in this age and land to realize the existence of a world-wide, spiritual movement, which had for its object nothing more and nothing less than the achievement of an ideal. A little less than a thousand years ago the whole Christian world was thrilled by the preaching of a simple monk, who urged the warriors of Christian Europe to march into the holy land and redeem Jerusalem from the rule of the Moslems. Various crusades followed, but the one, which Tasso chose for the subject of his great creation, had for its central figure Godfrey of Bouillon. After many hardships and vicissitudes the Christian warriors at last accomplished their holy design and Jerusalem passed for a short time under Christian control. Around this sublime but simple theme Tasso has woven a mass of minor stories and plots with a grandeur of diction and description, rarely equaled and surpassed by Homer alone.

The epic is divided into twenty books, loosely held together by the main story and at times quite diffuse and purely descriptive. The first problem for the film maker was therefore one of elimination. It was necessary to throw out numerous scenes and incidents and then to build up a plot, which would go well on the screen, preserve all the dramatic beauty and power of Tasso and avoid complicating the main story with any of the minor scenes and episodes. The key to success, however, was in arranging the settings, which in the film correspond in importance to the descriptions in the poem. It is due

to the film maker to say, that in this respect he did the utmost that lies in the power of human art and skill and it is this feature, which without much further aid, would secure popular admiration of the work. The four reels are absolutely free from any taint of cheapness in this respect. The attention to details is little short of marvelous. Armors and costumes, both of the Christians and the Saracens, the interior and exterior of the palaces, mosques, tents, the staging of the camps are simply beyond all praise. The burning of the besieging towers of the crusaders, the armed conflicts between the hostile armies, the retreat of the Moslem army into Jerusalem, the battle on the walls of the city, the final victory of the Christians, the burning of the mosque, the fighting in the streets, the preaching of Peter the Hermit had all the impressiveness of realism and will

win the plaudits of any audience. One or two scenes, however, cannot in justice be passed over with merely a brief reference. As a spectacle of convincing dramatic power nothing could possibly surpass the scenes before the palace of the Sultan Aleddin, when the decree of death against the Christians of Jerusalem is read to the people. Nothing is quite so difficult as to obtain satisfactory results with a scene, the success of which must in large measure depend on the action of a mob or a large assembly of people. As a rule we see a lot of ill-trained supers rushing about, trying by all sorts of antics to convince the stage manager that they are trying to earn their money. Here every member of the crowd acts with intelligence and to some purpose and the result on the spectator, as despair seizes the Christians, is overpowering. When out of the panic-stricken multitude Sophronia, the Christian girl, struggles to reach the platform, on which the Turkish officials stand and accuses herself of the theft of the picture from the mosque a situation of extraordinary force is attained, which reaches a heart-gripping climax, when Olindo points to himself as the thief.

The appearance of supernatural agencies on the modern stage is frowned upon and rarely tolerated even in the work of noted playwrights. Tasso's epic derives no small part of its charm and power from the plottings of the powers of darkness against the success of the Christian cause. To have eliminated all of this play by sprites and demons would have meant a serious loss to the spectator; to indulge it to the extent, which was permissible to the poet, would have been tiresome. Again the film maker showed his fine artistic temperament by taking and working out with splendid skill what was suitable and valuable and passing by the rest. Rinaldo's adventure in the enchanted forest, first with the evil spirit and then the tempting nymphs, is portrayed with a combination of delicacy and power, altogether too infrequent in the handling of such scenes. A word must likewise be said about the duel between the Mohammedan maiden Clorinda, the most charming feminine character in the entire epic, and the brave Tancred. Ordinarily such an incident would have left an audience indifferent, for these photoplay duels are all cast in the same mould. Here, however, as in every other part of the four reels, we witness the painstaking care of the conscientious artists. Every detail had been most cleverly arranged and carried out and much time must have been taken with rehearsals to give such a perfect production. The duel scene is one of the finest in the whole picture. By far the greater part of the action and the more descriptive scenes in the films take place in the open air in the more or less immediate vicinity of Jerusalem. With a touch of historic truth and realism, which characterizes perhaps better than any other single cir-

cumstance, the high artistic plane on which the entire production stands, all the scenes are either sandy wastes or stony wilderness or rocky heights. Such is indeed the actual topography of the modern as it was that of the ancient Jerusalem.

The characters in Tasso's epic are its greatest strength and charm. They are indeed cast in the genuine heroic mould and to reproduce them without losing an iota of their described greatness was a task worthy of a master of the art. The characters are played with consummate dramatic skill and power. Such indeed as we see him in these reels of pictures was the Godfrey of history and poetry, a figure of noble manhood, consecrated to a lofty ideal, a devout follower of Christ, a redoubtable warrior, a true leader of men. In the last scene, where he appears before the victorious hosts with the emblem of the crusaders, refusing to wear a crown in the city where his Saviour was crowned with thorns, he gives an impression of sincerity and dignity, which inspires the audience with something akin to awe and reverence. Rinaldo, the fearless impulsive knight, who was tempted and fell, and at last breaking away from the toils of his sweet enchantress reappears in the Christian camp, repents and is received by Godfrey, is a lovable part throughout and gains a great hold not only on the admiration, but also on the affections of the audience. The same is true of the noble Tancred, who in the scene where he baptizes the wounded Turkish maiden Clorinda, displays histrionic talent of a very high order. Clorinda and Armida are the only feminine characters of importance in the story and no word of praise given to either can be too enthusiastic. Physically they are both perfect types of womanhood. The earnestness of their acting must impress every one. Clorinda plays the part of the Amazon on the Mohammedan side, she has cast off the finery of her sex and hides her charms under the heavy suit of mail, until Tancred in a most affecting scene fatally wounds her and learns her sex. Though possessed of all the martial ardor of the Maid of Orleans, she has a heart as tender as it is brave and her interference in the carrying out of the death sentence against Sophronia and Olindo is one of the sublime moments in the film. With equal perfection is played the part of Armida, the sorceress and queen of Antioch.

It is necessary with all these splendid points of merit to criticise a few minor blemishes, which could very easily have been avoided. The angel Gabriel, which in the first reel appears to Godfrey, is disappointing. If the description of Tasso had been followed no such blunder could have been made. The gate of Jerusalem, shown in the various parts of the production, is of wood, while in the poem, the gates are described as fortified "with mighty bars of long enduring brass" and Aleddin goes to the "steel-bound doors and iron gates."

In summing up it must be said, that the only danger to the great success which this production so amply deserves, arises from the inability of the ordinary audience to fully understand and enjoy the reels. Tasso's poem, though admittedly one of the very few great epics in the literature of the world, is in its details known to but comparatively few and some of the very finest parts in the film would without an explanation be meaningless and go for naught. The sub-titles as they stand today are badly spelled and badly put together and a hindrance rather than a help. Unless there is some medium through which the full worth of the work can pass from the screen to the audience, much of this precious and noble effort is in great peril of being lost. Happily there is a bridge to span this chasm and that is the lecture with music and suggestion.

W. Stephen Bush.

Does It Pay To Be "Funny?"

By William H. Kitchell.

According to a recent observation of the "Man About Town," there is "big money" awaiting the writer who can invent photoplays that are comedies. "Good comedies can command good prices." They can—but they don't. And again: "The dearth of comedy is again, or still, the cry. There is a reason." There is—and a good one.

It is necessary to be personal enough to remark that the writer is enough of an ass as to write moving picture scenarios for a side-issue. The fact is admitted ruefully. Somehow there is a fascination about the speculation that draws one back to the stamped envelope and the inevitable rejection-slip. Monte Carlo and Wall Street are mere bagatelles compared with scenario writing. Indeed, if there were little else in life but orange blossoms, immortelles, and the ten and fifteen-dollar checks which drop occasionally into the picture-playwright's pocket from the charitable hand of a film manufacturer, the game would still be worth the candle. We are all born gamblers at heart.

Furthermore, the writer is an inventor of alleged comedy. It is true that there is a fair demand for humorous scenarios. They are the easiest of all to sell; and the inventor who cannot dispose sooner or later, of fifty per cent. of his "funny stuff" has no "call" to the business. The writer has averaged higher, with several fair plots to be heard from and more than one poor one sold. Perhaps, in a microscopic way, he has a "reputation." When you get a "reputation," you get a letter once in awhile from several scenario editors asking to hurry up a particular brand of comedy, as the Comedy Director has a "bug on" for elopement stories, or vice versa. Then you fill the bill and send on the manuscript, and about four months later it comes back with a note stating that there is "no demand for the enclosed type of story. Send us something different."

And other privileges go with the "reputation." If you have a sufficient supply of nerve, you send back a five-dollar check or two with a note stating that you are now getting $20 apiece for your comedies, and that you decline to undersell. Really there are manufacturers, both Licensed and Independent, who pay the extraordinary sum of $20 for a live comedy scenario. It seems incredible, but the writer can prove the fact by his cash-book. He has also received checks on a few red-letter occasions, for $35 and slightly more; but with one exception these were for dramas, not comedies. And from all but one company he was a long time getting the $20. One scenario was taken by a reputable manufacturer for $8, including a detailed scene-plot and a synopsis; and moreover the farce made a "hit," handicapped as it was by its cash value.

It is necessary again to be personal enough to remark that the writer is an ass. If he had been human, he would have returned the eight dollars.

At present the "big money" goes to the mechanic who probably needs it most—to the hard-working Comedy Director who revamps the comedies that have been "done before" and slides the second-hand machine work upon a disgusted photoplay public. There is no "dearth of comedy." Not of the average photoplay variety. There will be none, so long as one alleged "comedy" plot can be worked seven times in six months, with variations, by one Director of Comedy whose name and business address the writer will forward cheerfully and free gratis to any reputable assassin.

Not but what there are Comedy Directors who are above hack-work, and exceptions from the category.

But "does it pay to be funny?"

Is twenty dollars an adequate recompense for an original comedy? Despite the fact that they are easier to get rid of than an average drama or melodrama, they are vastly harder to write. For one really humorous plot suggestion that arises in the scenario writer's mind, he can think of a dozen dramas or Western plays worthy of production. The proof can be found in the photoplay houses. How many new and original picture comedies have been released by film manufacturers during 1911?

And few of the few of the originals were written by the salaried writers employed by the manufacturers.

The day will come when the manufacturer will wake to the fact that a new comedy "situation" is worth more to an outside writer than the check he can draw from the studios. The same amount of "reputation" that will enable a writer to demand $20 for a comedy scenario, will enable him to demand from two to four cents a word for the same material in short-story form. And for every picture manufacturer using outside contributions, there are fifty magazines and periodicals, all of which would go out of commission in three months without an available supply of unsolicited articles and stories. This is why most of the story writers go back to the magazines after a "try" at the pictures—and why the manufacturer continues to advertise in the writers' "trade papers" that he is paying from $10 to $100 for photoplay plots.

If there is a demand for comedy for the photoplays, there is a wider demand for "funny stuff" from the Sunday newspaper and the periodicals. The writer pleads "not guilty"—but he knows of a newspaper worker who worked a live humorous "situation" once a week for three months in one Sunday newspaper, and then repeated the stunt some months later in another periodical. And he got a living salary for the work; which is more than the photo playwright gets.

There are new, live, and amusing comedy plots in the brains of the average man who can appreciate and originate a "joke," but there will be few in the photoplays until the manufacturers offer sufficient encouragement for the budding scenario writer to dig into his imagination and write. Life means labor for the most of us who are not moving picture manufacturers or Comedy Directors, and we sell our work to the best market.

For it does not pay to be a live and original photo playwright for the picture manufacturers.

"Dante's Inferno."

An explanation is due to our readers in regard to apparently conflicting announcements of the film "Dante's Inferno." It appears that there are two of these productions now available to the American public. One, by the Helios Company, of Italy, is in two reels, and is highly commended by the foreign press. This is now being marketed by B. E. Clements (see advt. on page 82.) The other and more elaborate visualization of Dante's poem is in five reels. It more closely follows the famous illustrations of Gustave Doré, and is said to be the most elaborate and impressive film ever made. It is not yet clear who will exploit the Milano film in this country. Sig. Lombardo, in Rome, who is said to own the rights for the whole world in the Milano production, entered into a contract with the representative of an American company for the exclusive rights for this country and Canada. On the same day his authorized agent, in Naples, made a similar contract, only on different terms, with representatives of another American company. To the layman both contracts appear to be valid and both concessionaires equally sure of their rights. Both claimants have retained counsel and the outcome will be watched with interest. Meanwhile the Helios film will have a run for first money, but this should not detract from the value of the Milano production. To the contrary, the excellence of the first should exalt the value and increase the demand for the latter, which, we are informed, represents almost two years' work of the best Italian artists and artistes.

Items of Interest.

With unshaken faith in the stability of the Moving Picture and as evidence of his belief that they are here to stay, Lyman H. Howe, lecturer and traveler and dean of moving picture exhibitors, has put into effect a remarkable new and original scheme and one which will undoubtedly prove a feature of vital importance to the industry, especially from an educational standpoint. The plan is to compile a moving picture history, a collection of films showing prominent and notable characters, scenes of interest and notable places of the time. These pictures are now being taken in various parts of the country and will be stored away in their department at Wilkesbarre, Pa., each film to be placed in a glass case, with a typewritten description and explanation and sealed with a stamp reading: "Not to be opened for one hundred years." Thus the posterity of the present century will view the history of national progress from the moving picture screen, and can but have full confidence in its reliability and accuracy.

The newly constructed Northwestern railroad depot, one of the most majestic structures in the city, is the first scene to be taken for the Howe library, in Chicago. It was taken several days ago by the Essanay Film Manufacturing Company and will shortly find its way among the notables. This idea, which will culminate in a library of great value not only to historians, but to the country in general, was originated by Mr. Bosworth, who represents Mr. Howe on the road, and well may credit be awarded him.

A meeting was held recently in Hamburg, Germany, under the direction of Herr J. Henschel, to protest against the almost crushing taxation to which cinematograph theater proprietors are subjected. In the course of the meeting attention was drawn to the fact that all over Germany opera houses and other great theaters were not only free from taxation, or only subjected to slight taxation on the grounds that such entertainments were for the good of the people as a whole, but even received state assistance. Nevertheless, in spite of the immense benefit the poorer classes were undeniably receiving in the way of healthy amusement and education, in a form easy to be assimilated, every effort was being made by local bodies to crush picture theaters out of existence. In the case of unstamped tickets being issued by mistake, the proprietor might find himself sentenced to six years' imprisonment in default of payment of a fine of 10,000 marks.

Just about the time, when man yields to the fond belief, that he is the real lord of creation, lovely woman comes along and shatters the illusion into smithereens. She has again scored over mere man by enlisting the moving picture in her quest for the right to vote. Their latest device for furthering her ends in England has taken the form of a photoplay, entitled "True Womanhood." It is said to be a thriller from Thrillersville. The exhibitors are to be urged to show the film and are to be tempted by the promise of a large number of the warring sisterhood in case of compliance. Of course the married exhibitors will be largely influenced by their wives and enjoy in this matter at least a distinct advantage over their bachelor brethren.

The International Film Traders' Company, of No. 5 West 14th Street, has scored a most creditable victory by having the reel depicting the scenes at the coronation of King George V and Queen Mary ready for the New York lovers of moving pictures as early as last Friday, June 30th. The film, which had been consigned to the I. F. T. Company on board the "Mauretania" was exhibited for the first time in America on the day mentioned at the Unque Theater on Fourteenth Street.

Beginning Monday, July 31st, the Vitagraph Company will releases five films each week: Monday, Tuesday, Wednesday, Friday and Saturday. Two comedies, one Western, one military, and one straight drama.

Reviews of Notable Films

JIMMIE ELOPES.

Reviewed by Jas. S. McQuade.

Among George Kleine's latest importations is a mirthful comedy, of full reel length, entitled "Jimmie Elopes." The delight which this talented boy actor has created in the minds of hundreds of thousands of picture lovers has endeared him to as many hearts, and his latest escapade will doubtless be viewed by many through eyes that will brim with tears of laughter.

But Jimmie is made of such chivalrous stuff that he would not, if he could, attract all attention to himself in this entertaining, silent drama. The tiny girl tot, who casts her lot with him in the early morning flight from home, will also

occupy a prominent place in the estimation of all who view the film. She is a dainty little Miss, with a naive, clinging tenderness at times, that wreathes one's face in smiles; but, on occasion, she can assume an imperious air and stand unmoved by the most urgent entreaties of her companion. It is a treat indeed, to see these clever children act their parts. And it is all so natural. They are just living the roles—not one false gesture nor sign of self-consciousness.

That scene in the rectory, where the children appear before the good father and request that he marry them, has all the artistic grouping and detail of a great painting. The first part of the scene (before the child elopers appear), showing four clergymen in rehearsing sacred music, is a masterpiece of photography and toning. The figures seem to stand out in relief and the facts clearly reflect the emotions of the moment. I cannot remember having previously viewed a scene that remains with me so persistently as this one, owing to its powerful, artistic appeal. Jimmie and Alice are next door neighbors. Alice is motherless and lives, without brother or sister, to relieve the motony of home life, with a grouchy father. Jimmie is blessed with a father and mother, who look on him as the apple of their eyes. The sharp eyes of Jimmie soon discover the sadness of the life of little Alice, and at times he persuades his mother to invite her as a guest. One morning the father of Alice is particularly unkind, and orders her to sweep the rooms and hallway, shaking her roughly as he gives the command. Jimmie learns of it and immediately invites her to have breakfast with him.

In the meantime the father returns and flies into a rage on finding that his instructions have not been obeyed. He is still more angry when he discovers that Alice is the guest of his neighbors, and there is a scene between him and the mother of Jimmie, after which the boy is admonished to keep away from Alice. But Jimmie is of sterner mould and, at the first opportunity, he seeks Alice, who acquaints him with her woes, among the latter being a sound spanking, administered with unspairing hand. The climax has been reached and Jimmie is equal to the occasion. He proposes a meeting at midnight, on the roof, where they will be safe from prying eyes. The attic windows, Jimmie reminds Alice, will enable them to get together and consider the plan that he has in mind. The midnight hour has tolled and we catch sight of

Jimmie's head as the attic window is raised. Soon Alice is seen. And now Jimmie shows that he is a good judge of human nature and that he possesses wise foresight. Suspecting that Alice has been sent to bed supperless, and knowing that courage is fostered by a full stomach, he had provided bread and wine for her. These he quickly passes to her, on finding that he had guessed rightly, and then proposes that they elope. He requests her to return to her room and fill the void places, after which she is to await his return to the roof with the necessary ropes for their descent to the street. It is a novel sight to witness the young elopers descend for three stories by means of a rope, an athletic feat that will make many wonder. They gain the sidewalk and hurry off. Meantime, two police officers come along and espy the rope. Burglary, or some other crime is suspected, and they climb up to the roof. Then we see them in the sleeping room which Alice had just left and where her father lies in deep slumber. The officers take him for a burglar and rush him off to prison.

While this is happening, Jimmie and Alice are looking for a clergyman. They arrive at the residence of one, but the bell is fixed so high that Alice is obliged to hold Jimmie up while he tries to reach it. He finally succeeds and they are ushered into the presence of the good father and his brother clergymen. We can see that Jimmie's manliness captures his new found friends, and the surprise and smiles on their benevolent faces are a good sight to see, when he explains the object of his visit. After some time the reverend fathers learn the children's story and the location of their homes. Refreshments are then furnished the weary elopers and they are accompanied to their parental roofs by the rector. The date of release of "Jimmie Elopes" will be announced later.

THE MEXICAN JOAN OF ARC (Kalem).

Reviewed by W. Stephen Bush.

The great empire to the south of us has often in the past been the theater of bloody and stirring events, but its annals hold no record of a more truly elemental tragedy than is told in this silent drama. It is a true story, well attested by the Mexican press and authentic American news dispatches. A plain woman of the people, content to be nothing more than a faithful wife and loving mother is suddenly plunged into a fearful anxiety for the lives of her husband and sons. President Diaz, bold in his youth, resolute in his prime and bloody in his old age, suspecting like the half-mad emperors of old Rome danger where there was no danger, causes through his "jefe politico" the arrest of Talamantes and his two sons. They are torn from the bosom of their family and rushed to a "cortel," nominally a court of justice, but as a matter of fact nothing but a legal convenience for the designs of the despot. The dictator's tool, one Zefas, is drunk, when Talamantes and his sons are arraigned before him and even in his drunken mood he condemns father and sons to death. The sentence is promptly carried out, even while the wife and mother pleads for mercy or delay with the drunken military judge. The halting utterances of the judge make her understand the frightful truth, that she is a widow and a twice-bereaved mother. The widow swears to be avenged upon Zefas and his master and becomes indeed the Nemesis of the wretched Zefas and contributes not a little to the success of the insurrection and the dethronement and the thinly disguised flight of the tyrant Diaz. Such in very few words is the story.

It possesses a tragic power greater than that of "Joan of Arc." The latter was impelled by patriotism, moved by heavenly visions to come to the aid of her king. It was not the woman, not the sweetheart, wife or mother that was stirred within her when she confronted Talbot and Saulsbury, but the Frenchwoman, the loyal subject of the French king. As a motive for action, patriotism, however laudable, cannot for a moment compare with the far deeper and more primitive and elemental emotion of wife's and mother's love. A woman roused and determined and spurred on by the wrongs she has suffered as a wife and mother rises at once to heroic size in the eyes of any audience and gives the play a power and dignity, which it would otherwise not possess. The widow Talamantes cared nothing about the insurrection in itself, she uses the insurrection as a means to an end and thereby lifts the whole story into a higher plane of dramatic force and interest. What must otherwise have been a common tale of war and politics now becomes a tragedy in the truest sense of that word.

There is so much other merit in this film, as will appear presently, that it would rise above the level of the ordinary, even if the part of the widow Talamantes had not been taken by a competent and gifted artist. As a matter of fact, however, the actress, Jane Wolf, who essayed this difficult rôle, measured up to every inch of her responsibilities. Her great test came with the scene in the "cortel federal," which she entered as a half-broken, pleading woman and left a few minutes afterwards like a very goddess of vengeance, "filled to the top with direst cruelty." None but a chosen votary of the histrionic art could have done the work she accomplished. When the awful truth at last dawned upon her and she realized that husband and sons were dead she manifested in all her despair and fury that control and poise, which is of the essence of art. Her oath of vengeance was a consummate piece of acting. All other characters in the play were of course subordinated to that of the widow Talamantes, but whatever she needed of capable support was well supplied by the rest of the company. The latter, it must be specially mentioned, were not the regular Kalem players, but all Mexicans, half-breeds and Indians. How much more eloquent the Southern races are with their faces and their hands and fingers than we of more Northern origin was again illustrated in the course of this reel and it was a most pleasant relief to see real Mexicans, real half-breeds and real Mexican Indians after the caricatures that nightly parade through the films of the cheaper sort.

The play possesses an uncommon historic value, first because it deals with an authentic contemporaneous event, and second, because it shows us the real Mexico as it exists to-day. All the pictures were taken on Mexican soil in the very neighborhood in which the actual scenes in the tragedy, as reported by the newspapers, had taken place. It is a way of teaching history and geography which cannot be surpassed. For such an education, conveyed in such manner children and grown people will alike be thankful. We know to-day but little more than our grandfathers about the land of the "conquistadores," but with the modern moving picture this will soon be changed.

One word more about the last scene. When vengeance has been wreaked on Zefas the title tells us, and so does without words the widow Talamantes: "Now I will go back to my people." It is a fine dramatic conclusion, which no audience can fail to perceive and appreciate.

THE VEIL OF HAPPINESS (Pathe).

Reviewed by W. Stephen Bush.

The veil of happiness in this play is the hazy film, which covers the eye of the blind. While this "dim suffusion" lasts the mandarin feeds his hungry heart with fond illusions and goes through life deceived, it is true, but not unhappy. His eyes, so long quenched by envious vapors, are opened to the light by the mysterious liquor given him by the sorcerer. Boundless at first is his gratitude to the source and giver of all light. Too soon, however, he finds that the son, whom, while blind, he had regarded as dutiful, mocks and despises him and that the wife, in whom his sightless orbs had trusted, was a faithless wanton. He now curses the belated gift of vision and following the direction in the socerer's written advice he, by using ten instead of three drops, voluntarily destroys his sight and returns to the darkness, in which he had been fondly and foolishly contented.

This is the skeleton of the story, which the Pathes have decked out with a beauty of color and a power of acting, that form a true feature film. It is well known that in colorded pictures this French firm has long had a decided lead, but in the present reel they surely surpass even their own

records. The settings both natural and artificial are worthy of a cleverer pen than mine, I doubt whether even Lafcadio Hearn could do them justice. With good projection and good light and moderate speed these pictures will seem like so many paintings from gifted hands, "a dream of picture galleries or a picture gallery of dreams." The scene beside the pagoda, where the wretched Tschang sees his wife accept the attentions of a lover, the corner of the Chinese town where the blind man is cured by the sorcerer were all too short; they were gone, before the delighted eye could drink in all their beauties.

Gorgeous settings, rich dresses and costumes, bewitching scenery do not, however, constitute the greatest merits of this play. Its particular title to public admiration is the acting of the artist, who takes the part of the blind mandarin. His was indeed a most exacting task. In the spoken drama even it requires, as a rule, a certain amount of time to develop an intense situation. Here a few moments led up to the crisis of the play and then the actor had to picture in rapid succession the emotions of extreme joy and hope and of extreme grief and despair. Nor did his task end here. Up to now there was but little to distinguish the story from many others of the same kind, we only mention Gaumont's "The Blind Man of Jerusalem," released more than two years ago. The peculiar merit and moral and dramatic strength of the film lies in its strange conclusion. Tschang has two courses open to him after the discovery of the deceit practiced upon him; either he must tell the wife and son of what he has seen and denounce and punish them, or bear his misfortune in silence. He decides to bear his great sorrow in silence and to return into darkness. Voluntarily he deprives himself of the sight, so briefly enjoyed. He goes on receiving the feigned homage of son and wife with apparent pleasure and rather than put them to shame he carries his misery through life with him. It may be objected, that the blind mandarin offends against the probabilities of human nature and that his virtue is perhaps the refuge of weakness rather than triumphant self-sacrifice. However, that may be a critic must never forget that in moving pictures as in literature, truth is sometimes stranger than fiction, and as played by the actor there seemed nothing improbable in the ending. The end of the play is in any event full of dramtic force and the picture as it disappears from the screen leaves a little conflict of emotions in every heart—a thing much to be desired in a drama, which is otherwise unexceptionable.

FOREIGN NOTES OF INTEREST.

The English press and pulpit are fulminating against alleged exhibitions of obscene moving pictures before so-called aristocratic audiences. Nobody seems to know just where the bad films come from, but London makers are freely exonerated by the press. The exhibitions seem to have been given in secret and everybody connected with them seems to be thoroughly ashamed of the affair. The regrettable feature is a new outburst in certain newspapers against pictures generally.

A certain editor of a newspaper in Leipzig, Germany, had for some time amused himself by printing all sorts of disagreeable things about an exhibitor of moving pictures, holding the poor man up to contempt and ridicule and immensely enjoying the performance. At last the worm—meaning the exhibitor—turned and had the aforesaid editor haled into court for defamation. The court, learning that the assertions of the editor were totally false, imposed a fine with the alternative of imprisonment.

Copyrighting a Scenario.

By George Rockhill Craw

In order to protect yourself against piracy during that period in the sale of a scenario when it is being hawked about the country to the various producers, lying about on the desks of scenario editors, etc., have you ever sent a copy of it to the Register of Copyrights at Washington, with an application for the entry of same, so as to obtain copyright protection?

If so, you have probably received a letter from the Register, stating that your application, manuscript, and the fee of $1.00 have been received. The letter has also probably stated that "the copyright law does not make any provision for a 'scenario,' by name. A scenario is subject to entry as a 'book,' as the description of a motion picture, like the description of anything else, might be a book. In the case of books, no entry can be made until they have been printed and published with the statutory notice of copyright, and two copies of the best edition so published, deposited in this office. I therefore return the scenario to you herewith. If you will send to this office one complete typewritten or manuscript copy of the drama, your copyright claim may be entered. Pending your prompt response, I will hold your application and remittance of $1.00."

Upon receiving this letter, you have, of course, at once dismissed the proposition of publishing the scenario as a book in order to have it copyrighted. The expense would probably be almost as great as the price you would receive for the scenario if you should be able to sell it.

A certain author who writes scenarios for motion picture production, upon receiving the letter in question, sought to avail himself of the letter's alternative proposition, i. e., "If you will send this office one complete typewritten or manuscript copy of the drama, your copyright claim may be entered." By the word "drama," the Registrar means a complete dramatic composition, with dialogue, a scenario being merely the general outline of same.

The author, believing that pantomimes were copyrightable without dialogue, merely changed the title of his scenario MS. so that it read, "A Pantomimic Dramatic Composition," these words appearing immediately after the title proper. He again sent the original scenario, with this little change, to the Register, stating that while the manuscript had the appearance of a scenario, it was a complete pantomimic dramatic composition, inasmuch as nothing further need be added to permit a finished pantomimic theatrical production to be made from it, and on this ground he asked that copyright entry be made at once.

The Register's reply to this was that the author had sent "some pages of manuscript entitled, 'a pantomimic dramatic composition.' This play has been examined with some care, and the conclusion is difficult to resist that it is a description of either what does appear in a moving picture, or what is going to appear in one. In a pantomime there are no words, but in the manuscript sent by you there are captions which are to be communicated to the audience in some way. There is no way to communicate matter of that sort by a pantomimist. All that he does is simply to act, not to speak, and it is difficult to imagine how these captions can be presented to the audience except by scpoken words, or by the projection on a screen as in the case of moving pictures. Before further action is taken it would seem necessary for you to state distinctly whether this article is intended for production by moving pictures, or in any other way than by action alone performed by a living person on the stage."

By the Register's reference to the "stage," was meant the public stage, before an audience of the public. While the author may have intended the pantomime for the moving picture stage, he could also have intended it for production on the public stage in the form he had written it, if a manager could be found to put it on, and he felt that whether it ever was put on a public stage and acted there by living persons, or not, was no affair of the Register's. So he wrote that official to the effect that the pantomime was intended for a production on the stage by living persons, but that it might also be acted before a moving picture camera.

To this letter the Register replied that "while some pantomimes are really acted but unspoken dramas and entitled to copyright protection as such, not all pantomimes belong to this class, and it is difficult to distinguish them, and still more difficult to determine how registration of a drama wthout words can be made. The question is, what shall be filed as deposit? How is the public to know what you claim on in connection with this pantomime? There is no copyright protection for gestures, tones, or scenery: Keene vs. Kimball (16 Gray 551), and in a pantomime there does not seem to be anything but gestures, tones and scenery. In cases of doubt like this, where the method of procedure is uncertain, it would seem incumbent upon the applicant him-

self to make clear what means should be taken to secure his rights, if he has any. This office does not mean to be understood as suggesting that some pantomimes cannot be registered, but merely to point out the uncertainty of what ought to be put on record here as deposit to secure your rights." The Register further stated: "Of course, if you write a drama, such drama is entitled to registration, as the law makes it so, and there would be no objection to registering your claim to the drama if the manuscript or printed copy of same were deposited in this office. Perhaps it might be well, if you think proper, for you to rewrite your work so that it will be dramatic both in matter and form."

By the time this letter was received, the author had sold the scenario in question, so that he no longer required copyright protection, although the producer who bought it might then have been interested in copyrighting it to protect himself during the time that the picture for it was being made However, the Register's last letter had cleared the atmosphere somewhat, and because of it the author felt that even if entry should have been made as a pantomime, and this seemed doubtful of attainment, the copyright might not have stood in the face of a contest.

In the future, in order to be able to put the protecting words, "Copyright, 19—, by ——— ———," on his scenarios, and have the entry stand the test of a contest, the author felt that he would have to write them into dramatic form. Brevity was needed, as it would not pay to put much work into the matter of copyrighting a scenario that might bring no more than $25. He figured that a line or two of dialogue added to each scene of a scenario, in connection with the general pantomimic directions of the scenario, would make it dramatic in form.

Nothing that suggested the subtitle of a moving picture scenario must appear in the copy that was to be sent to the Register of Copyrights. Where these substitutes were quotations of what the actors were saying, it was easy enough to write them into the regular dramatic form of dialogue, but the descriptive subtitles offered an obstacle. They were necessary to carry on the thread of the play. It would be hazardous to omit them, and if left as they were, the Register would probably refuse to make an entry of the composition on the ground that it was obviously intended for motion picture production only.

So the author went back to an old device of Shakespeare's and added a character called "Chorus." This character was given, as his lines, the wording of the various descriptive subtitles, the wording of which was unchanged, and which were to be spoken at just the places where they appeared in the scenario, the character appearing and making these announcements between the scenes.

Shakespeare gave various names to "Chorus," such as "Rumor as Chorus," the character being a single actor who would appear between scenes and tell of what was supposed to intervene between them, such as the lapse of time, a war, deaths, a journey, etc. Chorus is used four times by Shakespeare in King Henry V.; Rumor, in Romeo and Juliet; in Winter's Tale, Time, and in Timon of Athens, Gower. Thus the scenario author had the dramatic precendent of centuries and the usage of the greatest of all dramatists back of him.

The author has copyrighted a number of short dramas written from scenarios in this way, the time required being about an hour for the rearrangement, and he of course has the right to put the protecting statutory notice of copyright on the title of his scenarios of the dramas. If another author or a producer should then pirate one of the scenarios so protected, such a person would be liable for a violation of the copright laws, as copyrighted dramas cannot without penalty be made into motion pictures without the consent of the proprietor of the copyright.

Do not think that dramas written briefly as suggested are always at once entered by the Register. But if his objections are met properly he will make the entry and issue the copyright. He will perhaps object to a large number of scenes, but the objection can be overcome by argument in a letter to him stating that the play is in one act and that a one-act drama may have as many scenes as the author wishes, without affecting its status as a drama.

The Register may contend that it is obviously intended for motion pictures. Your argument should be that it is intended for production on the public stage if you can find a producer to put it on there, and that it is also intended for motion pictures if a motion picture producer can be found to produce it that way. Being dramatic in form and intended for the public stage, it is copyrightable.

It is possible the Register may contend that the manuscript is not a drama because it has not a Beginning, a Middle, and an End. You should point out these divisions of your play to him. the Beginning being those scenes in which the Exposition is made, i. e., the facts you have established first in your play familiarizing the audence with the situation, introducing the characters, etc. It is also called the Introduction. The Middle is the Climax or the Clash in the play. The End is the Denouement. As even the most amateur writers have these divisions well marked in their photoplays, it will not be difficult to bring them specfically to the Register's attention.

An hour's time will permit one to rewrite a motion picture scenario into a copyrightable pantomimic drama for the publis stage. The manuscript that is sent to the Register of Copyrights should be described beneath the title line, as "A Drama in Words and Pantomime." This is advised, as most of the drama will be written for pantomime, only enough dialogue being added to make it dramatic in form.

A change in the copyright law making a scenario copyrightable by name should be urged by producers and authors alike Why should not the scenario for a drama be copyrightable in manuscript form just as much as the drama which is to be written from it? Is not an author with the scenario outline of a drama just as much entitled to protection for it in that form as he is when it has been padded out with the dialogue that has been suggested and arranged for in the scenario, and which makes it dramatic in form?

As Register of Copyrights, Mr. Solberg, give the photoplay dramatists a chance to copyright their scenarios conveniently, just as they write them, and if you haven't the power, join them in an effort to secure from Congress the necessary amendment to the copyright law.

A Serious Vaudeville Situation.

And Its Effect on the Motion Picture Industry.

By Robert Grau.

The readers of this periodical are probably informed of the strife now existing between the vaudeville managers of this country, amalgamated to an almost entity on the one hand, and the organization known as "The White Rats of America," representing "the unionized actor," on the other.

The importance, however, of the proceedings now in order and in contemplation are of far greater import to the moving picture industry than is readily conceived, hence the writer is prompted to lay before the most interested people a concise and, he hopes, authoritative recital of this momentous procedure. The moving picture got its first great impetus in the year 1900, from proceedings identically the same as those now casting their shadows before. In this year "The White Rats" society called on the vaudeville managers for the abolition of the "five per cent." that was deducted from the vaudevillians salary. and demanded that this should go to the regular agent only.

The managers declined to negotiate and at a given moment every White Rat walked out of the vaudeville theaters, a state of affairs resulting in a troublous period, wherein the moving picture saved the day for the managers and ultimately brought about the defeat of "The White Rats," though it is doubted if any of the managers regarded their victory with any great joy—in fact, it took one full year before vaudeville resumed its former gait, and the strife has lasted to this day, in various ways and means.

In the eleven years that have elapsed since the "strike" period, the managers have prospered, some becoming millionaires, but in the last two or three years these managers have found their position growing more and more untenable until at the present time they are quite prepared to meet any situation confronting them, and they are now face to face with the most serious problem that they have ever had to cope with. The White Rats have seen their membership grow more than 1,000 per cent. in the last decade, and they now claim ninety per cent. of the vaudeville profession, while in the last ninety days all restriction has been waived in an effort to create a membership of colossal proportions.

"The White Rats" are now affiliated with all of the various labor unions, and the leading figure in its procedure is an Englishman. Harry Mountford by name, who had experience in London in unionizing the actors and also in agitating a strike of tremendous dimensions, the effect of which was unfavorable to the strikers, but by no means a victory for the managers. The present strife consists of the refusal of the managers to recognize or treat with Mountford, who threatens that unless the managers "get together" to adjust the differences with his organization, there will be trouble, and this trouble is presumed to mean that Mountford will call out the vaudeville actors, and through his affiliations with the unions call out all other aids of the managers, such as the orchestra, the stage hands and last, but not least, the audience.

All of the managers have come together, and this being the

last week of the ninety day period for receiving new members, "The White Rats" are practically at the war period.

The managers have inserted full-page advertisements in all of the theatrical papers giving their side of the case, thus indicating that the situation is serious enough to justify them in addressing the public.

The managers have emphatically stated that if this strife comes they are prepared for the worst, and that if their houses are closed through inability on their part to provide stage performances, then they will all turn their theaters into straight moving picture houses and keep them ever after as such, and moreover, that they will never employ any of the strikers. It is understood that all of the members are sworn to this policy, and that this country's greatest legal talent is and has been actively engaged in preparing for the strife in whatever form it may take.

It may be but a coincidence, but the vaudeville managers of this country have been taking a vast interest in the forthcoming Kinemacolor pictures, as well as those of the European talking pictures, and it is hardly unlikely, in view of the composition of the syndicates controlling these new inventions, that the managers really are prepared to turn their theaters over to the cameraman.

We are in the vital period of the cinematographic age, and every new development seems merely to aid in the uplift, hence the Keiths, the Percy Williamses, the Hammersteins and the Polis come more vigorously into the field than they now are. So much the better for them. There's a public for the motion picture to meet every demand on it, and if the level is raised the patronage will continue to increase, so that even if all of the theaters now devoted to vaudeville should be added to the exhibiting class, the response from the public will prove the wisdom of the managers in their effort to solve a difficult problem.

News Notes.

Chief of Police John F. Sheridan, who was the cause of the moving picture shows not opening on Sundays in Manchester, Conn., has opened his own picture show, and will operate shows each day and night in the week, including Sunday.

* * *

Powderhorn Park and other public parks of Minneapolis, Minn., have been installed with moving pictures. The pictures will deal with history and travel. A few clean comedies will also be shown to amuse the children.

* * *

Moving pictures, in connection with illustrated songs, were recently exhibited in an entertainment given by the Napanoch M. E. Church of Napanoch, N. Y. The entertainment consisted of four selected reels of Licensed films. An admission of 25 cents was charged for adults, and 10 cents for children. This is the first time in this vicinity that a moving picture entertainment has been furnished by a church. The films were furnished through the courtesy of the Junior Order of United American Mechanics, who conduct a show every Saturday night for the benefit of the lodge.

* * *

Mr. Benjamin Michaels, proprietor of the Royal Palace Motion Picture Theater at Broadway and Dupont Street, San Francisco, Calif., was fined for exhibiting the moving picture entitled "A Dead Man's Honor." The judge pronounced that it was a violation of Section 2 of City Ordinance 76, which forbids the exhibition of films relating to hold-ups and robberies.

* * *

The latest one sprung on the film industry is the luring of men and women from "art schools," which is caused by moving picture and vaudeville theaters.

* * *

A hot discussion relative to moving pictures is at present in session in Atlanta, Ga. The reformers are not quite sure as to whether they should continue condemning the moving picture theaters from opening on Sunday or allow the proprietors to open and exhibit strictly religious and educational pictures, and collect a percentage of the receipts. One picture theater proprietor, J. A. Robb, of the Superba Theater, at 840 Whitehall Street, issued a statement that if he were allowed to open his theater on the Sabbath Day from 2 o'clock in the afternoon until 10 o'clock at night he would be willing to give a good percentage of his gross receipts to some charitable organization. He proposes to exhibit nothing but films of religious, educational and historical nature, and that all of the music will be on the sacred order.

With the Western Producers.

By Richard V. Spencer, Los Angeles.

Bison.—Mr. Fred J. Balshofer, general manager and chief director of the Bison Stock Company, who has been in New York City the past few months in charge of the Coney Island factory of the company, will return to Los Angeles, July 5th, for a brief visit to make arrangements to see the stock company off on their Northern trip. The Bison Company of forty people will leave Los Angeles about July 10th for Bear Valley, 100 miles north in San Bernardino County, where they will take a number of films. The company will be gone from the Los Angeles studio from three to five months. With the company will be two stock cars full of horses, several more cars of scenery, costumes, properties, and other necessities. The company will not remain in Bear Valley for the entire period of their absence from the city, but will probably go as far North as Yosemite, or even farther. The new policy of the company is to remain on the road most of the time, with brief trips back to the Los Angeles studio. Mr. Balshofer will be in the city July 5th, and leave shortly after the 10th for New York City to assume his managerial duties at the Coney Island studio and factory of the New York Motion Picture Company. The stock company will be under the management of Mr. Frank E. Montgomery, who reports that the scenic settings of Bear Valley are ideal in all respects for the filming of Western stories. Weather conditions permitting, the company will put on three films weekly. It is said that the proposed trip will be the most expensive ever taken by a local film company.

Young Deer Goes to New York.—Mr. James Young Deer, the local Pathe general manager and director, is in New York City on business in the interest of the company. Accompanying him is his wife, Red Wing. The stock company will remain idle during their absence. Mr. Young Deer and his wife plan to be gone about two weeks, after which work is expected to be resumed at the studio.

Co-Operative Film Mfg. Co. are at present engaged in making a series of commercial reels. They have entered into a contract with the local Scandinavian Society to record in moving pictures their folk dances, sports, and other events of interest occurring at their annual picnic held at East Lake Park. Most of the film will be taken at the Indian Village nearby. The society has contracted for 2,500 feet of film, of which they will take four positives for distribution in Norway, Sweden, Denmark, and the remaining copy to be shown before other branches of the society throughout their colonies in the United States. It is said that more than a thousand local members of the Swedish, Danish and Norwegian colony will take part in the dances and sports in their national costumes, which are said to be very beautiful in the ensembles.

Real Tramp "Rescues" Actor "Tramp."—That the bonds of friendship bind tightly the members of the order of "Weary Willies," knights of the road, was amply illustrated by a recent amusing incident in Long Beach while the California Motion Picture Manufacturing Company were engaged in filming a comedy near their Long Beach studio. J. E. Johnson, one of the company's actors, had a role that called for the impersonation of a tramp. Part of the scenario scene business called for Johnson being pursued and pelted with stones by an angry mob. The scene was taken near Seventh and Alamitos Streets, within a block of the company's studio. The Salt Lake railroad tracks run down Seventh and there is usually a string of box cars on the siding. Johnson, the supposed tramp, was doing his best to outrun the shower of stones, when suddenly from one of the freight cars jumped a real tramp. There was no disguise about him. He looked the part. Rushing to Johnson's aid, he gathered up a handful of stones and returned a fusilade at the actor's pursuers, who paused in amazement at the unexpected interruption. The moving picture actors, including Johnson, waited for no explanation, but hurriedly sought safety in flight.

Co-Operative Film Manufacturing Company have entered into a contract with D. H. Warner, a local lecturer, to film 500 feet of Los Angeles Street scenes. The scenes will be photographed from the front end of a street car. Views will be taken at intervals on Broadway between 9th and 2d Streets. Down Spring Street from 2d to 7th. Up 7th to Olive Street. Sixth Street from Olive Street to the Pacific Electric Depot.

Chicago Letter.

By James S. McQuade.

London observers were considerably exercised over the fact that the crowd at King George's coronation was quite appreciably smaller than that which appeared at King Edward's funeral. As early as 4 a. m. on Coronation Day, it was suspected that this would be the case; at 5 a. m., the suspicion had become a probability, and by 9 a. m. the conclusion was beyond dispute.

The cause of this difference was gravely and widely discussed. Nobody would concede that any one stayed away through lack of interest. Many offered the explanation that the newspapers had alarmed the people by exaggerated statements about the great throng that would fill the streets. The police, though unwilling to admit that the barriers might have been dispensed with, acknowledged that fear of them kept many away. Others attributed the diminution in numbers partly to the weather, while there were yet others who pointed out that the large stands, erected since Edward's funeral, absorbed large numbers from the great thoroughfares.

"Another reason given," according to the London Times," "was that the picture palaces have altered the attitude of the general public towards pageants. 'Why should we stay in a crush all day, when we can see it at night in comfort, for three pence?'" quotes that journal. The reason just given was widely offered for absentation and, in the opinion of many, had a great deal to do with the lessening of the numbers on the line of march of the procession.

Notice that the "Times" referred to picture theaters as "picture palaces." There is a name to be proud of! What a pleasant change from our "nickel theater," with all that it conveys of tawdry cheapness and cramped air space!

The picture is great, both in power and mission, whether we realize it or not. Let us, therefore, house it with dignity and replace the hovel by the "palace."

EXHIBITIONS OF KINEMACOLOR IN CHICAGO.

The Kinemacolor Company of America, with Frank Evans as representative, gave two private exhibitions daily in a parlor of the Sherman House, this city, throughout the week of June 26th.

The principal films run off were, "Lake Garda," "From Bud to Blossom," "Zoological Gardens, London," "Review of Troops by George V and the Emperor of Germany," and the "Rebel's Daughter."

In contrasting the last named film with the review of troops, which took place after the unvailing of Queen Victoria's monument, I was impressed by the great difference in the faces of the people shown, that is, so far as outline and natural tinting were concerned. The picture showing the splendid bodies of men, marching with mathematical precision of movement and time, revealed no expression on any face. There seemed to be a haze-like curtain that hid facial expression from the observer. And this prevailed throughout the entire picture.

In the "Rebel's Daughter," on the contrary, the facts of both men and women were brought out with life-like accuracy, both of changing expression and flesh tint. I had heard that the Kinemacolor process could not produce these effects and so was pleased to see with my own eyes the refutation of the statement.

Mr. Evans explained that the London atmosphere was murky when the review of the troops was photographed, hence the haze that prevented recognition of any of the faces among the marchers. But this is a serious admission, as great pageants, once fixed, are held despite weather conditions, and the public demands clear reproduction in pictures or none at all.

It was observed throughout the exhibition that red and green were the prevailing colors. At no time was blue seen. brown and mahogany tints and also orange, were caught sight of once in a while, but red and green greatly predominated.

"From Bud to Blossom," is an inspired poem told in pictures. To see the buds of various flowers open and greedily absorb the sunshine and air—each bud in its own way, and that way marked by characteristics as strong as personality in a human being—while its rich colors are unfolded to the eye, is a farther glimpse into the workings of the infinite. Here, as before, red and green rule the field of color.

In watching the pictures my eyes at no time troubled me. Quite a number of exhibitors attended the demonstrations during the week and all were cordially received by Mr. Evans.

Percy Wark, mechanical expert of the Kinemacolor Company of America, was also present during the exhibitions. The party returned to New York Sunday, July 2nd.

Chicago Picture Shows

Boston Theater. Last Monday, about 6.30 p. m., I dropped into the Boston Theater on Madison Street, expecting to see some good independent pictures. I was sadly disappointed. There were some good independent films there all right, but they were shown in the worst possible manner. A poster outside announced the Rex film, "On the Brink," a really fine film, as "first time shown." As a matter of fact, it was five days old, and looked fifteen—rather rainy and badly cut up. I counted no less than **eighteen** operating room patches as the film was run. This is inexcusable. The Boston Theater probably was not responsible for all of them, but it is not unlikely that it was at fault for some of them, to judge from the rate of speed at which the films were run. This reel was run in exactly 12½ minutes by the watch.

The next reel, the American Film Manufacturing Company's "Witch of the Range," was given in 15 minutes, but the action seemed hurried all the way through it. The third reel, a Powers split reel, was put over in 12 minutes. I am sorry to note that the operator displayed the slide of the new Union Local No. 2. It is not much of a credit to the union to have its "union label" put on a show which is as much of a speed contest as this one was.

Projection itself at the Boston, aside from the fast running, is not so bad; the light is fair, and some attempt has been made to shade the slide lights, though they do cast considerable light on the screen. The lights on the ceiling are shaded with cone shades, which are not deep enough for the ordinary bulb; the substitution of the "meridian" or spherical type of lamp would correct this.

The manager, too, might be a little more honest with the public in announcing the films. A film is not "first time shown" on the day after its release, or five days after its release. A poster for the Essanay film of the Indianapolis auto races was exhibited outside, but the film shown was the old one of some races at Elgin, made by the American Motor Racing Picture Company. The patronage of the Boston is not as large as it was when it first turned Independent and used a real service of first-run films on the release dates, and gave them a more nearly normal time of running than they now get.

Casino Theater.—Across the street, the Casino Theater presents a fairly good show. First-run Licensed films are used, and are not badly projected, though the throw is so short as to necessitate the use of a lens of too short focus for really good results. This house has a real piano player, who follows the pictures very closely, and almost makes them talk. The screen is badly light-struck by the light from the rear ceiling lights, which are high candle power lamps enclosed in orange colored lanterns, of just the worst color possible to injure the photographic tones of the picture on the screen. I have noticed that the warm colors (red, orange, yellow) affect a picture on the curtain far more than do the colder colors of green or blue. Green is the only color of light which may strike the screen in any quantity without almost killing the picture, and at the same time it serves its purpose of illuminating the house well.

Orpheum Theater.—I hate to say it, but it is the truth: the other day I saw the fine Eclipse production of "The Taming of the Shrew" at this theater, and during the running of this reel, as well as of others, the operator neglected his light until the entire lower half of the curtain was a yellow haze. This happened not only once, but three or four times, and each time the picture was allowed to show yellow corners for fully a minute. Such careless operating as this ought not to be permitted at all in the Orpheum, which has many times been pointed out the best picture theater in Chicago. Conditions for projection at the Orpheum are not of the best anyway, and the lower part of the picture, for several reasons, deserves more attention than it generally gets. The foreground of nearly all pictures is in shadow, as a rule, when the picture is taken, resulting in a dense part of the film there. Also, in many theaters, the lower half, or more, of the screen is insufficiently protected from extraneous light, tending to kill the picture there if not very well lighted. So it behooves the operators to keep their lamps well trimmed and to handle their carbons carefully, if they wish to get the most out of the picture.

Album Theater.—This house, located at Madison Street and Western Avenue, is another horrible example of how not to do it. Three reels of Independent films, mostly old ones, are shown very poorly on a streaky aluminum screen. The music was very bad—of the "jackass" variety, ragtime and racket. The theater was altogether too dark, though the screen was light-shot from the lights outside. A row of posts down the middle of the house spoils all the best

seats, and renders necessary a side throw, which does not improve matters any. The only real good thing on the program was the illustrated song, by a girl singer with a good voice, though even this was marred by the drummer's senseless racket.

Bell Theater.—Across the street, it was a positive relief to look at the picture at the Bell Theater. Projection very fine, picture clear, steady and free from flicker, not hurried a bit even though it was the last show. The ideal of a perfect motion picture is closely approached here. Licensed films are used, service of about 2, 10 and 30 days respectively. Business is so good at the Bell that it can afford to run matinees every day, which can be said of very few houses out of the loop. Operator Bemo Annaberg kept his light very well, and the work of the piano player was worthy of note. The Messrs. Bell certainly have a house to be proud of.

Garfield Theater.—The Garfield Theater, at Madison Street and Francisco Avenue, is another modern house devoted to photoplays. A big electric sign outside announces "Photoplays and Songs," and another sign below the canopy tells you to "Enjoy yourself. We provide the show." One can enjoy himself here, all right. The picture on the curtain is very good, the seats comfortably and roomy, and the music excellent. The house seats 740, and though it was a hot night, only a few seats were vacant, showing that the neighborhood had learned to appreciate good pictures. Service is licensed, much like that of the Bell Theater, 2, 7 and 20 days. The light was well handled by Operator Halliday, though a better and brighter picture might be secured if an aluminum curtain were used, as the throw is pretty long and the picture by no means small.

Lyceum Theater.—This is a little store show at Malison Street and Sacramento Boulevard. It is not at all inviting, as the manager has plastered it up with stock posters of various kinds, making the place look more like a circus than a theater. The picture is fair, but nothing extra. Independent films are used here.

Dreamland Theater.—This house, a few doors west of the Lyceum, is one of the prettiest little theaters in the city. It is done in pure Mission style, without any plaster or gingerbread work. The picture within it, however, is very poor. Lights are not properly shaded, and the operator can not get a very good light, even with 60 amperes of alternating current, because of improper optical conditions at the machine. The baseboard of the machine is one suitable for use with a short focus lens, while the long throw at the Dreamland makes necessary a 10-inch lens, which makes it impossible to get a good light with a short baseboard. It seems to me that machine manufacturers ought to supply baseboards of sufficient length to allow of the right distance between condensers and machine, even with long focus lenses.

Albany Theater.—Situated just west of the Dreamland, this house is projecting one of the best pictures in the city. Manager Hoehn says that he would rather give full time to all his reels, and his program shows it. The light, in the hands of J. P. Lucas, the operator, was very fine, the picture steady, and the show altogether a very pleasant one. Mr. Hoehn does not object to having the reels a little old, since he can have his choice of them, and also can have the opinions of his friends as to their quality. Licensed films are used.

C. YOUNG.

Chicago Film Brevities

Irvin G. Ries, moving picture operator of the National Theater, Akron, O., owned by L. A. Shiappacasse, was in the city last Monday. Mr. Shiappacasse commends very highly the ability of Mr. Ries. He has held his position for the last three years. The National is a 10-cent Licensed theater, running pictures exclusively. Four reels daily are used, the service being furnished by the General Films Co.'s branch at Pittsburg. The National will run all summer, as has been its custom for the past five years.

The Boston Theater (Independent) on East Madison Street, has had a high-class musical attraction for the past five weeks in the Apollo quartet, the members being talented and experienced vocalists. R. Bruce Logan, founder of the quartet, is the basso; H. Gluckstone, baritone; H. Ryan, first tenor, and C. A. Broadbridge, second tenor. The Boston is holding its own during the hot weather.

James Campbell Boyle, who operateds a Licensed picture theater in Calgary, Canada, was in the city recently.

E. T. League, owner of the Crystal Theater, Plymouth, Ind., has under consideration the taking over of a lease on the Nelson Opera House, Logansport, Ind. The Nelson has been a legitimate house playing traveling attractions. It seats 1500 people. Mr. League will run it henceforth as a straight picture theater, with the best Licensed service obtainable. A seven-piece orchestra will be used. It is the intention to keep the Nelson open throughout the summer.

Manager Sherwood, of the Fuller Opera House and the Fairplay Theater, Madison, Wis., called last week. He states that business is very good. He has raised the quality of his service during the warm weather, a policy that it would be well for other exhibitors to consider. Manager Sherwood uses a Licensed service.

Joseph G. Rhode, owner and manager of the Rhode Opera House, Kenosha, Wis., was in the city last week and arranged for advanced bookings with the General Film Co.'s branch at 117 N. Dearborn. He reports excellent business.

H. R. Bennett, of the Idle Hour Theater, Michigan City, Ind., was a caller at the General Film Company's branch, 117 N. Dearborn. He reports that his business is picking up, that the car shops are now running with full force, and that money is plentiful.

Chas. Smith, owner of the Lyric Theater, Elgin, Ill., paid a visit last week and reported excellent business for the Essanay auto race pictures. He played against the Wallace circus, but got his share of the 25,000 people that came from surrounding towns.

C. C. Hinebaugh, of South Bend, Ind., has sold the Royal in that city and secured the Indiana Theater, in the same city. The Indiana has a better location and a larger capacity than the Royal. Mr. Hinebaugh arranged with the General Film Co.'s branch at 117 N. Dearborn for service.

H. C. Engledrum, of the Majestic Theater, Paris, Ill., called at the General Film Company's office, 17-19 S. Wabash, and arranged for a daily change in service, instead of three times per week as formerly.

Manager F. C. Aiken, of the General Film Company's branch, 17-19 S. Wabash, reports a continued big demand for the auto races at Indianapolis, "Ten Nights in a Bar Room," "Faust," and "Enoch Arden."

T. L. Siebert, an old-time vaudeville man, has secured a theater at Lick Springs, Ind. He will remodel the theater, which henceforth will be known as the Orpheum. It will be opened July 1st. Mr. Siebert contracted last week with the General Film Company's branch, 435 N. Clark St., for a complete Kinodrome service.

C. E. Cole, owner and manager of the Royal Theater, Elkhart, Ind., has closed his house for remodeling. He will open again in a few weeks. Mr. Cole gets his service from the General Film Company's office at 435 N. Clark St.

Friends of "Daddy" Richardson, one of the most beloved old men in the ranks of picture players, and a most valued member of the Selig Western Company, will be grieved to learn that he has been seriously ill for the last two weeks,, and that his physicians have little hope for his recovery.

E. H. Montagu, European representative of the Selig Polyscope Company, writes me that Coronation week was remarkable for the fine decorations, brilliant illuminations and splendid pageants seen. "The streets were certainly not crowded," writes Mr. Montagu. "I walked down from home at midday and had a fine view of the king and queen in their crowns and jewels."

The Industrial Moving Picture Company recently finished a picture of the Elks' Convention at Aberdeen, S. D. The company has also completed 4,000 feet of industrial subjects, showing the timber and farming industries in Alabama.

The French-American Producing Company, of this city, has arranged to take pictures of the Sane Fourth Celebration in Chicago, devoting 2,000 feet of film to the subject.

Arrangements have recently been made for dispatching a company of actors, cameramen, workmen, tec., from the Selig Western plant, to Albuquerque, New Mexico, early in August. The productions will be in charge of Hobart Bosworth. Most of the subjects will be Indian stories, and many Indians of that section have been engaged to take part in the productions. Iseleta, in the South, Old towns in the East, and Tacus in the North, have been selected as the scenes of production.

New animal quarters are being built at the Selig plant for the large menagerie carried by the Selig Company. A large force of carpenters has been engaged in building new summer cages for the dumb players. Huge quarters of concrete, steel and wood, will house the lions, tigers, wolves, pumas, bears, etc. Running water will be a comfortable feature of these cages. The elephants, camels, etc., will all be sheltered in a big arena adjoining the cages.

Frank Cook, program manager of the Saxe enterprises, Milwaukee, has informed me that work on the Theatorium will begin about a week from date. He advised me that all records at the Orpheum were broken by the Auto Races at Indianapolis.

Boston.

The Independent houses of Boston "put it over" on their Licensed competitors as far as the coronation pictures of George V. are concerned. Independent houses were exhibiting their reels all day Saturday, July 1. Licensed houses did not receive the picture much before 9 p. m. on that day. The Licensed reels became lost for a short time in the Boston depot, owing to some minor wreck, and several other minor delays conspired to hold the Pathe reel from finding its way to the General Film Company during the day.

Biograph's "Fighting Blood" came in for much favorable comment in local houses. It is not often that Biograph attempts "action" pictures; but when they do—they usually make good.

There is one manager in Boston who is not suffering from the heat, to judge from his looks. His name is Mr. J. Lourie, of the Beacon Theater, Tremont Street. Mr. Lourie is as "brown as a nut," due to a week's fishing trip in Maine. He has put in a very busy season, going between his Boston house and his Colonial Theater, Nashua, N. H. The Colonial was closed on Saturday, July 1, and will reopen during the middle of August. Mr. Lourie states that he is well satisfied with the Colonial's business, and expects to have a big trade next season.

Manager Joe Roth revived "Nero at the Burning of Rome" for his patrons. "By special request" was the reason given by Manager Roth. The Ambrosio reel drew very well.

Mr. George Delmore has signed a contract to take charge of the picture programs for the Bowdoin Square and Howard theaters, beginning in August. Mr. Delmore remarked that he feels sure he can make happy selections for the picture programs, but that good machines are also very much needed to insure good results. Mr. Delmore intends to install the Powers Cameragraph No. 6 in the theaters.

Rumor has it that the large National Theater, which was expected to open last fall, but which is still dark, will surely open in August. The house will open with either "pop" vaudeville and pictures, or a stock company, as the attraction. The house is controlled by B. F. Keith.

The Columbia Theater, which Marcus Loew has acquired, continues to be a point of perplexity for all concerned. The latest news from the house is to the effect that Messrs. Edwards and Farren have secured a further extension of one week on the house. It is stated that if the required bond is filed the Columbia will remain a burlesque house. The formal transfer of the house to Mr. Loew and his associates has been delayed. The house was acquired by the Loew interests through a foreclosure sale, under which Mr. Loew bought the theater proper. Now it comes to the surface that Messrs. Edwards and Farren held a lease on a certain section of the Columbia which was untouched by this foreclosure sale. Court proceedings have been in order for some months now, and the final edict was to the effect that Messrs. Farren and Edwards must deposit, as a bond, $125,000, to cover any judgment for damages secured by Marcus Loew, as he stated he was about to institute a suit against the theater owners. However, the bond was not filed within the required time, and notice was given to transfer the property to Mr. Loew's interests, owing to this default. HENRY.

Clyde Martin's Tour a Big Success.

Clyde Martin, who has been "playing the pictures" while en route for the Selig Polyscope Co., for the last two months, came into the city Monday, June 26, and will remain for a few days.

Mr. Martin traveled through Indiana, Kentucky and Ohio during the trip just ended. His next will embrace Illinois, Missouri, Kansas, Colorado, Wyoming and Iowa, and will last about 60 days.

Mr. Martin has worked up a strong accompaniment for pictures, giving sound effects in addition to piano and drums. He uses two men for these effects while on the road, picking them up in various towns and instructing them during the day. One of these men he places in the orchestra pit, the other behind the curtain. Mr. Martin is constantly improving the sound effects, which met with considerable favor during his tour.

Managers have been much pleased with Mr. Martin's visit and, in many instances, they have added drummers after witnessing his accompaniment, being impressed with the value of a good drummer in a picture house. It was the custom for managers of houses, other than the one in which he appeared, to have their musical forces attend the show to judge of his "playing the pictures." On many occasions fifteen or more musicians occupied the first row one night. These musicians were always congenial, and spurred Mr. Martin to finer efforts by their goodfellowship and congratulations.

In Keith's theater, Cleveland, fourteen managers of other theaters were present the night Mr. Martin played there. The large audience contributed liberal applause after each number, and hearty commendations were paid him by the managers.

Mr. Martin speaks in terms of high praise of the picture managers he met on his travels. "They are business men of good standing in their communities and have succeeded in attracting the very best people to their houses," he emphatically states.

"The picture business has suffered considerably of late from the hot weather, but the volume before that gave prosperous results," says Mr. Martin. He praises the picture houses of Cincinnati and Louisville as being fine structures, thoroughly modern and fire-proof, and specially built for pictures exclusively.

Mr. Martin desires to thank managers for the courtesies extended him and for the liberal announcements made in advance, in newspapers and by posters, of Selig night. During the entire trip Mr. Martin says that Selig night never failed to bring a crowded house.

He'd Seen it Before

(Puck.)

In a "Touring Europe" party was a member named McCarty,
Who had never been away from home before;
And though all his prior travel had been on the country gravel,
Yet to him the whole trip seemed an awful bore.
At last one day we asked him, and in a manner gentle taxed him,
To inform us why the journey seemed so slow;
Then he gave this explanation, to our mighty consternation:
"I have seen it at the moving-picture show."

Well, we showed him every wonder, but he treated us like dunder-
Heads, he constantly felt more and more ennui;
What we thought must sure impress him only managed to distress him,
And he rested while we raved about Paree.
Up the highest Alps we took him, but emotion never shook him
As he gazed ten thousand feet to depths below;
And he said (it was heartrending, as on ropes we were descending):
"I have seen it at the moving-picture show."

Once some brigands bold entrapped us, took our coin and then kidnapped us
And at point of knives were leading us away,
When McCarty, little hero, grabbed a gun and cool as Nero,
Plugged the low-browed scoundrels a la U. S. A.
Then we wrung his hand and kissed him, but our gratitude all missed him:
"Why," said he, "that's very common, don't you know,
"In at least a dozen cities, and with phonographic ditties,
"I have seen it at the moving-picture show."

So we gave it up despairing, for the effort was too wearing,
And we figured that we'd all be old and gray
Ere we found, within earth's borders, anything those film-recorders
Couldn't show him for a nickel every day.
And if e'er the pearly portal opens to this pampered mortal,
As I trust it will when he is done below,
I believe he'll tell St. Peter, the alleged official greeter:
"I have seen it at the moving-picture show!"

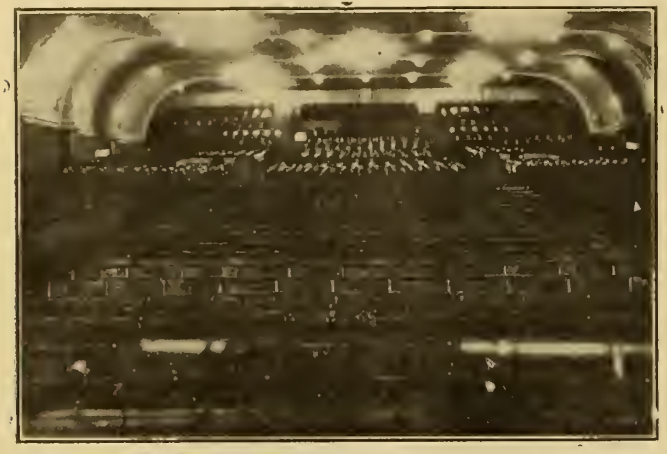
LECTURES ON FEATURE FILMS.

The Moving Picture World has repeatedly dwelt on the need of a lecture or "picture reading" in connection with feature films. If such films are properly presented and duly advertised, they have ten times the drawing power of the ordinary program. The public demands and welcomes these lectures, wherever they have been heard. They are not an experiment, but have for the last five years proven distinct successes wherever they have been put before the public. The peer and pioneer of this most valuable feature of the moving picture entertainment is Mr. W. Stephen Bush, who has traveled in nearly every part of the country, presenting his lectures on current or older films. Hundreds of testimonials of exhibitors attest the fact of his usefulness. The services of Mr. Bush may be secured through the office of this paper.

Coliseum Theater, Seattle, Wash.

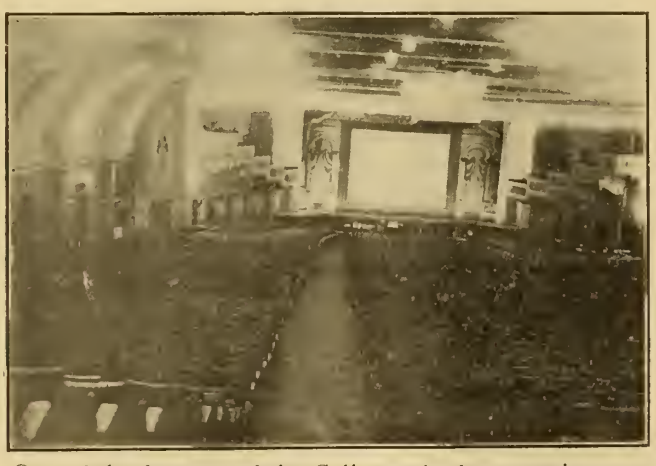
The cuts herewith show not only one of the most perfect theaters, but the largest in the United States. It is the Coliseum Theater at Seattle Wash., formerly the Orpheum Theater. The auditorium has a seating capacity of 2600, with 22 boxes and loges in reserved sections. On each side of the mezzaine floor are 11 boxes and loges, and this makes a good arrangement for box parties. The 2600 mahogany opera chairs are roomy, being 24 inches in width. The layout of the house is very simple, as the 2600 seats are on one floor with no balconies, thus doing away with crowded houses.

On entering the theater, which has a frontage of 30 feet, there is a large open lobby about 60 feet long, which is well equipped with mirrors, which the women patrons appreciate. Artistic posters are placed about the lobby, care, however, being taken in selecting posters.



From the lobby we enter the foyer, which is 90 by 40 feet. In the foyer there are smoking and retiring rooms, one for the ladies and one for the gentlemen, which are in easy reach of all. From the foyer there are three entrances leading to the mezzaine floor, three six-foot aisles permit the handling of patrons without unnecessary crowding. The aisles and foyer are carpeted in green with velvet to match. The ceiling and side-wall decorations are very pleasing. Two large chandeliers adorn the ceiling. The exits are very favorable points about the Coliseum, there being nine wide exits leading from the mezzaine floor to the street, other exits being from the stage and foyer.

The house is closed between five and seven o'clock, and is then thoroughly cleaned and ventilated, thus having no use for electric fans, even in hot weather.



One of the features of the Coliseum is the operating room, which is hung from the ceiling directly in center with the picture curtain, which is a 70-foot throw. The operator's room is an iron frame, metal-lined, passing all requirements of the underwriters. It is furnished with two Powers No. 6 cameragraphs, one dissolving stereopticon, and one spot light, with an extra emergency lamp. The lighting of the house is very good; a newspaper can easily be read at any time during the show.

The policy of the theater is first-run Independent pictures, with two of the best vocalists to be had. They are Mae Thurston, the famous soprano, and Percy Bretland, the popular baritone.

The five-piece orchestra is under the direction of Prof. Chas. Higgins. The orchestra plays to the pictures in a very pleasing manner, Prof. Higgins being very careful in his choice of music to accompany the pictures.

Mr. S. A. Powell, formerly in the East, is acting in the capacity of manager. Mr. Powell's experience in the show business dates back twelve years. Mr. H. L. Betten, of similar experience, is the treasurer. Mr. Powell stated that he proposes to give Seattle the best shows that have ever been given here.

A neat, clean house with uniformed ushers, an excellent show and good management make things look as though the Coliseum is to be a success from the start.

L. L. GOLDSMITH.

The Universal Applause Supply Company.

Become a Subscriber and Dispense with Quality Films.

Being an old moving picture man, I was startled the other day by reading in display type this advertisement, which is here repeated:

No more Failures! No more Failures!!
Success guaranteed to theaters,
photoplay halls, exhibitors.
We will boost your business.
Address the U. A. S. Co. (Unlimited.)
Street.

I lost no time in finding the place, which consisted of a suite of spacious offices in charge of a strong clerical force. I explained to the courteous clerk in the reception hall that I desired to see the head manager of the concern.

"Mr. Boreas T. Wyndblough is the gentleman you wish to see," replied the clerk, and directed me into the antechamber of the rear office. I waited there some few minutes and was then ushered into the presence of Mr. Wyndblough.

"You want an idea of our work here?" queried Mr. W. with an engaging smile. "Pleased to give it to you, sir. You see we are the Universal Applause Supply Company, organized and chartered under the laws of Delaware, New Mexico and New Jersey, with a paid-in capital of $1,000,000. Our operations are national in scope and our motto is spot cash for spot service. If an exhibitor or other showman fails, it is his own fault entirely. We supply applause at rates within the reach of all. We distinguish four grades of work, ordinary, plain applause $20 a month in advance, a stronger grade where the pictures are older and the illustrated singer is an amateur and a third grade, a trifle higher in price, where we have to down opposition."

"What is your fourth grade?" I asked, much edified by this recital.

"That, sir, is the star service. Where moving pictures and vaudeville are exhibited together at 5 cents admission, it is no easy matter to work up applause. It requires some courage and proper physique to back it up to deliberately applaud at the end of the acts. Nevertheless, we pride ourselves on the excellence of this branch of our service. Let me show you the photos of our Grade C corps."

Mr. Wyndblough showed me a choice collection of strong looking gentlemen, who had evidently paid no heed, when at the time of being taken they had been admonished to look pleasant.

"We take only picked men for this work," continued Mr. B. T. W., growing enthusiastic. "Only men having experience in practical primary work and general electioneering and graduates of the B. B. A. are eligible."

"What is the B. B. A.?" I asked.

"The Bowery Bouncers Academy," replied Wyndblough. "We make an extra charge when one of our men is wounded in a riot or when the 5-cent artists have to be carried home; I mean escorted to their hotels, for it may happen that the police or sheriff stand in with the mob."

"We have a special service, which we furnish on request. Tin horns and stamping of feet for Western shows, leading the audience in whistling, laughing uproariously at any film labeled comic, sobbing, and audible tears for melodramas are some of the items in this feature service. It stimulates the feelings of the audience and gives the place, where we send our skilled corps of promoters and accelerators, a familiar and home-like air. If the crowd is slow in catching up the chorus of the illustrated song, our select staff of vocal prompters will be found useful. They are all strong and of highly tested lung capacity."

Mr. Wyndblough insisted on my taking a cigar, and concluded:

"You see, therefore, that all this talk about the quality of the picture is quite beside the mark. Let the manufacturer produce some kind of a film, let there be a machine, through which this film may be threaded and run and we do the rest. The public will never and need never know."

The Strike That Failed.

A Short Story from Moving Picture Life.

Wixey, the operator, and "Pomp Owens," the piano player and singer of illustrated songs, were sitting in the "knockery" of the Elite Photoplay Theater at the most unusual hour of 9 A. M. They were in the airing of their grievances nobly supported by the third member of the Elite's working staff, a strange youth of uncertain complexion and known by the odd sobriquet of "Snakes." "Snakes" was prematurely bald, very obliging and ambitious and positively unequaled as a worker of effects. If things were getting dull and dreary on the screen and a death scene or farewell struggle lasted too long "Snakes," with a few tremendous, if well chosen thumps behind the scenes, would rouse the audience to new interest. It was said that "Snakes" was a high graduate from a snake charming college somewhere in the South and that he had handled all varieties of venomous reptiles, that he had been bitten often, but was immune and that he had left the circus business, because the daughter of a wealthy farmer whom he had met at a county fair, had jilted him, after giving him great hope.

Wixey ran his skilled fingers along the sprocket holes of a suspicious film, with all surgical instruments close at hand. "Pomp" was looking over some music. It was very warm and "Snakes" asked whether he should get some lemons for making a cooling drink, he was such a loyal, helpful soul. Wixey sent him forth and as he came back began to rehearse the speech he intended addressing to the proprietor that very morning. The "knockery" was a favorite place for rehearsing the speeches that were to be addressed to the owner or for giving belated vent to those speeches that should have been or would have been addressed to him in the office, but never were.

"Well," said Wixey, "I guess there'll be another operator here a week from tomorrow. Did you see a ghost in the picture last night? Muller came into the booth twice to kick last night and I cannot stand it any more. Honest, was there anything wrong?"

"Why no," answered "Pomp" absently, for he took no interest in any grievance but his own. "I am thumping the keys the best I know how and the other day Muller swore because I played a lot of German airs while they showed how Limburger was made. Said it made his German patrons sore."

"Yes," put in "Snakes" timidly, "a fellow gets no credit nowadays for trying to be the real cheese."

"You remember," continued Wixey, "when we had 'The Old Homestead' booked for Thanksgiving and they sent us 'The Sponge Fishers of Cuba.' Why I went right into the city and got the reel out of the express office; it was on its way to Podunk, though we had paid a premium for it. What thanks do I get?"

"None," replied "Pomp," sententiously. "And I don't like his remarks about the way I fix my hair. Say, Wixey, would you stay for three more bucks?"

"Really," remarked Wixey, "I care more for kind treatment. I am going to tell him (Mr. Muller) you forget an operator has feelings and when the picture gets out of focus a moment, it does not help me to have you grind your teeth and glare at me and say things."

"I think I'll go on the Heath and Doctor Circuit anyway," volunteered "Pomp," who often suffered from visionary hopes of large salaries. "These 'boobs' here would not give you a hand, if you played your fingers off."

"Why don't you strike, boys," chimed in "Snakes," with many crafty winks. "I am with you and I vouch for Rosie, the ticket taker."

It was well known that Rosie regarded "Snakes" as one of the world's humble, and but for her, unappreciated heroes.

"I think," resumed Wixey, "we had better arbitrate. Better treatment, no calling of names and a raise. If we do not get what we want we go out this evening." He paused for a reply.

"Suits me," asserted "Pomp." "I will talk to him if you want me to."

This was agreed to at once and an acute stage in the Elite's phase of the struggle between capital and labor seemed to have arrived. "Pomp" gave a particularly defiant attitude to his hand-made coiffure and the hopes of all rose high, when the side door opened and Mr. Muller walked in.

He was pleased to see the boys at work so early, and told them so.

"That's the spirit," continued Mr. Muller, who was really doing a fine business at the Elite. "I appreciate it, boys! You need a little shaking up once in a while, but you are not a bad lot by any means. I had just about decided to raise you all around and I think I'll do it now. Come with me, boys, across the way to Gaalbing's. We'll have a bite and a drop to celebrate. Will you come?"

They came.

Outline of How to Write a Photoplay.

By Everett McNeil.

1. **Synopsis.**—Write a synopsis of the story of the play. Make the synopsis as brief as possible, and yet have it tell the real story of the play.

2. **Cast of Characters.**—Follow the synopsis with a cast of all the important characters. Describe each important character briefly, not forgetting that the producers know enough to know the obvious without being told.

3. **The Scenario Proper.**—Follow the cast of characters with the scenario proper. Divide the scenario into scenes, giving each change in the location of the action a separate scene—that is, whenever the plot renders it necessary for the operator to change the position of his camera, as from an interior to an exterior view, begin a new scene. Number the scenes consecutively to the end of the play. At the beginning of each scene, give a brief but clear word picture of the settings of the scene; also the position and action of the characters introduced when the picture first flashes on the screen. Do not over-burden these descriptions with words, and yet tell all that it is necessary for the proper picturing of the scene, again remembering that the producers are wise in these things. Now carefully study out the needed action for each scene; and then describe it briefly, being careful to cut out every act that does not have a direct bearing on the development of the plot. Do not enter too much into details in these descriptions. One again the producers are wise in these things, and need only pointers. They can supply all the details, when the details are obvious from the context.

Use **sub-titles** or **leaders** sparingly—only when necessary to the proper understanding of the play. Make the action in the pictures tell the story as nearly as possible. Never use a note or a letter, unless the action absolutely demands it.

Introduce your important characters in the first scene, when possible, and begin the scene with a situation that will at once arouse interest in what is to follow. Then be sure that you satisfy this interest by a logical development of the plot and the interest to the climax. Then stop. No anti-climaxes needed. Have only two or three **leading characters,** and confine the plot to them. No side complications are needed.

Do not introduce bar-room scenes, drunkenness, needless drinking, brutal murders, robberies, etc. Keep your plays clean. Get as much uplift in them as you can. A good moving picture play can be made as powerful, nay, more powerful, for good than a good sermon.

In conclusion, a few words regarding the preparation of the manuscript may not be amiss:

Write on one side of the paper.

Do not roll, fold the manuscript.

Use a typewriter, if possible. Editors of scenarios are busy people and cannot take time to study out illegible handwriting.

Use two long sizes of envelopes, one to send the manuscript in, the other for the use of the editor, if he returns the manuscript. Stick the proper amount of stamps on the return envelope. The return envelope should be a size smaller than the envelope in which the manuscript is sent, so that it can be enclosed with the manuscript without folding. Also put your name and address on the return envelope.

Do not write in a week to ask what has been done with your manuscript. Wait a month, even six weeks before writing.

Always keep a copy of every manuscript sent out, also an account of when and where sent and returned.

In every way in the preparation of the manuscript, try to help the editor to come to a prompt and a just decision, by having the manuscript correctly and clearly written, so that neither eye nor the brain will have to study over it in order to understand its meaning.

CHAS. K. FRENCH,

Assistant Director and Leading Man of the Western Pathe Stock Company.

Progress of the Independent Product.

Once in a while we hear particular praise of some of the moving picture productions of several years ago and comparisons not always favorable to present day effort. We are inclined to believe that this is hardly fair and just criticism, and think that the critic who has an idea that better work was done in former years overlooks a very important factor in arriving at such a conclusion. Years ago the moving picture was a novelty and was not compelled to stand the searching criticisms and comparisons of today. The public had no standard to go by in the early days in regard to photographic quality, stagecraft, proper presentation of plot, or the hundred and one fine points now so well known. All producers and film manufacturers are well aware that many an oversight in small details, that would pass absolutely unnoticed a few years ago, will often prove sufficient now to spell complete failure. There can be no question but that the quality in every respect of the photoplay has advanced in a marked degree in the past year or two and we are not now speaking of the work of any one manufacturer, but of the product of every manufacturer in the field. A much higher standard is imperative now than ever before and undoubtedly a still better standard will have to be reached by every film manufacturer who would maintain his hold on public favor and a foremost place in the picture play market. This will be still more the case when the open market becomes an assured fact.

That the product of certain manufacturers is meeting with its share of public approbation, the following symposium of recent commendatory letters should convince the most skeptical. We have seen and read a great many others, but cannot afford space at the present time to print more.

THE AMERICAN FILM MANUFACTURING CO., May 1, 1911.
Chicago, Ill.
Gentlemen—We get two Flying A every week and our patrons look for them in advance. Our people are going wild over your Westeru releases, the applause drowning the orchestra.
W. E. Sands, Mgr., Temple Theater, Hagerstown, Md.

AMERICAN FILM MFG. CO., May 4, 1911.
Ashland Block, Chicago, Ill.
Gentlemen—Your late Western releases certainly are the goods out here. We ran "Bud Nevins, Bad Man" all day to crowded houses and have only to show American Posters now to insure great business. Am booking two American Cowboy films every week and will continue to do so.
Yours restpectfully,
Albin Czech, Prop., Wonderland Theater, 1335 Milwaukee Ave., Chicago, Ill.

CHAMPION FILM CO., March 31, 1911.
New York City.
Gentlemen—We ran "Old Man and Jim" last night and to say that it is by far the best thing in the film line in many moons is putting it weak, and I have seen some mighty good ones. We have had all the biggest features, both independent and licensed, but the "Old Man and Jim" has them all beat. If this is a sample of future "Champs" then let me say we will make it hot for our exchange if they do not furnish all "Champs" promptly.
Sincerely,
Chas. H. Lynch, of Rothenberg & Lynch, Spring Valley Ill.

GREAT NORTHERN FILM CO.,
New York City.
Gentlemen—Can you send me some more portraits of scenes of the plays in your film? I always get one of your films each week and I am sorry I can't get more. They go good here.
Sincerely yours,
A. D. Resnick, Mgr., The New Casino Theater, 2853 Cross St., Philadelphia.

New York City. Jan. 25, 1911.
Gentlemen—We are using Independent service and have enjoyed many of your beautiful films. Have your pictures for display in our lobby on Eclair Day, as we have been featuring them? The people down here were wedded to Association reels, but we have convinced them the Independents can't be beat.
The Gem Theater, 288 Oak St., Palestine, Tex.

ECLAIR FILM CO., October 25, 1910.
New York City.
Gentlemen—To me your releases are the acme of perfection in photography and it is a real joy to show them. I use ninety day old films and if I could would make a feature of all your releases—would have Eclair days.
Yours truly,
Geo. H. Cox, The Elite Theater and Airdome, Hays, Kansas.

THE INDEPENDENT MOVING PICTURES CO., March 5, 1911.
New York City.
Gentlemen—I use all Imp Releases and repeat on some of them. I would just as soon go out of business as be without an Imp picture.
L. Miller, Royal Theater, Delphos, O.

MR. R. PRIEUR, April 4, 1911.
10 East 15th St., New York City.
Gentlemen—Please send me a list of your releases for the coming four weeks, as I want to feature Lux films. Like them best of all the releases I get.
W. J. DeLamater, Crown Theater, San Antonio, Tex.

GREAT NORTHERN FILM CO., April 3, 1911.
New York City.
Gentlemen—I wish to congratulate you and the company you represent on the films you are turning out. I do think the work is wonderful both in photography, acting, and rock-bed steadiness on the screen. I am managing a big house here in Philadelphia and the comments of the audience is most gratifying.
Yours truly,
G. B. Graff, 23 N. Ninth St., Philadelphia, Pa.

IND. MOVING PICTURES CO., April 8, 1911.
New York City.
Gentlemen—We would like if possible to get the pictures of the Imp players for use in the lobby of our theater. Our patrons like the Imp pictures especially. Your Cuban pictures are certainly fine and are greatly appreciated by the theatergoers here.
Yours truly,
A. H. Buckley, The Royal, Longmont, Colo.

CHAMPION FILM CO., April 1, 1911.
New York.
Gentlemen—I have shown your film "The Old Man and Jim" and cannot speak too highly of it. For a military and educational picture it could not be excelled. I think I would be safe in saying that nine-tenths of the school children of this town saw the picture. I am now looking forward to the time when I can run one of your historicals per week.
Very truly,
W.A.Coulter, Family Theatorium, Grove City, Pa.

MR. R. PRIEUR,
New York City.
Dear Sir—I am running either first or second run Lux films at both of my houses—the Crescent and the Picto—and am anxious to get all the advance information I can, so please place my name on your mailing list. I find your double comedy subjects, or rather reels, big winners.
Yours truly,
Wm. F. Neil, The Picto Amusement Co., Chattanooga, Tenn.

NESTOR FILM MFG. CO., March 28, 1911.
New York City.
Gentlemen—We are great advocates of "Nestoritis" and enjoy the pleasure of advertising them. Your picture "In Commissioned Ranks" is a gem. We invited the newspaper critics to see this picture and it was announced to be the best that they had ever witnessed.
Yours respectfully,
C. Whitthorne, Star Theater, Vallejo, Cal.

NESTOR FILMS CO.,
New York.
Dear Sir—Just a word of praise in regard to your reel "In the Commissioned Ranks." It was all you said it was, only twice better. Keep it up. Nestor for mine.
Yours truly,
Nathan Offer, Mgr. Independent Amusemeut Co., Rock Springs, Wyo.

POWERS CO., May, 1911.
New York, N. Y.
Gentlemen—Our houses with about ten others in this section have jumped to the Independent side the past month, and so far all are very well pleased. We have run a number of your pictures, having "Cupid's Monkey-wrench" and "Touring Atheus" last night. Your pictures are good.
Very respectfully,
The Spragg Amusement Co., Ben L. Morris, Sec., Bellaire, O.

THE POWERS CO., May 7, 1911.
New York City, N. Y.
Gentlemen—My several houses have always looked forward with extreme pleasure to a Powers release and I have watched the rapid strides you have made in excellence of your photography. Powers pictures of today are unusually good.
Sincerely yours,
F. F. Peters, The Peters Circuit, Corning, N. Y.

REX CO., March 29, 1911.
New York City.
Gentlemen—Just a word of thanks for your fine film. My theater has contracted for your film, first run, all releases. We wish to congratulate you on artistic taste and knowledge of stagecraft.
The Class "A" Theater, H. J. Brown, Mgr., Seattle, Wash.

THANHOUSER CO., April 2, 1911.
New Rochelle, N. Y.
Gentlemen—We are using two Thanhousers a week and would use more if we could get them. We never miss a chance to advertise and feature them, especially the "Thauhouser Kid," who is a great favorite with our patrons.
Yours respectfully,
Harry D. Mapes, Adv. Mgr., Fairyland Theater, Waterloo, Iowa.

THANHOUSER CO.,
New Rochelle, N. Y.
Gentlemen—We are now getting two Thanhousers instead of one each week. We ran "Robert Emmet" the other day and must say they don't come any better.
Sydney Jacobson, Mgr., Crystal Theater.
612 Seventh St., N. W., Washington, D. C.

YANKEE FILM CO., Dec. 22, 1910.
New York City.
Gentlemen—About a month ago we changed to Independent service. It was the best move we ever made. The Yankee film "A Ward of Uncle Sam" was one of the greatest pictures ever shown on a screen. Have instructed the Exchange that we must have all of the Yankee releases. The Yankee films are certainly great drawing cards for any theater.
Yours truly,
John F. Meth, Mgr., Grand Theater, Springfield, Ill.

THE KALEM STOCK COMPANY IN IRELAND.

A Kalem Girl in Ireland.

Miss Agnes Mapes, writing to her brother in New York, says:

Beaufort Hotel, Beaufort, County Kerry, Ireland.

Here we are established at Killarney Lakes, though this particular spot is called Beaufort. Such a beautiful spot!—right out in the country, the mountains within a stone's throw, nearly, and we can walk to Dunloe Gap in about twenty minutes. From Cork, Monday morning we took the 10:30 a. m. train to Killarney and stopped at the Globe Hotel. It is one of the most picturesque old hotels, looking like an old English home, with garden, entering through a massive gateway, the grounds surrounded by a high stone, moss-grown wall. The hotel is right in the town, and the town is far more picturesque than Cork, though nothing like so large. I will describe the town, with its alleys of stone (white-washed, straw-roofed) cottages or cabins, and its funny little stores when I see you.

Tuseday most of us took the great trip to Killarney Lake, the Gap of Dunloe. We left the hotel in jaunting cars to the mountain pass about seven miles. These ponies, or small horses, were awaiting us at Kate Kearney's cottage (the Colleen who was famed for her beauty in song and poems) where we had a drink of goat's milk and potheen (mountain whiskey). Then we mounted our horses and rode six Irish miles—an Irish mile, according to our guide, is "a mile and a bit, and each bit is nearly a mile." If that isn't a real Irish answer!—and Oh, such a ride! The most glorious ride—mountains on either side covered with green moss, ferns and heather—rivers, bridges, farms and the lake in the Gap below us. And Oh, the most beautiful day! The sky above perfect, and just cool enough—in fact, the weather perfect. Everything was of interest, and I had such a communicative guide. On this side was purple mountain (and it was well named for its coloring; on that, Bull Mountain, for it was so bold; then Echo Lake, a man stopping the tourists to blow his bugle for us to hear the wonderful echo beyond. A few steps further a cannon was shot off for its echo (all expecting a tip); then Serpents Lake, where St. Patrick buried the last snake and promised to let it out the day after tomorrow, and tomorrow never comes. The Wishing Bridge that St. Patrick blessed, the cottage he stayed in his last three nights. Colleen Bawn's cottage, the first schoolhouse where English was taught in Killarney.

All this was just on the way through the most beautiful scenery. Then we came to the banks of the first lake, where two boatmen met us and we had our cushions on the grass just like a picnic. Then we got in our boat with four oarsmen and were rowed fourteen miles. First the Upper Lake to where the waters meet at Wier Bridge, and as they have had such dry weather the water was too shallow to allow us to take the cascade, so we got out and through the most wonderfully beautiful woods on through the other side of the rocks and bridge, and there took the boat again.

Then the second lake, passing Collen Bawn Rock, where she really lost her life, and many other little islands, the lakes all surrounded by these beautiful mountains. Then we passed through to the Lower Lakes, larger than the rest and very rough that day. We landed at Ross Castle, an old ruin once owned and lived in by the chief of old Ireland under the king who lived in Blarney Castle "where we kissed the Blarney Stone." There we were met by our jarveys with our jaunting cars and returned to the hotel about six p. m., having left at ten a. m. I never remember a more beautiful day of pleasure as far as sight-seeing goes. And the beauty of it is is that it all still holds its old look, all so quiet and peaceful without a sign of the new world marring the picture. A motor boat has never been allowed on the lakes. We came out here Wednesday. Sid found it too far from Killarney proper to run in and out for our locations, so here we are installed in a really and truly country house, by courtesy called a hotel, but in truth an old-fashioned house, and an Irish one at that. We are the only ones here, and have taken full possession, and what we haven't to make us comfortable the boys are making. We have moved and fixed differently every bit of furniture in the rooms for our own needs and satisfaction, so we are very comfortable and already have the room and home also filled with flowers, which grow everywhere. I do wish you could see the other part of our hotel as it is—in fact, the old part—right across the road, where the family lives; and the living room and saloon combined. I wish I could draw a picture of it. A long, low stone, whitewashed and strawroofed cabin or cottage in the center, a dicided door, stone paved floor, big open fireplace, peat burning, iron kettles hanging on the crane, cooking the dinner or boiling water, the Irish terrier Barney in the corner of fireplace, a big bench side of wall, hams and bacon hanging overhead and the bar on the side, the daughters acting as barmaids. In the evenings the lads and lassies come in to dance, and Miss O'Quillivan, the proprietor's daughter, plays the accordion for them to dance. Mind you, the room is a small one, and when the square dance is on we all hug the wall.

It was very cold last night, and we had our peat fire in the old fireplace in our own little parlor with its cracked leg piano, and Jack Clark played his violin and we all sang until bedtime. We scarcely need a lamp or candles to go to bed with, and, will you believe me, it is daylight until 9:30 p. m. The sun shines on a clear day until after 8 p. m., and daylight before 3 a. m. It is more like Sweden, they say. You see, we are so far north. The boys have worked like beavers since we have been here. In fact we all have. Putting up costumes, getting things in order. The stage in the field was built this morning. The boys are now building an outside bathroom. We are certainly making the Irish open their eyes. We have done in two days what they would have taken months to do. We haven't started to take pictures yet. Am glad we are out in the country for its quietude and beauty.

Miss Mapes was specially engaged by the Kalem Company for certain important rôles in their coming Irish productions. She is a young lady of exceptional ability, and is destined to play a leading part in motion picture productions.

PALACE THEATER, CHARLEROI, PA.
Taken by its own light.

Music for the Picture

By CLARENCE E. SINN.

"Ohio" says: "I am drummer in a picture show here. Have been devoting my attention largely to sound effects. In fact, I was engaged for that kind of work principally. The public seems to like it; the manager of the house wants it and believes it helps his business. I try to use common sense in my work, but I doubt if all the critics do the same. I read an article in the M. P. World a short time ago, wherein somebody said, 'If it is to be silent drama, for heavens' sake let it be silent (referring to the accompanying noises of music and sound effects).' Now, it has been tried a number of times to give pictures without these accompanying noises and apparently without much success. I agree with the critic in finding fault with those who have only cheap 'toys' in their outfits, and who introduce imitations in absurd places. Why should a 'dog-bark' be given simply because a dog appears in the picture? I heard a drummer some time ago use the horse-hoof effect for a horse crossing a stream and climbing up a soft, sandy bank. Such things are ridiculous. There is no use in telling the perpetrators of such rot to use judgment, for they have none. But that does not signify that all drummers are half-witted, nor do I believe that it calls for the elimination of sound effects altogether. The greater part of the public seem to like the pictures better when properly 'worked up,' and as they are the people who pay the bills their opinions must carry more weight than that of a person whose sole idea for improving the 'noises' is to cut them out."

Mr. Hall, you've evidently started something. May the seed fall in fertile places.

From Iowa: "Someone wrote you regarding photo-plays 'so carelessly thrown together as to make a musical setting very difficult, if not impossible.' I have found the same difficulty, though I suspect the fault is principally mine in most cases. I often find a really good picture whose scenes alternate so rapidly as to make it almost impossible to play more than a few bars of music to each one—not enough at any time to develop any recognizable descriptive music. I am often at a loss to know just what is the correct thing to do at such times."

When the scenes alternate so rapidly as to make it impossible to develop any recognizable descriptive music, about the next best thing to do is to play to the most prominent scenes—or rather, to select the dominant theme and fit your music to that. If this is not practical, play something neutral in character, but be careful that it does not conflict strongly with any of the scenes. Selig's "The Mission Worker" is a good picture, which might come under this heading. The scenes alternate between Chinese scenes, a sick-room, and a parlor—many of them rather short. It opens in a mission school. A mission hymn would be proper for this, in my opinion, even though the class is composed of Chinese. It is the spirit of the scene you want to catch. You can find room for plenty of "chink" music later on if you wish to play it. The sick room scenes, of course, call for a plaintive whenever long enough to "develop." I heard one pianist play "chink" plaintives and nautrals for this picture, which was correct, but in some places she had to jump from one to the other so quickly we could hardly tell what she was trying to play. Another gave it up apparently and played waltzes straight through, which did not add anything to the picture. So far as I was concerned it detracted. Another played a little intermezzo (Bratton's "In a Lotus Field") which seemed to answer the purpose very well and saved much worry. It was neither Chinese music nor pathetic, nor yet was it particularly adapted to the general run of drawing-room scenes, but it did not really conflict with any of these, and under the circumstances I thought it was a very good way out of the difficulty. Of course, the longer scenes were properly accompanied.

I visited Sitner's Theater in this city a few evenings since, and wish to compliment the pianist on his rendition of the Great Northern release, "The Ghost of the Vaults." The picture is of the "court dress" variety (knee-breeches, powdered wigs, etc.), and this precludes music of modern kind or suggestion. The opening is neutral, though rather dignified, and the music introducing the picture was in keeping. First, about sixteen measures from the "Pilgrim's Chorus" (Thanhauser), modulating as the scene partook of a sentimental character to "Song of the Evening Star" (same opera). This ran through the scenes. The garden scene with the lovers' tryst was introduced by a valse brilliante with much scale work (one of Chopin's if I am not mistaken). When the villain appears in the background the music was subdued, first by dropping the right hand and continuing the waltz mezzo forte an octave lower, then changing gradually to a heavy semi-mysterious till finish. The business with the rope ladder and the capture of the lover were described in the ordinary way with sentimental and agitato music. The dungeon scene had just enough of the prison scene from "Il Trovatore" to suggest its nature. The scene in the vault with the sepulchers was accompanied almost in toto by Beethoven's Funeral March ("On the Death of a Hero") and this was handled beautifully. First it was given as a funeral march fitting the ghostly character of the scene; then a mysterious character was given to the number, running through the sleep-walking scene and changing at the last to a decided agitato effect (this last occurring principally in the second strain of the march—the three sharps strain). The finish of this scene was a melodramatic "hurry." The manner of adapting the funeral march to several different phases of dramatic situation exemplifies what I have often contended, viz: that the manner in which your music is played is quite as important as the kind of music you play.

A suggestion for music to Vitagrap's "Tested by the Flag."—1, Soft waltz at opening, till change of scene; 2, "Mister Volunteer," (softly) till ball room scene; 3, waltz (when scene changes continue waltz softly all through next scene; 4, Trumpet calls and drums (or short march) till change; 5, heavy noisy Hurry all through battle; 6, "In an earth cell," semi-mysterious or agitato till change; 7, waltz or sentimental; 8, same as No. 6 till fighting; 9, Hurry for battle; 10, (parlor scene) waltz or sentimental; 11, military march (two scenes); 12 (same as 10), when Tow seizes Jack change to 13, short Hurry till Jack goes up stage. Then, 14, "Mr. Volunteer" softly till finish (or any neutral music. Can "play to the flag" is desired. It is optional).

John F. Meth, the popular manager of the Grand Theater, of Springfield, Ill., has resigned his position with the Kunz Bros. Amusement Co. and will in the future manage one of O. T. Crawford's chain of theaters in St. Louis, Mo.

Following the policy of the other Licensed manufacturers of increasing their weekly number of releases, the Lubin Company will, beginning July 1st, augment their output from two to three reels weekly. Their release days will be Monday, Thursday and Saturday.

FLICKERS.

The best part of the show is often on the outside.

* * *

Better an old picture that is good than a new one that is bad.

* * *

Icemen make good picture managers because they are prepared for a frost.

* * *

The summer trolley car is not the only place to find the end seat hog.

* * *

Good music will help a bad picture and bad music will spoil a good one.

* * *

When some young men spend a nickel they want the whole world to know it.

* * *

Picture shows have nothing to do with Christian Science, but some of them get the absent treatment.

* * *

An audience is quick to see the hand of the amateur, in managers as well as actors.

Projection Department

Edited by F. H. RICHARDSON

A Word With Our Readers. With this issue the Moving Picture World enters its ninth volume, larger and better than ever. A word to the department readers may, perhaps, not be out of order at this time. The Trouble Department first saw the light of day under the title "Operator's Column." It occupied a scant column and a quarter of space. Such, however, was the need for such a work that it rapidly grew in size until for the past few months there usually has not been sufficient space available to include all matter sent in. That the department has done much to raise the standard of projection is generally conceded. That it has opened up an invaluable medium for exchange of ideas between operators and managers situated hundreds and even thousands of miles apart, is indisputable. To those who have staunchly stood by the editor, believing steadfastly in his honesty of purpose, he returns heartfelt thanks. And now, gentlemen and brothers, let us all pull together for a better department and for better projection for the future.

F. H. RICHARDSON.

Questions on Last Week's Lesson.

1. What do you understand by "Refraction of Light"?
2. What is the angle of incidence?
3. What is the angle of refraction?
4. When is the angle of incidence greater than the angle of refraction?
5. When is the angle of refraction greater than the angle of incidence?
6. What is the "Index of Refraction," and how is it found?
7. Explain why a ray of light is refracted in passing from one medium to another.
8. Explain why we do not see heavenly bodies, except those directly overhead, in their true position.
9. Explain why those planets nearest horizon are further away from their apparent position than those nearer overhear.

LIGHT LESSONS (Continued).

One point it is well to have knowledge of is the fact that, under certain conditions, a perfectly transparent medium becomes also a perfect reflector. That is to say, it reflects all the light, allowing none to pass through. This occurs when what is known as the **critical angle** has been passed.

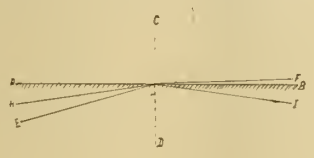


FIG. 26.

In Fig. 26 we see an illustration of the critical angle, which is defined as follows: If a ray is traversing any medium in such direction that the emergent ray just grazes the surface of the medium, the angle it makes with the normal is called the critical angle. In Fig. 26 we see a medium of glass A B, a normal C D, a ray E F, and the point of emergence G. It will be observed that, after refraction, the ray G F barely clears the surface of the glass. Now if ray E G came from H, the emergent ray would have passed the critical angle and the whole ray would be reflected back into the medium at G I. Nothing further need be said on this point, I think, since the proposition appears plain and the rule always holds good.

And now let me go back, for a moment, to reflection and set forth a point which was overlooked; a point of much importance to the operator, by the way. When a ray passes from one medium to another, as from air to glass, at an angle, the whole ray does not enter the second medium.

In Fig. 27 ray A B passes from air to glass X X at B. Presumably the whole ray will be refracted to D. This, however, is not the fact, since a portion will be reflected as ray B C. This, also, always holds good, the amount of light reflected being dependent upon (a) the angle in incidence and (b) character of surface and medium. The greater the angle at which the light strikes the surface of the second medium the larger proportion of light lost by reflection. This matter should be studied carefully by the operator since it applies particularly to the arc and condensers.

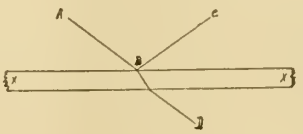


FIG. 27.

Going back, for a moment, to the critical angle, it brings us to an understanding of the fact that to the fish, or any creature under water, the field of vision into air is restricted to a cone, the width, or diameter of which is dependent on distance from the surface. Beyond this cone the fish sees, not objects in the air, but objects in the water; they being reflected back from the under surface of the water.

I only touch briefly on these things, expecting the student to study them over and grasp the main idea from what is said, reasoning out details for himself, it being understood that these lessons are not intended as a complete course in light, but, as I have said, merely complete enough to allow of a comprehensive knowledge of its general action.

The critical angle has been made use of in experimental projection, but so far has not proven of practical value. It has possibilities, however, through the use of crown glass prisms. The critical angle of crown glass is 41° 45′. If a 45° crown glass prism be placed with one of its flat faces squarely facing the light, the long side at 45° thereto, the light rays will pass into it and be totally reflected through the other flat side. By "flat faces" I mean the two sides at right angles to each other.

And now we will proceed to consider a matter of more intimate interest to the operator, viz.: **lenses.**

This is a subject of exceeding difficulty and, while I cannot hope that my work will be either complete or perfect, I trust we shall at the least learn something of real value.

In the first place let us briefly consider the manufacture of lenses, so far as knowledge is obtainable. Many there are who believe there is enormous profit in the making and selling of high class lenses and that there is no commensurate gain through their use. This latter possibly holds good to a considerable extent in projection, the very high grade article showing a greater degree of efficiency in photography, in which work minute exactness is imperative, if credible work is expected. Lenses must necessarily possess certain properties, viz.: refractive power, dispersive power in relation to colors, stability under excessive heat in projection work, clear, brilliant color and lack of physical defects. The first two are absolute properties necessary to results. The third is of much importance, particularly in condenser lenses, and the last two effect results very greatly.

Refractive power varies widely in different lenses. It is varied not only by the shape of the lens, but by its material constituents. Phosphorus, lead and nickel, as well as other metals, are used in the manufacture of glass and enter into its construction. The optical qualities of the glass will depend considerably upon the proportions of the various materials used in its manufacture. The measure of its power to bend a light ray is called its refractive index. What we call white light is really composed of all the colors of the spectrum and each color has a different wave length. These rays of different wave length refract differently and it is therefore impossible to focus light to a point with an ordinary plain lens, since some rays will be focused at a point further from the lens than will others. The amount of difference is called the "dispersion" of that particular lens or glass. The dispersive power is the power of the lens to divide a ray of white light into its primary colors and this varies according to the composition of the glass. Lenses may have the same refractive power (index of refraction), but entirely different power of dispersion. Violet is refracted

most of all, yellow is medium and red is refracted the least by any given medium. You will note that with some condensers there is a very heavy ring of violet, fringed with reddish color, at the spot at all times, while with others, when the light is rightly adjusted, it is very slight. Lenses which give the heavy color ring are poor articles. Understand, however, that this color ring may be greatly augmented by improper adjustment of the light.

While the use of glass dates far back into the past, it is only within the past century that it has been used to any extent for light transmission. The first glass used was all some form of what is known as crown glass, but later a glass with greater refractive power, called flint glass, was introduced, it being used to correct color dispersion, when used in connection with crown glass. To-day practically all projection lenses are a combination of crown and flint glass. It will be well, at this point, to illustrate the method of using the two glasses for refractive purposes. In Fig. 28, if A and B be two lenses exactly alike in size and shape, having precisely the same curvature, be made of the same glass they would bring parallel rays to a focus at the same distance from their surface. If, however, one be made of glass having a high refractive power (a very dense glass) and one be made of glass with less power of refraction (less dense glass), the rays would be focused at different distances as shown.

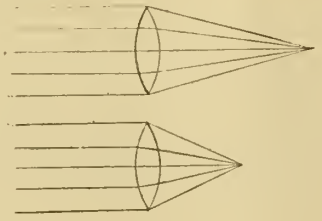


FIG. 28.

This fact is utilized in the following manner in the construction of projection lenses:

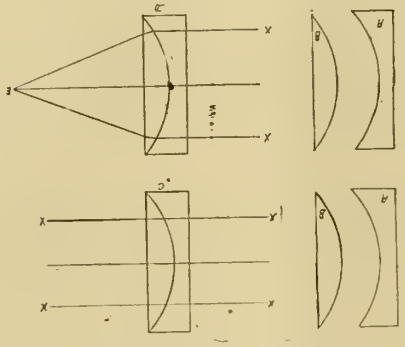


FIG. 29.

In Fig. 29 we see A B, two lenses, A having a very high refractive power (index) of, say 2, ground to a negative focus of three inches. B is a postive lens made of the same glass of the same focus, viz.: three inches. If these two lenses be placed in contact, as at C, the outer surface will be flat and rays X X X X will pass straight through as shown. Now if we take two lenses ground precisely the same as A and B, but A made of a glass having a refractive index of 1.5, its focus will then be 6 inches. The positive factor we will retain as in the previous example, however, viz.: with a three-inch focus. Now, if the two be placed together as at D, we shall find the sides parallel as before, but we shall discover that rays X X are converged and focused at E, and that the combination of a negative 6-inch and a positive 3-inch gives a positive lens of 6-inch focus. Also the use of glasses of different refractive power is necessary to overcome chromatic abberation and other faults present in the single, plain lens. These matters will be treated later.

(Continued next week.)

A Bundle of Questions.—North Carolina (name of town suppressed) writes: "I have been operating in a non-license State and desire to go to a license State where I can get better wages. I have no knowledge of unions or license. Will you please answer the following: (1) Should I join a union, will I be able to go to another licensed State without joining the union there? For instance, if I join the Pennsylvania union, can I operate in any licensed State, such as New York, Illinois, etc.? (2) What will be the fee for joining and how much per month, if anything, afterwards? I understand one pays so much on joining, that being for one year. (3) What are the wages of operators in Chicago and St. Louis? (4) What States are licensed and what ones non-licensed? If St. Louis is licensed, I suppose the license and the union are the same thing. (5) I would like instruction as to what kind of examination I will have to pass. (6) Will it be required that I know names of machine parts; know anything about wires outside the operating room; understand rheostats, economizers, etc.; other things like repairing, wiring, etc.? (7) Is it allowable to use a cord in the operating room to operate switches controlling house lights, same being overhead, out of the way?"

Well, North Carolina, you certainly are not overly well posted as to licenses and unions. A union is an organization of men in the form of a sort of lodge, the purpose being to secure better wages, better conditions of labor and improve things all around. It has absolutely nothing whatever to do with the matter of licensing of operators. Usually operators' unions examine candidates for membership as to their knowledge of operating. This is to protect the union from offering its benefits and protection to incompetent men. Most certainly you would have to know all the things you have named in order to pass an examination, either for membership in a union, or for license. To secure a license you will have to convince the examining board, or examining official, that you have at least a fair, working knowledge of electricity, as well as of projection machines and operating room practice. Initiation fees vary with different unions, ranging from $2 to $25, or even more. Monthly dues of from 35 cents to $1 are exacted thereafter. The license is procured from city officials, or, in some States, from State officials. City license is good only in that city. State license, where obtainable, is good only in that State. License fees vary from nothing at all to $10 per year. A New York City license is not of any value outside New York City. A Massachusetts license is only good in that State, etc. With the union it is different. Having joined, for instance, the New York City union, you can transfer to any I. A. T. S. E. operators' union in the country practically without cost. I trust I have made things clear to you. All operating room wires should be enclosed in metal conduits.

Geneva Trouble.—Racine, Wis., writes: "Am running a 1909 model Motiograph and have trouble as follows: Once every month I clean out the intermittent oil casing, washing it and the parts with gasoline. Before replacing same I cover star with vaseline and add a little light oil. Towards the end of the month the oil casing seems to leak, as the bottom of the machine becomes covered with oil. This is very annoying. Another trouble is: when I put fresh vaseline in the oil-casing the parts seem to catch, or bind, every so often, for the first few days. Does fresh vaseline always act thus or do you think there is something wrong with the framing device? Can you tell me how many amperes I get on each of the four contacts of a "Lemon" arc regulator, made by the Vindex Company? I have 110 volt, 60 cycle current. Plate is marked '50 amperes,' which I supposed to be the maximum capacity. However, my 60 ampere fuses melt when I run on the fourth point. All connections are tight, so that fuse melting is not caused by loose joints."

As to the oil leakage, you are not definite enough. If you mean the outside of the bottom, or mechanism base, gets oily, it would indicate excessive lubrication, but, most likely, oily, it would indicate excessive lubrication, but not unnecessary leakage from intermittent oil casing. If you mean bottom of chamber within frame gets oily, you can get rid of that by removing front plate, cutting blotting paper to fit bottom of chamber, and putting it in. It will absorb all oil until full, when it may be easily and quickly renewed. If you have been running the machine since 1909, with the same intermittent, star shaft, etc., it would not be at all surprising if the casing did leak. Machine parts, no matter how well cared for, won't last forever, you know. Next time you have casing open, examine and see if star and cam shafts are tight in their bushings. If the oil leaks out it most probably is by reason of worn star or cam shafts, or bushings. I would recommend that you try engine valve oil in casing, instead of vaseline. As to the "catch": you say it occurs every so often. Exactly how often does it occur to each turn of the crank? No, fresh vaseline ought not to act that way. Please be more definite in describing the "catch." Remember I am a long way off and can only form an opinion by what you tell me. It is necessary, therefore, if I am to aid you, to be very careful and complete in your description. I am not acquainted with the arc regulator you name—never saw one. Possibly you are using it on higher voltage than it is designed for. Plainly contact 4 gives you more than 60 amperes. Well, if it works O. K. on contact 3, keep it there. Get your light company to measure the amperage on each contact.

Editor Corrected.—Mr. H. P. Walls, Corning, Cal., writes: "Handbook received and must say was agreeably surprised at its completeness. It is worth twice its cost, and then some. Noticed your reply to Oklahoma in last week's issue, pages 1374-5, in which you suggest he build a temporary rheostat. You mentioned No. 8 galvanized wire—about 50 feet. Well, as I wanted to have an extra rheostat in case of accident, I had my electric light man bring me his ammeter. At present I am running 60 amperes, so thought I would be perfectly safe in following your suggestion to Oklahoma. Well, I got 60 feet of No. 8 and wound it on a lathe, built a temporary frame, connected up and cut in and —the ammeter registered 120 until the fuses went, which was real soon. After cutting in 200 feet of No. 8 wire I am pulling 63 amperes. I believe No. 12 would be about the proper size, but cannot procure that size here. Made a rheostat out of No. 14, but was afraid it would burn out, so did not use it."

Well, Neighbor Walls, I'll have to confess my sins, I think. Long ago I made such temporary resistance when on the road. I had forgotten the size wire used, or how much of it. I made a guess, and, it seems, a bad one. However, there was no earthly danger to anything but a fuse, so I trust I may be forgiven this time. Try out that No. 14 rheostat. You cannot injure it since you can switch off the current as soon as it begins to get too hot. Try it out and report, please. I think you will find the No. 14 wire too small for your amperage. In other words, when you get the sixty amperes, the wires will be considerably more than red hot. I hope Oklahoma isn't on his way to New York with a tommyhawk, intent on summary vengeance on the editor.

Photos Promised.—North Tonawanda, N. Y., writes: "I will surely send photo of machine equipped with the shutter in question. I have no camera and the photographer wants five dollars for taking a picture. Besides, the head is my own and is now packed up. I will surely send a photo within a few weeks, however."

All right, Tonawanda, we will await the picture with interest.

Machine Adjustment.—Chicago, Ill., writes: "Will you kindly explain just how to adjust the Powers Six geneva to take up lost motion in intermittent sprocket? Also, how may one tell when the sprocket and flywheel shafts are in line with each other? Things are about as usual here in Chicago, except that the strong-arm element has been eliminated from the union. In the reorganization the former business agent had the nerve to apply for membership. It is needless to say that he was turned down cold. The reorganized union is being conducted along common sense business lines, and the day of the strong-arm, bull-dozer is past."

We are indeed glad to hear this kind of report from Chicago. We most sincerely wish the Chicago men every success. There is no reason why the organization should not become a powerful factor for good. Remember, gentlemen and brothers, that to reap the highest reward of success, justice and common sense must rule your actions. There was a time, long, long years ago, when strong-arm methods were, in many cases, absolutely necessary. That way is no more. A union is a business organization, pure and simple. It should be conducted with the one purpose in view of bettering the conditions of its members in every possible way. This, however, may best be done by proceeding along business lines, just as does any other business organization. The idea of certain of the ex-leaders of the old Chicago union, was to argue by "knockin' 'is d—d block off." That was the only kind of argument a certain few of them knew. That is the last, the very, very last argument resorted to by modern leaders of labor. Even the strike is now recognized generally as the very last resort, after all other methods of obtaining honorable settlement have been tried and have failed. When the writer first became a member of the great army of organized labor, in 1883, committees were seldom sent to the bosses and the "Walking Delegate," as the business agent was then called, was regarded by employers as the very last word in bad things. He was the social leper. He was ridiculed and abused by the press wihtout exception. He was the butt for every "humorist" and the cartoonist, then just in embryo, reveled in caricature of the universally detested walking delegate. In those days we struck and argued afterwards. To-day we have learned better methods. We argue first. We exhaust every resource of diplomacy and then, everything else having failed, we strike, absolutely as a very last resort. Men of the type you mention have not kept up with the procession. They might have succeeded back in 1883. To-day they are failures. And now, Chicago, forgive me this dissertation on labor matters. I just "felt like it." Success to the Chicago brothers, and now to your questions: In the inside edge (edge nearest the sprocket) of the left hand sprocket shaft bushing of the Powers Six, you will see one, two or three small holes. In the end of the right hand bushing you will find a screwdriver slot. Loosen the two setscrews which clamp the bushings and insert a small punch (an eight or tenpenny wire nail, with pointed end filed off, is excellent) and by raising the same you will turn the bushing, which is slightly eccentric, and tighten the geneva against the cam, thus eliminating lost motion in intermittent sprocket. In doing this you should turn the machine at the same time (without film in), tightening the geneva against the cam, by raising on the nail, or punch, until you can feel the machine begin to bind slightly. Slack off a little then, stop the machine, tighten the set-screw which holds bushing, and try machine. If it binds, or there is excessive noise, slack off on the bushing a trifle more. If the bushing turns very hard in its mount you may start it by gently tapping on a small punch held against the edge of the hole, from underneath the machine. The right hand bushing should also be turned about the same amount, in the same direction, as the left one. You may tell when the two shafts are parallel by using a calliper on either side of the intermittent sprocket, both shafts are the same diameter throughout their length.

A Live Wire.—Rarely, though sometimes, a newcomer in the amusement world will make old-timers sit up, take notice and also, to some extent a rear seat. Such one, it seems, is our friend Frank G. Cook, who three months ago knew nothing at all about the show business, but to-day has what is, in some ways, the best appointed airdome in all New York City. Mr. Cook planned and built the airdome himself. It is situated at 109th Street and Manhattan Avenue. The ground lies several feet above the street, sloping gently back, thus forming a natural ampitheater. Mr. Cook has uniformed attendants, illuminated program announcer, a large clock over the entrance, in plain sight of the audience, and the projection is excellent.

We present a picture of the front. Mr. Cook is what is commonly termed a "live wire" and we wish him all possible success.

Larger Carbons.—New Orleans, La., writes: "Do you think there would be any advantage gained through use of larger carbons than five-eights. I would try the matter out, but have been unable to get cored carbons larger than five-eights in this city."

Up to fifty amperes D C or sixty amperes A C there is nothing to be gained by using carbons more than ⅝ inch in diameter. In fact, there is disadvantage. For amperage heavier than that named I would recommend the larger carbons.

Commutators Sparking.—Des Moines, Iowa, asks: "What is the cause of fans sparking, and what is the remedy?"

Presumably, Des Moines, you mean sparking at the brushes. If the sparking is not bad, carefully, and very lightly, sandpaper the commutator, while the fan is running, with No. 00 sandpaper, afterward using a very little of some good commutator compound. Rub a little of the compound on coarse canvas and hold it to the commutator. Don't use much of it, however. If there appears to be a ring, or rings of fire clear around the commutator, take a fan down and carefully, with 00 sandpaper, polish the commutator by rubbing endwise of the bars. The ring of fire is usually caused by a particle of copper pulled over the insulation from one commutator bar to the next. It should be removed immediately.

Cooling the Theater With Ice.—Inquiries have been received concerning the cooling of theaters with ice. I have heard of many houses claiming to do this, also have seen many houses with placards on the front announcing that "This house cooled with ice." Inquiry invariably failed to disclose the actual congealed moisture. Personally the writer has doubted the feasibility of blowing air over ice to cool a theater. It seems as though ice would melt with extreme rapidity; hence the cost be prohibitive.

If any of our correspondents or readers are actually cooling their house with ice I would indeed be glad if they would describe, in detail, the process, giving size of house, length of time one hundred pounds of ice lasts and cost per hour. Also set forth approximate lowering of temperature as compared with ordinary fan cooling. This information will be of distinct value to many managers and, if it exists in fact, its contribution to the department will be appreciated.

Kinemacolor, Chicago, Ill., writes: "We are expecting to see Kinemacolor before long. Can you not furnish some data as to how it is handled? What difference is there in running it from ordinary black and white? How is it threaded? In fact, I would greatly appreciate all the pointers you can give me on the subject."

You have asked a pretty large question, Chicago, though my own knowledge is not as complete as it might be. Now that the machine is perfected I can give advice with much more freedom than I could have done some two months ago. In justice to the Kinemacolor Company I will say that all objections have been entirely removed, and that several American makes of projecting machines have been adapted to the projection of Kinemacolor. The process has been improved to such an extent that scenes of all kinds are now photographed in Kinemacolor with unvarying accuracy. Many of the films are too surpassingly beautiful to be described in words. So much for Kinemacolor itself.

As to the operating, Kinemacolor looks to the casual observer just like any other film. There is a distinct difference, however, since the film must be run at just double the speed of the ordinary stock, the pictures being in pairs. Normal speed of the black and white film is about 60 turns of the crank per minute (16 pictures per second). Therefore, it follows that Kinemacolor crank speed is approximately 120 turns per minute—32 pictures per second. This necessitates great care on the part of the operator, particularly that everything connected with the projector and film be in prfect or nearly as possible perfect condition, also that the machine be carefully and frequently lubricated. Just remember that the Geneva movement is acting approximately 32 times per second, or nearly two thousand times per minute. A good speed for a small circular saw, and you will see the absolute necessity for careful intelligent care and thorough lubrication, with GOOD oil. Don't try any cheap oil on a projector working at Kinemacolor speed. The very best you can get is none too good. Engine valve oil for the gears and the heavy lubricating oil of high grade for the Geneva and bearings is what I would recommend.

Should the film tear, and it become necessary to remove some of it, you must remember that the pictures come in pairs. It takes two pictures to complete one exposure. The pictures are technically known as the reds and greens. On the perforations of each alternate picture you will see a green mark. The pictures opposite the mark are the greens. These pictures must be in front of the aperture when the green light is on and the others when the red light shows. In patching, it is absolutely necessary to see that a red is joined to a green.

Should the green marks be rubbed off an old film, proceed as follows: Usually some object will show darker in the red picture than in the green and vice versa. Observe this carefully, and join a picture in which the object looks dark, to one in which it looks lighter, and you ought to be correct. **Make your patches very carefully,** remembering the heavy strain patches will be put to at such high speed. Not only scrape the emulsion off the stub ends, but also carefully scrape the back of the other end to remove all oil and roughen the celluloid so that the cement will take good hold. A good workman will do this in making patches in ordinary film, but it is absolutely necessary in Kinemacolor.

Threading is simple, once understood, **but it must be done right.** You will find the title to only appear on alternate pictures. The title printing corresponds to the green pictures of the film. Thread in the usual way, leaving a tolerably long, but not too long, upper loop. **Thread the title printing in exact frame over the aperture,** and your red and green pictures will come right. This is of the utmost importance, since the green picture, as has been said, must be showing when the green light is on, and the red when the red light is on. The other way will spoil the whole color effect. If, in patching, you get two reds or two greens joined together, your color effect will be totally ruined after that point is reached in projecting the film. You will be compellel to shut down and frame the film up or down one picture. **I lay stress upon these things because they are of paramount importance.** In what I say, I am not dealing with the regular Kinemacolor machine, but I am dealing more particularly with my experience with the Powers machine. The regular Kinemacolor projector, while more costly, certainly is a model of modern mechanism, and contrary to the general belief throws black and white pictures perfectly. One thing the operator must do is to look his Kinemacolor films over **very, very carefully,** and be sure that they are in the best possible condition. Unless he does so he will court trouble and in all probability get it. Another thing, Kinemacolor to show well requires very strong even light. Only the red and green rays are used. This has the effect of weakening the illumination, necessitating heavier amperage. Just how much current required will depend on (a) size of picture and (b) the kind of curtain used. There is no difficulty in getting a good effect with the largest Kinemacolor picture, on a white screen, if a mirror screen or metallic surface curtain is used, I will not stand sponsor for the result. Mind, I do not say that good results may not be obtained from both, but at this time of writing, they are in the experimental stage, and I do not care to be quoted on them for the present. It will probably require 80 amperes D. C. to do it. However, using 5/8 and 7/8 carbons, the larger above, of course, with a good screen, 45 amperes will be ample. Remember, that at the present time, I am guessing this to some extent, but I do not think that I am far from the truth. The machine must be run by a motor for Kinemacolor. The motor must have regulation enough to cut its speed ½ and more, if it is to run ordinary film. The only thing necessary to change from Kinemacolor to ordinary black and white projection is the removal of the color screen, the reduction of speed, and probably cutting down the amperage. To remove the color screen, loosen the screw in its hub which holds same to spindle, and slip it off. Rheostats, or whatever form of current control is used, must be arranged to instantly change from amperage necessary for ordinary projection to that demanded for color work. As to the theory of Kinemacolor, it is essential that the operator understand it, nor can he do so without understanding what happens when the negative film itself is made. In principle, Kinemacolor depends for its effect on the blending of colors through the persistency of vision and the absolute regularity of the register. If you flash the fire shield up and instantly down while the picture is stationary, when the green screen is before the condenser, you will find that the picture is all green. When the red is on, it is all red. The blending of these two colors, as the pictures are exposed at great speed, produces the reds and greens and the various other shades and colors. The remarkable thing about Kinemacolor, if carefully run, seems to be the discovery of not only all the colors, tints and hues of Nature, but it seems to be the Christopher Columbus of black and white. No such blacks and whites are seen anywhere outside of the Kinemacolor pictures. There being two negatives practically, a right and left hand negative, an absolute stereoscopic effect is produced. In getting the colors of Kinemacolor, Mr. Urban seems to have stumbled on two other striking photographic phenomena. The philosophy of all this I have not had time to study out, but there it is before your eyes on the screen.

Caution.—There always ought to be an extra color screen kept on hand in case a hole should be broken in either screen. Also some extra gelatine for the screen must be kept in the operating room. The color screen is nothing but a revolving wheel carrying two sections of colored gelatine. It must be set just as is the front shutter, frame agreed picture over the aperture; turn the machine by its fly wheel until the intermittent sprocket just barely begins to move. Hold fly wheel stationary, having previously loosened the two set screws holding the outer hib to the inner. Revolve the screen caps in the direction it normally runs until the green screen has

just covered the aperture. That should be right. As to the regular shutter in front of the lens, it is set in the usual way. I may at some future time go more deeply into the matter of Kinemacolor operators, but I believe what I have said will suffice for the present.

In a conversation with Mr. J. J. Murdock, of the Kinemacolor Company, he informs me that he is having a series of articles prepared on Kinemacolor and its operations. These can probably be had of the Kinemacolor Company.

San Francisco Union Blowout.—Brother W. H. Osterfeldt, vice-president Moving Picture and Projecting Machine Operators Union No. 162, I. A. T. S. E., San Francisco, writes: Our organization has just celebrated its seventh anniversary. The occasion was marked by a banquet at the Toke Point Grill, Friday evening, June 23, and the event is recorded as one of the most enjoyable yet experienced in the history of the organization.

Besides a number of prominent invited guests, 100 members were present. P. H. McCarthy, mayor of San Francisco, wan an honored guest, as were also Frank C. McDonald, civil service commissioner of San Francisco, B. B. Rosenthal, vice-president of the San Francisco Labor Council, W. H. Urmy, Edward Wagner, Ben Williams, Roy Stephens, Leon Bories, manager of the 'Frisco branch of the General Film Co., Ralph Johnson, general manager of the Turner and Dannken Film Co., and Earl Miles, of the Independent Film and Distributing Co.

The White Rats furnished several vaudeville acts for the occasion, booked by Miss Ella o. Weston, that were much enjoyed, and short speeches were made by the mayor and others. On one of the tables was placed a picture machine in use twelve or more years ago, to remind those present of the great strides made in the art of projection.

The menu follows:

THE MENU.

Miles Bros. Independent Blue Point Cocktail, First Fun
Edison Celery Lubin Olives
Melies Consomme en Tasse
Vitagraph Rolls
I. A. T. S. E., No. 162, Roast Young Chicken, Union Dressing
Turners Green Peas a la Dahnken
Kalem Potatoes Scheened
Urban English Pudding, Alternating Currant Sauce
Gaumont Gream Cheese Toasted Benz Crackers
Pathe Coffee En Demi Tasse
Selig Assorted Fruit
Assorted Nuts Served by Green Operators
Biograph Liqueurs Direct Current
Essanay 220-Volt Cigars.
Cigarettes 50 Amps.

The fact that the Mayor of San Francisco, as well as other public officials of high rank, attended and participated in the banquet speaks volumes for the standing of Local Union No. 162. By the way, what was the voltage of those cigarettes?

THE YANKEE OUTING CLUB.

Qualifications for Membership: must be a good sport; must be a good actor, and be able to recite the Declaration of Independence from memory.

Letters from an Old Exhibitor to a New Film Maker.

First Installment.

Saratoga Springs, 1911.

My dear ————:

I suppose you are too busy, declining scenarios and doing the Belasco act, to read the letters of an idle fellow like myself, who in such a quiet charming place as this has taken off the harness and is gathering new strength for the battle in the fall. People here are far more interested in the brand of their mineral water than the make of their favorite films. Every morning after I have taken my sparkling libations right from the spring I take a walk out to Woodlawn Park and sitting there in an old neglected little summer house, I hold communion with myself and in this crystal clearness of air and light believe me I can see a little into the future and the mistakes of the past look to me so large and plain that they seem to be at the other end of a microscope.

You know one does get acquainted with the dear, dear public as the years roll by and I tell you this talk about the public knowing what they want is the veriest "rot." The public, let me tell you, must be educated. I don't mean to say that the moving picture is to be their post-graduate course, it is that for a good many to a plumb certainty. I mean they must be lifted out of their own ignorance and folly in regard to what is good for them and what without knowing it they really like best. Look at any audience in the land just a minute or two before the curtain goes up, it is like the earth according to the good book in the beginning "void and formless." Unconciously they leave it all to you and me and we can mould them if we know how. The idea of public sentiment or public opinion being born like the goddess in the fable, jumping ready-made out of the head of Jupiter is plain nonsense. Drop a cork on the water and watch it float. Now one current takes it up and now another, presently a touch of the wind drives it into an eddy, here it stops altogether only to be seized at the next moment and borne on with the speed of a belated chauffeur.

There's your image of the public.

The engineer conquers the vagaries of the water by the science of hydraulics and you and I have to conquer by studying the nobler science of man and his mind and heart. The more you learn of that the better and the more popular will be your films. Believe me that wind and water, though to the unthinking they seem so unstable and changeable, are in every single movement obedient to unchangeable laws.

Having made this much clear by way of introduction, we can start on a little tour of observation. The dear public will always follow you, if you can make it understand. Therein lies the difficulty and therein lies your test. You must then get them to listen to you and, most important of all, give you their confidence. Convince them of your honesty. Show that you are willing to give a hundred cents for the dollar. Mere words will accomplish nothing. Advertising will help only when every word in your "ad" will stand the acid-test. There is no better publicity weapon than advertising in the hands of a truth-teller, but the liar advertises nothing successfully except his own capacity as a liar of class. Now right here, old man, let me whisper something to you about your style of advertising. Don't advertise like the patent medicine man. By the way, do you know the sale of the patent medicines has fallen off horribly, just because the public knows more than it did twenty or thirty years ago and got tired of lurid advertising and bogus medicines? Take a warning. Do not, if you please, tell us poor exhibitors that your last release is the best the world has ever seen and that the exhibitor that does not get it must needs die of starvation. Avoid the superlative. Don't say that your particular films are the only ones the public will care to see. You are worse than wasting your advertising space. If you have something good, or if you honestly believe you have and you know you have worked like a Trojan and you and your people's heart has been in the work tell about it in a plain, direct, honest way. Don't think because the other fellow "hollers" louder, he will be believed sooner. Have a little patience—nothing worth while in this world can be got without it—and soon the exhibitor will know that your words, though not flamboyant and in short syllables, are to be relied on. The current will thereupon set in your direction as sure as the sun rises in the east.

I think this is enough for one day. The crowd is going down to dinner, I want to be sure of my table, even if the black servitor gets a dollar a meal for keeping my cool corner safe against all intruders. I will pick up the threads again, when the spirit moves me. O. E.

Comments on the Films

"Russian Gypsy" (Pathe).—This film is colored and effectively brings out the gypsy love of bright tints. It tells a tragic story of a Russian peasant who fell in love with a beautiful gypsy girl. She is false to him, and a few months after he marries her he kills her, with a gypsy man. The arrangement of the scenes suggests an opera. The acting is very good.

"The Water Beetle and Its Young" (Pathe).—These nature study pictures of the Pathe Company are very valuable. This film pictures the habits of a very fierce water bug and shows it and also its young in fierce life-and-death struggles with their prey. It is very instructive.

"The New Editor" (Selig).—Here is a good newspaper story, telling how a young man becomes first assistant editor, then editor, of the Mayville "Clarion." It gives a good exposition of the way some political deals are managed, the illustration of a fight for municipal ownership of waterworks by the women of the town and the difficulties which beset the owner of the paper when he refused to print suffragette items because the political boss told him not to do it. When the editor is last seen he is rapidly climbing a telegraph pole to escape the fury of the women. The hero is made editor by the new owner, who is the leader of the suffragette movement. There is plenty of life in this, and even though the incidents are not entirely probable, they make the best sort of comedy. The mechanical work is well done. The editor is well played by Otis B. Thayer, and the new editor is William Duncan. President Perkins, of the Water Company, is True Boardman, while Mrs. Bussy, the suffragette, is Kaythryn Bond. The daughter is interpreted by Gertrude Bondhill.

"The Passing of Dapple Fawn" (Pathe).—Here is a story with one death in a fight, two suicides, a girl sold to a trapper whom she didn't love. The girl's father, an Indian chief, refuses to permit her to marry Big Bear, her lover, but sells her to a trapper, who takes her away. The Indian lover follows and in the running fight, which, by the way, is spectacular, the Indian is killed. In despair because she must spend her life with this man the girl throws herself over a cliff into the river. Haunted by a vision of her face the trapper soon follows and hurls himself to death from the same point. The mechanical work is excellent, but there is rather too much death to suit the average attendant at motion picture theaters.

"Tin Mines and Foundry in Mulacca" (Pathe).—This interesting picture shows the tin mines and foundries of this little known land, Mulacca. The mechanical work has been done with a thorough understanding of what is required to convey information and there is much of educational value in the film.

"The Jollier" (Kalem).—This lively comedy gives the adventures of a youth who sought to get through the world by jollying people. His jollies with papa didn't go, and so he was put to work. One stenographer left, but the next one saw through him and had him fired from the premises. Bertie's father is so well pleased with her executive ability that he asks her to marry him and informs Bertie that she will be a good mother to him. Frederick Santley as Bertie is at his best in this film.

"The Stepsisters" (Pathe).—Here is a domestic drama presenting the life of a girl so unfortunate as to have a stepmother and stepsister who abuse her. After her father dies she is driven from the house. She is met by her wealthy lover, who proposes to her, but is called back to hear the will read, which gives everything to her. The cruel interlopers get their just deserts.

"Courage of Sorts" (Vitagraph).—Arrested for a crime he did not commit a doctor is sentenced to life imprisonment. He escapes, but in his flight reaches a cabin in which a child is dying of croup. He stops to alleviate her suffering and is captured by the sheriff and his posse. As he is led away by the officers the mother pleads for him, but without avail. The sentiment aroused in every heart will be one of admiration for the man who had the courage to face imprisonment again rather than allow a little one, a stranger to him, to die. Probably few will like this ending. It is not pleasant, but the assertion is ventured that it makes better men and women of every one who sees it. The power of this drama cannot be questioned.

"Rescued in Time" (Lubin).—In this Western picture there is no typically Western scenery; a beautiful but very quiet stream is the background of most of the story. The pretty widow has two lovers; the one who is the villain is rejected. The villain pushes away from the bank the rowboat in which the widow's little girl is sitting; but there is not much suggestion of danger in the boat's floating on that quiet stream. A woman, who has not appeared in the picture until then, jumps in and swims out to the boat, but there are no oars. Indians now get the boat and draw it to shore. At first we do not know whether they are friendly or not, and though, in other places, the mother is shown to be nervous, we can't see any particular danger. The woman who swam to the boat was so unaccountably helpless that we suspected that she was in league with the Indians, whether friendly or not, till we saw her bound. Word is carried to the widow and then cowboys chase the Indians through a not very wild country. There's a pistol fight and the child and woman are rescued. It is not very exciting. The acting is good.

"The Honor of the Flag" (Melies).—This is a story of the Texas border during the recent disturbances. The army is encamped not far from the home of the heroine of the story and soldiers ride to the rescue when it is attacked by a band of Mexican ruffians, who claim to be insurrectos. The story is well laid out and is exciting. A very good picture is shown

"Fighting Blood" (Biograph).—In this Western picture an old soldier brings his family up in the true military manner. One day the oldest boy desires to go to see his sweetheart, but his stern military parent objects and says if he goes he goes for good. But the boy goes and returns to find the door barred against him. However, because he is locked out he discovers that a band of Indians is going on the warpath and succeeds in securing the assistance of soldiers in time to save his family and his sweetheart. The military training was helpful. It enabled him to hold the Indians at bay until help arrived. There is a very exciting fight with the Indians shown.

Scene from Biograph's release Fighting Blood.

of a regiment in column of fours. The flag plays a large part in the story, but it is treated respectfully. Miss Story is, as usual, a very acceptable heroine.

"The Star Spangled Banner" (Edison).—This fine and stirring picture tells the story of how the national anthem came to be written by Francis Scott Key. Very skilfully it leads up to the moment of suspense for the patriots, including Key, who were prisoners on Board a British man-of-war

when, just before dawn, after the bombardment of Ft. McHenry, they stood wondering whether the flag was still flying. Dawn breaks through the rack of clouds; the fort is seen and the flag is still waving. The audience gave it a ringing burst of applause and at the end, when the starry banner is waved, gave it another.

"One of Nature's Noblemen" (Selig) is a picture worthy of special mention from the fact that it is a presentation of the strength of character possible in many a person and which the usual dramatist seems to ignore. Weakness—pitiable weakness—seems to be the ordinary charactertistic of the average persons usually portrayed; this weakness is too often drawn into a sinful setting with painful consequence, the writers flattering themselves that they have taught a moral lesson if they present the direful effects of wrongdoing. Negative lessons of that kind are always poor. In "One of Nature's Noblemen," the positive nature with a strong character is vigorously presented, a man strong enough to congratuate his more successful rival in love, with an admirable scorn of jealousy and revenge, is a noble yet surely not an uncommon type. In later years, delivering his former rival from great danger and single-handed rescuing his stolen child from a band of Indians, this "nobleman" proves himself animated by principles above the average, and which ought not to be uncommon.

The applause which the play receives shows how people generally admire such a strong, positive and noble character. In its particular line, this is one of the best presented for some time; it is educational in its teaching of true human nature, and will do much to show the value of sterling character and manliness; may it find many others of a similar nature following it to the exclusion of those of a contrary idea.

..The Athletic Carnival of the University of Pennsylvania (Lubin) is a most timely film, agreeing with our recent call for films of this kind for boys and youths; this is the beginning of the supply of a long-felt need. While classed as scenic it is both entertaining and instructive. The events portrayed are relay races, putting the shot, throwing the hammer, broad jump, high jump, and pole vaulting. Each event is most clearly depicted at close range; the athletes are splendid specimens of young manhood and the skill and prowess are really professional. The only lack of interest is the fact that the results of the events are not shown. A picture of a baseball game would lose its value if the final event were not recorded. So inathletic contests, to record the results gives not only a finish, but gives a thoroughness which is desirable.

"The Novice."—This Selig film is a strong one, deserving a better title, yet, because of its strong, positive moral teaching, deserves recognition on this page. The full story will be found in its proper place on page 1391. The novice displays remarkable integrity and uprightness while the scheming of his uncle with hired bandits is justly frustrated. The calm dignity of the Franciscan Fathers is attractive and really eloquent in righteous virtue. The final scene, in which a wanton woman paid to trap and dishonor the novice is frustrated, and the test at the alter, where, in the presence of righteousness she collapses in fear rather than to swear to her dishonorable and untruthful accusations, thereby vindicating the novice, who receives the congratulations and blessing of the Fathers, make a good and teachable picture story.

"Little Soldier of '64" (Kalem).—The Kalem people have scored another artistic success in this film. The first scene is a fine old Southern cabin with its crane an open fireplace. After that the story has mostly battlefields for background. There's a stirring scene at the ferry when the Yankees are beaten off and the "little soldier," the wife of the story's hero, who in disguise is following her husband, is saved and taken aboard the boat. Very few indeed will find fault with the battle scenes. The picture of the field hospital where the "little soldier" finds the wounded husband is very realistic. The last scene is beautiful and enobling. The whole play is well acted and very commendable.

"Jimmie's Trick" (Gaumont).—The Gaumont Company's little player, Jimmie, is one of the most gifted of all the picture players. This picture, though, isn't nearly so amusing as they usually are when Jimmie plays. The fault is hardly Jimmie's, for the story made him take the part of one of those terrible children. He sees that Aunty has filled her bag with sugar lumps. Jimmie's trick merely shows Aunty up, which isn't very funny.

"Washington Relics" (Pathe).—This educational and very interesting film is likely to prove popular with all sorts of audiences. Beginning with a picture of the beautiful white shaft of marble that marks the birthplace of George Washington, it gives a series of views of places that the great Father President of this country knew. It is very welcome indeed.

"The New Faith" (Selig).—This is a story of a Roman noble, Claudius Valerius, who was converted to the Christian faith by one of his slave girls, and who suffered martyrdom. The story is fairly clear and well acted, especially by the man who plays Valerius. The settings of many of the scenes are extremely beautiful; white summer palaces, sunken gardens, with fountains and mirror pools, making backgrounds very suggestive of Roman days. The fact that the play is a mixture of a religious story and a love story somewhat weakens its effect; but the film is very acceptable.

"The Quaker Mother" (Vitagraph).—This play is very truly a life portrayal. The Quaker mother's married daughter is about to elope with another man, but is saved by this dear old lady, who tells her that her little child is very sick and in sore need of her. The film is somewhat weakened by an unnecessarily lengthened preliminary statement; there are too many introductory scenes; some of them are not needed. But the moment that the situation begins to be portrayed by Julia Swayne as the young wife, the picture becomes very effective. The people will surely respond sympathetically to the scene in which the Quaker mother first meets the interloper. One doesn't see how he could help feeling like trash; in truth, he didn't meet her eyes. The situation is made to tell strongly by remarkable acting all around, and the play is worthy of high praise.

"The Old Man's Folly" (Essanay).—This domestic story tells over again the danger which lurks in an old man marrying a young woman, especially when that woman happens to be an actress. He repents of his folly, but not until his daughter has been driven from home. He finds her through the medium of the motion picture. Meantime, the actress' former husband has been released from prison and they plot to obtain the old man's money. This is frustrated, however, and the father and daughter return to live happily ever after, it is presumed.

"The Sheriff's Brother" (Essanay).—This Western story deals with the old subject of a sheriff finding his brother is an outlaw. He had promised his dying mother years before to find the brother if possible. Then he urges the outlaw to make his escape, while the outlaw urges the sheriff to arrest him. Rather than compromise the sheriff, the man kills himself. The posse bursts into the cabin and is surprised to find the sheriff weeping over the outlaw's dead body.

"An Oasis in the Sahara" (Gaumont).—Here is a film showing the life on an oasis in the desert. It gives an excellent idea of what the people are and how they live. And probably it shows more graphically than is realized the importance of the date industry in those desert regions. The pictorial work is good, most of the scenes being unsurpassed in their beauty. Like all of Gaumont's outdoor pictures, this is worked out with extreme care and is attractive.

"The Little Rebel" (Lubin).—Here is a war story with a novel plot, turning upon the love a young lieutenant feels for a Southern girl in whose mother's house his command was quartered. The girl never omitted an opportunity of showing her hatred of him and his cause. One day, while the Union officers are discussing plans, she overhears, and undertakes to get to the Confederate lines. She is detected by the lieutenant and shoots him. When brought back she refuses to tell why she shot him, and he, to save her, declared that she had a perfect right to do it. The war closes and the young man finds his way back to the Southern plantation, where he receives a very different reception and ultimately there is another union of the North and South. The picture is lively, the heart story is interesting and there are the war scenes, which add to its attractiveness. It should be popular at this season, when patriotism runs high.

"The Thief and the Girl" (Biograph).—This very pretty play is a variant on an old theme. The story is freshly told and makes an interesting picture. The heroine, well known in Biograph pictures, is very pretty in this part which doesn't require imaginative acting. The gentleman-thief is also played with a pleasing restraint through a very melodramatic situation. The backgrounds are unusually beautiful.

"The Great Heart of the West" (Melies).—When Jack arrives out West, a consumptive without money or strength for work, he finds friends who set him on his feet and in a short time he is well and strong and doing a man's work. There's a love story in it. He is able to do a young girl a favor; he lends her his horse. He starts toward home with her; but when the two are shown as arriving, another man has taken his place and represents him for one scene. This may not be noticed by many. The picture ends when Jack's mother arrives and the young lady is introduced.

Independent.

"A Western Waif" (American).—In this story a girl whose father dies in the desert is picked up unconscious by a cowboy and taken to the ranch where friendship speedily ripens into love. Later the cowboy discovers she can't read and decides to send her East for a year's schooling. When she returns, the polish deceives him and he leaves, only to be followed by her and brought back. Then he realizes the full measure of her devotion. The story is simple, but the settings are all good. The desert scenes are particularly attractive because they reproduce what the desert actually is. The Western characters are drawn with accuracy and the entire picture moves with a swing which holds the attention of the audience throughout.

"A Fascinating Widow" (Solax).—The experiences of two friends, men, whose course of mutual affection ran smoothly enough until a certain widow appeared on the scene, are told in this lovely comedy. Troubles began. They gather in the parlor and the friends demand that she choose between them. McSweeney flashes a roll of bills which decides the case. While he is taking a bath Herman steals his clothes and before McSweeney has succeeded in securing other apparel Herman and the widow are on their way to the church and McSweeney arrives just in time to see the ceremony concluded. The most he can do is smile and look pleasant, no matter how he feels.

"The Gunfighter" (Nestor).—This Western film has the liveliness to be expected in Nestor Westerns, and it also has Nestor photography. We have an escape of the outlaw from the saloon after he is discovered; the chase, his aid of a girl who proves to be a sister of the man who discovered him, his helping her home, only to meet the sheriff and his posse. There is a wild, Western swing to this which carries one forward regardless of his will. And the audience awaits the result of the attempt to get the wounded girl home. Perhaps there is a feeling that it is better to have him die as he does, rather than to be captured and maybe executed by the representatives of the law.

"A Terrible Catastrophe" (Solax).—A bad boy tied a baby carriage to the back of a grocer's wagon. There was only a doll in it, but the people of the small country village thought it was a baby. Many followed the grocer's fast horse, running and shouting; the crowd seems to hold many, especially of the small boy kind, who were not paid to act. There is some good fun in the picture and comical running, but it would have been better if the grocer's wagon had had a closed back.

"On the Edge of the Bad Lands" (American).—This Western picture shows mountain scenes and lowland scenes and tells a love story. The mountaineer who got the job on the ranch in the valley fell in love with the cowgirl. A jealous member of the bunch put the paysack in his bag and accused him of theft. The girl saves him and we have a picture of a running pistol fight up the mountain side. The girl gets help from the man's mountain friends and he is saved. It's an interesting but not an important picture.

"Lorna Doon" (Thanhouser).—The true lover of Blackmore's "Lorna Doon," and they are many, will be disappointed in this picture as a picture of the story. It is, however, an interesting moving picture. The John Ridd of the picture is a big fellow, but his size does not give a convincing reason for the marvelous success of his prowess. This is the picture's one fault; it makes it seem too much like a certain kind of boy's story. Little Marie Eline is in the picture and she, with all the other players, acts it very well.

"The Gentleman Fireman" (Itala).—The fireman of the French town in which this story is placed was indeed a gentleman. It saved him from knowing how foolish his wife had been. After his gracious action her repentance is very convincing. It's a good film.

"Securing Evidence" (Rex).—This is a Coney Island film; it shows some of the good things the jolly island affords and it's almost as much fun to watch it as the real thing is—in some ways more, for the fun isn't costing real money every minute. According to the comedy, a short-sighted man has seen his wife's dress on his wife's serving maid going down the street with a strange man and he hires a photographer to get evidence. The man takes the maid to Coney Island and the photographer earns his money. To get evidence he has to take nearly all Coney Island and he and others in the picture have many amusing adventures. It's end is also amusing. We heartily commend it.

"The Coronation of George V" (Warrick).—This film shows the royal party on its way to and from the Abbey. Some of the pictures are good, but some are not so distinct. A man seated near this reviewer picked out several of the great dignitaries as they passed, among them Lord Roberts. The royal coach passes several times and King George and Queen Mary, their crowns upon their heads, are seen. We also see the "Beefeaters" and other famous military organizations.

"Cowboy's Vacation" (Bison).—This is almost wholly a rough, horse-play picture. This Bison cowboys took a day off and went to the great amusement park at Los Angeles. They took girls with them and also a farmer whom they picked up and whom they made drunk. One would hardly call it a refined picture.

"Bill Determines to Go" (Lux).—This farcial comedy introduces a chase of a man carrying another hidden in a 'cello. He goes to an "at home" inside the 'cello and when the player undertakes to coax his usual harmonious strains from the instrument Bill inside blows a penny trumpet. Then clouds of smoke issue from the instrument. Next begins the chase which is through the crowded streets of a city, ultimately ending at a stream where the owner runs because of a shot and Bill flounders in the water convulsed with laughter. It is a live comedy and brings laughter.

"Shortsighted Miss Prim" (Lux).—This comedy details the adventures of the shortsighted principal of a girls' school. A number of young fellows don poke-bonnets and follow her on one of her walks. They leave her at a cafe and she does not discover her mistake until she has gone some distance. She finds the girls all demurely sewing when she arrives at the school building, but even though they declare they have not been away she gives them a good scolding, and to make it worse the boys look through the windows and enjoy it.

"Greater Love Hath No Man" (Solax).—This story is laid in a Mexican mining town. It tells of unrequited love. The girl falls in love with the new superintendent of the mine, and though the young man who lover her is heartbroken he does not seek revenge. On the contrary, when the

Scenes from Eclair's production "The Prodigal Son."

"hands" revolt and determine to kill the superintendent it is the disappointed lover who helps him and the girl to escape. When pursued they seek refuge in a narrow pass. From there the superintendent and the girl ride away for aid on the only horse. They return with soldiers shortly, but the young man has given his life for the one he loved.

"The King's Favorite" (Great Northern).—This story set in beautiful scenes—one of which is the court of a magnificent palace, another the palace garden, etc.—is not very clear. One reason for this is the difficulty of keeping personalities separate, where there are several young men who look somewhat alike. The actors are graceful and the story is acceptable.

Scene from "Wallace to Grant." Champion release for July 10.

"The Orphan" (Reliance).—This is an extremely pretty love story. Farmer Grouch and his whole family were always cross and ugly with each other, but gradually, after the orphan came to live with them, a marked change for the better was apparent. The minister falls in love with the orphan and Farmer Grouch reluctantly lets her accept him. The whole cast does good work in this picture, but the heroine is especially praiseworthy.

"Foolshead, Waiter" (Itala).—Foolshead as usual shows that he has much ingenuity for getting into scrapes and out again. It is a very amusing picture.

"In the Sultan's Garden" (Imp).—This picture though, artistically, it is one of the weakest that the Imp Company has released in some time, has many of the qualities that audiences like. It tells the love story of a Yankee naval officer and one of the ladies of the Sultan's harem. The intrique is discovered and Haidee is sown in a sack and thrown into the Bosphorus. The lieutenant is about to be killed by the Sultan's firing squad, when United States tars, who have been warned by none other than Haidee, who has cut her way out of the sack, arrive in time and fire first. The imagination of some people is not critical and they enjoy such a picture, though to others it may seem very unconvincing.

Scene from "A Doll's House." Ibsen drama filmed by the Thanhouser Company.

"Can He Save Her" (Eclair).—We are shown in this picture that, in a village where a mad man is at large, a family is holding a little party to celebrate grandmamma's birthday. The mother of the family has gone to the house of one of her poor neighbors on a charitable errand and the children are watching her through a telescope set up near the table in the garden. Suddenly they see the madman running toward her with a big club. The question is, can the father of the family get there in time t osave her? oe succeeds. The picture is well acted and fairly well conducted; it will be acceptable.

"Tommy Wants To Be An Actor" (Eclair).—Tommy is not less amusing in this slight farce than he usually is. The end of it, whesn the spectators at a moving picture show in which Tommy's acting is pictured, arise and crown him with laurel is very amusing indeed.

Scene from "Temptation of a Great City." Special three-reel feature being issued by the Monopol Film Company. This picture is one of the strongest melodrama pictures that has been done in some time. The Monopol people are putting it out on the state rights plan only.

Horsley's Trip with Mutt and Jeff.

David Horsley has returned from a very unusual trip. On June 4th, he started away from New York City with three reels of film in his traveling bag. The object of his trip was to exploit the beginning of the Mutt and Jeff pictures as a regular Nestor Saturday release. Incidentally he took along the "Parson and the Bully" and "The Gun-Fighter," to show what the Nestor Company is producing in the way of Western story pictures.

Mr. Horsley's trip was unusual by reason of the fact that it was the first scheduled journey that we know of its kind.

David Horsley.

For two weeks he was doing what might be called "one night stands," with audiences previously arranged for. The itinerary was conceived and executed by wire in the very short space of two days and called for a trip extending over a period of three weeks and covering territory to the extent of 6,000 miles.

It is the ambition of the Nestor people to establish a reputation for comedy. Instead of being content with an occasional or intermittent comedy release, they feel it is due the exhibitor that there should be more definite arrangements in the matter of comedy productions. The Nestor people wish to become known as a concern that releases comedy, not when **they** want it, but when the **exhibitor** wants it. Saturday night is a big night for comedy and Mutt and Jeff has been given to the trade as a Saturday comedy standby. First-run customers from this on may be sure they are going to get comedy on Saturday without any extra trouble and when Mutt and Jeff become the furor that indications seem to predict, so much the better.

This, then, was the principal object of Mr. Horsley's flying trip. His coming was well advertised in advance through the various exchanges in all the large cities which he visited. Arrangements were made by local exchanges with one of the theaters in each city visited to which the local exhibitors were invited, as well as those in nearby towns. This idea was augmented also by a large full-page advertisement in the Moving Picture World, setting forth the exact itinerary of Mr. Horsley's personal visit, and by these means the affair was a decided success. So worked up were the managers by the prospect of something new in the way of comedy that in many cases they vied for the honor of having Mr. Horsley and the other exhibitors as their guests. The genial Nestor manager on his return, reports that his progress was a continued ovation wherever he went. As the advance agent of "more comedy" he was hailed something in the light of a savior and the incident goes to show how hungry are the exhibitors for comedy, which is merely another way of saying that the public is hungry for comedy, because the exhibitor reflects the wishes of the public. Hence the demand for Western pictures. The majority of film manufacturers have harkened to the call for Western stuff, but for some strange reason few of them have harkened to the call for comedy.

Beginning at New York City, June 4, Mr. Horsley visited in rotation, allowing a day for each, the following cities in the order named: Detroit, Toledo, Chicago, Milwaukee, Minneapolis, St. Paul, Omaha, Kansas City, Oklahoma City, Dallas, New Orleans, Birmingham, Atlanta, St. Louis and Indianapolis. While Mr. Horsley was doing this missionary work in the West, Mr. James McIntyre, of the Nestor Company, leaving New York on the same day, made a series of one night stands, showing the same reels in Philaudelphia, Boston, Albany, Montreal, Toronto, Buffalo, Cleveland, Columbus, Cincinnati, Pittsburg, Washington and Baltimore. The results of the trip were very good, so we are told by the genial David, every Independent film exchange with the exception of four having placed a standing order for the Mutt and Jeff series. The regular Nestor dramatic releases were also increased by many more standing orders, which is all the more remarkable in view of the fact that Mr. Horsley did not solicit a single order, for, to use his own expression, he is "not that kind of a boy."

The exhibitors were delighted wherever the pictures were shown, and the exchange men fell in with the scheme at once. One of the main objects of the trip was to demonstrate the feasibility of the talking picture adjunct of the Mutt and Jeff reels. In order to do this, it was necessary to bring the exhibitors together from surrounding towns and let them see that the conversational reel is one that does not call for one penny of additional expense. As soon as the exhibitors saw what the idea was, they were pleased and at once began to clamor for the product. The majority of them came with their wives and friends to the various theaters. Mr. Horsley made a multitude of friends and acquaintances, and became quite the man of the hour in moving picture circles wherever he appeared.

Our friend David returned to New York with very glowing accounts of the West. He thinks that the Western theaters and moving picture houses are far superior to those of the East and was very much impressed by the way they do things out yonder. Shortly after his return he was obliged to make another special trip to St. Louis, Indianapolis and Chicago for the benefit of picture men who had missed his first call. He said also that there were many calls for him from smaller towns where he could not spare the time to go. All during his trip he slept only two nights in a hotel; the other nights he spent in peaceful slumber in Pullman cars. On the whole, the trip was rather unique, that of a film manufacturer playing a regular theatrical engagement by way of demonstrating reels. In conclusion we are pleased to add Mr. Horsley's voluntary statement that almost every exhibitor with whom he spoke was either a subscriber to the Moving Picture World or bought it on the news stands.

Declaration of Independence.

On the occasion of the fiftieth anniversary of the signing of the Declaration of Independence, Daniel Webster delivered an oration in Faneuil Hall, Boston, in which he said: "Let us, then, bring before us the assembly, which was about to decide a question there big with the fate of empire. Let us open their doors, and look in upon their deliberations. Let us survey the anxious and careworn countenances—let us hear the firm toned voice of this band of patriots.

"Hancock presides over this solemn sitting, and one of those not yet prepared to pronounce for absolute independence is on the floor and is urging his reasons for dissenting from the Declaration. It was for Mr. Adams to reply to arguments like these. We know his opinions and we know his character. He would commence with his accustomed directness and earnestness."

Had Daniel Webster lived in these days he would have rejoiced to see with the natural eye a reproduction of that scene which his oratory sought to portray before the mind's eye. The occasion to which he referred is most faithfully and vividly portrayed in the Thanhouser production of the Declaration of Independence. It seems a pity to have these pictures unaccompanied by the inspiring words of Webster which they recall to the mind of all who have read them.

This film is a most valuable one, as it attempts to record in a way peculiar to the value of the moving picture one of the most thrilling scenes in the history of the world, and perhaps the most vital scene in the history of this greatest republic. The appearance of Benjamin Franklin is noteworthy, doubtless intending to present him as expressing those famous words, "We must all hang together or assuredly we shall hang separately; also the portrayal of Adams in his memorable speech (to which Webster referred) wherein he said, "Sink or swim, live or die, survive or perish, I give my hand and my heart to this vote." These scenes alone give an historical and an everlasting value to this film which will find its way into the schools, not for an annual inspiration, but for constant and continued educational purposes. The forceful character of John Hancock is good, especially so in the actual presentation of his signing his name first to the famous declaration; the righteous boldness of this, presented in facsimile, is a valuable incident.

Apart from the important scenes mentioned, other events of interest, including Hancock's courtship and marriage to Dolly Quincy, are attractive. The inclusion of Paul Revere in his memorable ride, and the first fighting at Lexington when the farmers repulsed the British soldiers are important. While this subject is one worthy and capable of enlarging upon, it is a welcome addition to that class of film for which this page is constantly calling, it will deserve and earn success because its acceptability commends it.

In the future it will find a place equal in value to the written historical records, and second in importance only to the original occasion it so graphically represents.

High Class Advertising.

One of the most modern and up-to-date advertising methods that has ever been offered to the exhibitors of motion pictures has just been placed on the market by the Exhibitors Advertising Company, a corporation organized under the laws of the State of Illinois, with general offices at suite 604, 605, 606, 117 North Dearborn Street, Chicago. An ad appeared in the World last week under the name of the Modern Methods Advertising Company, but it was afterwards learned that there was some sort of an advertising company at Elgin, Ill., with a name somewhat similar, so the company decided to change the name to the Exhibitors Advertising Company.

The purpose of this company, as we understand it, is to give to the exhibitors of motion pictures a class of advertising altogether different and of a higher class than anything that has heretofore been offered and at a price so low that it will be within the reach of even the exhibitor who only runs but one reel of film a day.

The company sells to the exhibitor a large oak frame 6 feet high and 3 feet wide, with six compartments, each compartment being 8 x 28 inches in size, and furnishes for the price of two dollars per week the entire output of Licensed or Independent posters for all films released. By this system it is impossible for an exhibitor to be without a poster for each and every picture run, as these posters are mailed to any address in the United States or Canada on Wednesday of the week prior to week reels are released. So that an exhibitor in San Francisco, New York, New Orleans, or any other place, will have all posters before he can get his films even though he uses first runs.

The system is very complete in every way and one which we believe will become very popular.

"An Aeroplane Disaster."

Successfully Filmed by Gaumont and Being Released by George Kleine, on August 1st."

On May 22nd, the following headlines appeared in the Chicago Tribune, and similar announcements in the papers throughout the country:

"Paris Aero Kills Minister of War; Injures Premier. Train's Monoplane, Starting Race, Dashes into Distinguished Grou. Accident Seen by 200,000. Prime Minister Monis, His Son, and Henri Deutsch Crushed Under Wreckage. Aviator and Companion escape. Aviation Fatalities of Year 13

Paris, May 21.—France paid a terrible toll today for her endeavor to attain supremacy of the air, when a monoplane, the driver of which had lost control, plunged into a group of members of the cabinet, who had gathered to witness the start of the race from Paris to Madrid, killing the minister of war and injuring the prime minister, his son, and a well known sportsman.

THE DEAD:

Henri Maurice Berteaux, minister of war.

THE INJURED:

Antoine Emmanuel Ernest Monis, premier and minister of the interior.

Antoine Monet, son the premier. Henri Deutsch de la Mourthe, the aged patron of aeronautics, automobiling and other sports.

Many others, persons of note, narrowly escaped injury.

IMMENSE CROWD SEES DISASTER.

The accident occurred on the aviation field at Issy les Molineux, where 200,000 persons had gathered to see the start of the race.

M. Train was piloting the monoplane that wrought such havoc. With him in the car was M. Bounier, a passenger. Neither of these men were injured. The machine was wrecked."

The film shows with remarkable clearness the incidents connected with this fatal accident. The camera registered the fall of the car clearly and shows near views of the wrecked machine, while the injured are being removed.

There are also several excellent pictures of the injured officials, which were taken within a week before the casualty.

Growth of the Wichita Film & Supply Company.

In September, 1909, two brothers by the names of C. E. Olson and E. G. Olson, rented a couple of small rooms in the building located at 122 N. Market Street, Wichita, Kan., and embarked in the moving picture industry, with a company known as the Wichita Film and Supply Company, selling projecting machines, opera chairs, and renting Independent films. Many of their friends predicted that their business would never be a success as the town hadn't a very prospective future, but since then, their business has so greatly increased, that they have been forced to lease the entire floor and besides employ twelve individuals. Exhibitors from nearly every surrounding State began to obtain service from them and to-day their capital is $35,000. Olson Brothers operate in conjunction with the Consolidated Booking Agency and the Capitol City Amusement Company, which controls twelve theaters. They have recently formed a new corporation, of which W. R. Savage is president; D. C. Cunningham, vice-president; C. E. Olson, secretary, and E. G. Olson. A prosperous future is before them and we wish them luck.

The CRU

or JERUSALEM D

STATE RIGHTS

Grandest, Most Magnific
in the History of Mov

NEARLY 4,0

**of Stirring Action, Gorge
and Marvelous S**

We have purchased the exclusive rights in
most wonderful moving picture ever produ
history of the trade that can even begin to
alone in gorgeousness, lavishness and bew
upon hundreds of performers appear in its
tumes amid the most expensive stage settings. Thou
upon months of time were expended upon the staging
or Jerusalem Delivered" is founded upon Tasso's in
for only a few months or years, but forever—as long as
FORTUNE for every man or company owning State
power and as a feature entertainment it has far great
or the splendid "Fall of Troy."

Demonstrations in C

*Write at once for pri
are interested in. Full*

UNDER THE AUSPICES OF THE **MOVING PICT**

CHICAGO ADDRESS—30 North Dearborn S

WORLD'S BEST "TradeMark" FILM CO.
"Feature Films & Nothing Else"

**Organize
Business M**

to buy State righ
film. Explain
money-making p
film of such im
tune for yoursel
lively about it.

SADERS

ELIVERED

R SALE

oduction
Pictures

FEET

ttings
craft

a and Canada to the
ere is nothing in the
with it. It stands
beauty. Hundreds
scenes in costly cos-
on thousands of dollars and months
ing and performing. "The Crusaders,
oem. It will be a "feature film" not
pictures exist. IT WILL MAKE A
As a money-maker, as an educational
ilities than the famous "Passion Play"

go and New York

hatever States you
ulars upon request.

DISTRIBUTING & SALES CO.

EW YORK—111 E. 14th St., SALES CO.

mpany of
Your City

master feature
the marvelous
es of a feature
Make a for-
them. But be
ne first served.

WORLD'S BEST
"Trade Mark"
FILM CO.
"Feature Films & Nothing Else"

EXHIBITORS, ATTENTION

A TIP TO THE WISE IS SUFFICIENT

VISIT, write or wire to the CALEHUFF SUPPLY CO., Inc., when in need of any supplies pertaining to the Moving Picture Business. Why buy fake parts when you can secure the genuine for the same money? They will wear longer, fit accurately and run much easier.

We are no "Just Out" house or something just as good. We give you what you ask for, and the genuine article for the lowest price.

We build theatres, we sell theatres, and we equip theatres. If your business is bad, drop us a line and tell us your troubles, and we will give you a remedy. We want all of your business, and will do everything we can to give you satisfaction. The smallest order will be filled promptly, and when in Philadelphia make our place your headquarters. Visit our beautiful Demonstrating Rooms, where we have installed the State Asbestos Booth and the Wonderful Glass Mirror Screen. See the real day-light pictures upon this wonderful glass curtain. See the latest Edison Model B Machine with all improvements, and also see the Power's No. 6 with all their latest improvements. See the Indirect Lighting System, your theatre brilliant without affecting the pictures. All makes of machines carried in stock.

Save your money by having all the saving qualities of the Edison Economy Transformer, Power's Inductor, Fort Wayne Compensarc and the Hallberg Economizers explained to you by an expert.

Do not make any mistake, but deal with a house of long experience and reputation, under the management of CHAS. A. CALEHUFF, formerly of Fourth and Green Sts.

A FEW SPECIALTIES:

Flaming Arc Lamps and **Carbons.** **"Excello," "Aurola"** and **"Alba."** Brighten the front of your theatre like day. **Opera Chairs, Theatre Tickets, Special Printed Tickets, Pianos, Electra Carbons, Bio Carbons, Special Lenses** made to order, **Condensers, Asbestos Covered Wire, Switches, Lamp Sockets, Fuses, Electric Fans, Plugs, Spot-Lights, Calcium Outfits, Oxone, Limes, Film Cement, Announcement Slides, Sheet Music, Florozone Disinfectant** and **Scenery.**

Repairing of all machines by a thorough mechanic.

BARGAINS

We have a few bargains that will not last long, six Edison One-pin Movement Machines and three Power's No. 5. All in first-class condition, as good as new, complete. While they last, $110.00 each. Don't wait a minute but send your check at once as these are rare bargains.

Tear this page out and keep it for future reference. You will need it; it means money in the bank to you.

CALEHUFF SUPPLY CO., Inc.

Jobbers in Edison and Power's Machines, and All Supplies

No. 50 N. EIGHTH ST. PHILADELPHIA, PA.

Keystone, Main 1767 Bell, Walnut 5534

JOHN S. GREENBAUM, Special Representative. CHAS. A. CALEHUFF, Pres.

A "STATE RIGHTS" PICTURE

TEMPTATIONS OF A GREAT CITY

Passed by the National Board of Censorship—
Three Reels—Attractive Posters

A HIGH CLASS MELODRAMA

No Suicides, No Murders, No Hold-Ups, No Kidnapping, but still a good strong Melodrama. A self explanatory picture showing that money is the root of all evil. Be wise. Buy the state rights of your state for this picture and you will get plenty of that root.

Remember, a "State Rights" man is not necessarily an exchange man.

WARNING !! Our films are fully protected by the new copyright law, a violation of which is a criminal offense.

$500. REWARD For information which will lead to the arrest and conviction of any person, or firm violating our copyrights.

MONOPOL FILM CO.

P. P. CRAFT, Gen. Mgr. 145 W. 45th St., N.Y.

Write to-day for territory.

The following article, which we advise you to read, appeared in the June 17th issue of The Moving Picture World: "We were favored with an advance view this week of a three-reel subject, produced by the Great Northern Company, of Denmark, entitled 'The Temptations of a Great City.' The American rights for this excellent picture have been secured by Mr. P. P. Craft, of the Monopol Film Company. The picture is one of the best-acted films that it has ever been our pleasure to witness. To those of our readers who remember that excellent Pathe picture, 'The Hand,' we would say that this Danish picture is on a par with that sterling little drama of some three years ago, which was acted by three persons in a way that has probably never been surpassed. The entire three reels of 'The Temptations of a Great City,' are acted by four strong characters, with no other characters, except an occasional lackey or policeman. The part of the waiter, who is also a money-lender to the gilded youth whom he serves, is really a masterpiece of character work. 'The Temptations of a Great City' is melodrama, pure and simple. It does not claim to be anything else. It can be called high-class melodrama. In it there are no shooting scrapes, or sensational situations of the stereotyped kind. It is a simple drama of cause and effect, well told, with surprisingly few sub-titles. The four principal characters are the money-lending waiter and his simple daughter, playing at cross purposes with a society matron and her prodigal son. The film tells, in a way, the old story about a fool and his money, or, in this case, other people's money: particularly his mother's money and the money-lender's money. He gets his spending money from the money-lending waiter. The young spendthrift pays it back by wheedling it out of his mother. This keeps up until financial matters between the families are so hopelessly snarled up that it leads to a crisis, or climax, which nothing on earth can settle except an elopement between the prodigal son and the waiter's daughter. There are many strong situations throughout the piece. The staging and photography are perfection, therefore we need not dwell on that subject. In one scene there is an ingenious mirror effect, and later on, in the same scene, a wonderful moonlight effect. The picture is entirely a studio product, but the scenes are so interesting that the time and the place are forgotten by the spectator, whose interest is held every moment of the time. We noticed one thing very particularly in this European picture, and that is the fact that the Europeans are 'stealing our stuff.' Ordinarily in a Danish picture one would expect the foreign style of acting, such as the shrug of the shoulders and the drag of one foot after the other, and all the rest of the stereotyped styles of the European school. The Europeans are getting wise to facial expression. If it were not for a telephone that looked like a wedding cake and a policeman with a brass kettle on his head, no one would know that it is a foreign film. Not only that; if the Americans do not watch closely, the European actors are going to beat them at their own game of facial expression, because the four actors in this Danish film were certainly going some in the gentle art of suppressed emotion. It reminded the writer of the palmy days of the Biograph Company, when tense situations were worked up entirely with the eyes and slight movement. This film came as near to being one of the old Biograph masterpieces as anything that ever came from Europe, and it is good to observe that the Europeans are beginning to see some merit in the American school of acting. America is heartily sick of the shoulder-shakers, and it is possible that Europeans are sick of it themselves. We have not said a great deal about the story, because in our opinion it is not the strongest plot that has ever been written, but it is ordinarily good. It holds the interest like a vise all the way through, which in itself is a very strong recommendation for any film. It is not an immoral film, and yet it preaches no great moral sermon, except the old stand-bys such as the moth and the flame, the prodigal son, wine, woman and song, and all that sort of thing. But withal it is good—very good; and as those subjects never grow old, it is necessary, from time to time, to have good, fresh material touching on and appertaining to. The story is about a young man whose spending ability is as large as his earning ability is small. He spends every cent he can get on gay dinner parties with the weariness that stays awake for hire. All this takes money, and he finds that it is easier to borrow money than to earn it; therefore his close connection with the fawning waiter, whose part is so very well played. In the cold, gray dawn of the morning after, the fawning waiter of the night before is an independent, arrogant Shylock. He assumes the airs of a banker, and to him it is the young man's turn to cringe and beg for time. Were it not for the fact that the money-lender has a daughter, whom he houses like a bird in a cage, the spendthrift youth would probably have gone to jail. The picture shows how the miser made his great mistake by being miserly even with his daughter. He locked the door and the bird flew out of the window. When the young man came to beg for time he found opportunity to make a conquest of the money-lender's simple-hearted daughter, which later ended in marriage. The reader will perceive in the four contrasting characters a wealth of dramatic possibilities. A plebeian, domineering waiter contrasted against an aristocratic widow; her college bred son eloping with a bourgeois' daughter. The contempt of the aristocratic widow for her son's plebeian wife, which is further complicated by the riches being on the plebeian side and the poverty on the patrician side, and all these conditions stirred up nicely together make 'The Temptations of a Great City' one of the strongest melodrama reels that has 'come across' in a long time. The interest is so strong that one actually becomes impatient while the reels are being changed. We would advise exhibitors to use two machines, if possible, when showing this film." The above article from The Moving Picture World is an unbiased opinion. It is reproduced herewith word for word without any attempt to "blue pencil" the weak spots nor to underline the strong points. There were one or two points not touched upon by the reviewer that it might be well to add. The tinting throughout the scenes imparts much life to this picture and makes it "snappy" all the way through. The scenic effects are natural. By natural is meant that there is no straining to appeal to the eye with a plethora of gaudy "ginger-bread" interiors made on the style of circus wagons. Where the plot calls for a "parlor fancy" the demand is met with refined taste and original arrangement. The other scenes are normal in proportion. As to the acting of the picture, there is nothing that can be said on that point that has not been already covered by the reviewer, except to say that the actors are four of the leading players of Denmark, whose names in that country stand among the highest rank in their profession. "Temptations of a Great City" is a film that advertises well. It is one of those features that will justify a week's hooking.

A MORAL COWARD

Released July 18th

THAT IT WILL PLEASE IS A MORAL CERTAINTY

The Release of July 22nd

LITTLE GIRL

Nothing little about it but the title, and it will be a big winner

---

Be Prepared for

THE BIG FIRE The Powers Fire

and

THE GREAT BROADWAY STAR FRED WALTON THE COMEDY GENIUS

Powers Picture Plays

(Temporary Address)

111 East 14th Street, New York Street

VITAGRAPH NOTES.

In conversation with a member of the Vitagraph Company these words are quoted from our interview with him and we know they will meet popular approval and coincide with general opinion: "Some of the theatrical managers are having a merry little war by themselves, cutting and slashing prices to win the gallery gods. While they are lowering their prices the motion picture producers are constantly raising the standard of their plays and that is the answer. It is not a question of price, it is quality that wins the patronage; besides there are no gallery gods in the photoplay houses, everybody comes in on the ground floor, on the same level; the masses and the classes see a splendid performance for the same price.

The increased output of the Vitagraph Company has made necessary the enlargements of their facilities and their force has been added to by the employment of a larger staff of directors and several well-known players who will be seen in the August and September releases, which promise to be the best in the history of this company. On the north end of the company's premises a large garage and storage building is being erected.

At a private exhibition given by the Vitagraph Company of America before the Kings County Sunday-school Union, at which seventy-five Sunday-schools were represented, the film taken by the Vitagraph Company, of President Taft reviewing the Brooklyn Sunday-schools' annual parade on June 8th, and different sections of the procession, was shown. In addition "The Battle Hymn of the Republic" was run, showing the audience the character of films which are being produced for general exhibition and the edification of the public.

In the year 1040 A. D., the Lord of Coventry imposed severe taxes on the inhabitants of Coventry. His wife, the Lady Godiva, having the welfare of the town at heart, besought her husband to remove the burden of taxation from the people. To escape her pleadings, he said:

"I will grant your request on the condition that you will ride naked through the town."

He was astonished at her answer: "If you will give me your leave to do so, I will."

Supposing she would not make good, he granted his permission, and clothed only in her hair, which was long and abundant, she rode through the town, and thus the people were relieved from the heavy exactions imposed upon them.

The story of Lady Godiva will be depicted by the Vitagraph Company, who, with its usual good judgment and marvelous facilities, will produce a portrayal that will not only be valuable as a matter of general information and rare attractiveness, but the subject will be extremely picturesque and dazzlingly beautiful in its every detail, introducing to our notice quaint streets, manners, customs and costumes of the people of the eleventh century.

The Duke of Reichstadt, the only son of Napoleon I, who lived a short but eventful life, has been chosen as the subject for one of the Vitagraph future releases. It furnishes a splendid opportunity to present an extravagant portrayal of profound significance and unusual magnificence.

This is a timely announcement and will prepare us for a great treat, that is very near at hand.

POWERS IN NEW QUARTERS.

On Monday, July 3rd, the Powers Company will be installed in their new temporary plant at Nepera Park, on the Fulton Division of the New York Central, twelve miles from New York City. The building is 40 x 385 feet, with two wings 50 feet square. In the rear is a large yard with a natural brook running through. The building proper is ideally constructed for its present use. One of the wings is a studio, and the other one the boiler and machine room. The drying room is most commodious, containing space enough for the hanging of 3,000 frames. There also is a large loft now being used at present with a capacity for 10,000 frames. The developing room is equipped with the latest improved plumbing and acid-proof tanks with splendid drainage facilities. There are twelve printers, five perforators and three new polishing machines, the invention of Ed. Murphy and Tom Evans. Strangely enough, the first film to be developed and printed in the new plant was that of the famous Powers fire, showing the destruction of the old studio. An excellent system of fire protection has been installed, with a 50-pound water pressure.

A YANKEE "BEAT."

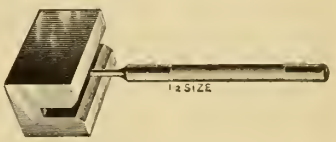
Characteristic of the Yankee progressiveness, they have again obtained a special "beat" by securing 1,400 feet of perfect negative of scenes in and about the largest ship in the world—the Olympic of the White Star Line, on her maiden voyage from Europe.

The importance of this film cannot be overestimated, as very few, indeed, were the the fortunate ones who obtained a glimpse of this magnificent ocean greyhound.

We understand that only 450 feet of this splendidly interesting subject will be used in conjunction with a comedy that will make up a full reel. So little is known or seen of these floating palaces that its gigantic proportions will prove a great surprise to those who have no idea of the wonders on shipboard. In all, there are over 16 scenes, including views of preparations before leaving—the film having been taken fifteen minutes before sailing time, when there were almost four thousand human beings on board.

Films of this class add prestige and dignity to the moving picture industry and will undoubtedly call forth the unstinted praise of the agitators for educational films. We congratulate the Yankee Film Company on their "scoop" and hope they will continue the good work. This picture will be entitled "The Giant of the Ocean," and will be released Friday, July 1st.

A HANDY TOOL FOR OPERATORS.



Mr. Lavezzi, of the Lavezzi Machine Works, this city, announces that he has just turned out a valuable tool that has been designated for removing taper pins from stars, cams and sprockets, and will be found especially useful for sprockets. By its use pins can be removed and put in place without danger of bending the shaft out of true alignment. The outfit is com posed of a block and a set of nicely tempered punches. Readers will find Mr. Lavezzi's advertisement elsewhere in this issue.

KILL KOMPETITION

KILL KOMPETITION and KEEP 'EM KOMING

SUMMER $$ WINTER $$

Beautiful Souvenir Teaspoon regulation size and weight, latest design and finish, double standard plate, guaranteed for 5 years.

THINK OF IT—100 SPOONS FOR $2.50

Will guarantee satisfactory returns, money refunded if goods not entirely satisfactory. Send 10 cents in stamps for sample and plans.

UNITED STATES FACTORIES CO. 40 Dearborn St., Chicago, Ill.

LETTERS TO THE EDITOR

NO ROOM FOR MEDIOCRITY.

Lawrence, Kan., June 4, 1911.

Editor Moving Picture World:

Dear Sir.—Perhaps after an oppressive quiet of some months or more, you would not mind hearing some sentiments on moving pictures, which the gentle Kansas zephyrs waft about every now and then. I would not vouch, however, for opinions on this subject which emanate from the region of Manhattan, from whence, as you will recall, certain portentous explosions were sent out with blast-like fury some months ago, which explosions, if my memory does not fail me, originated in the fertile brain of a professor of philosophy. Fortunately, Kansas is able to produce more than one set of opinions and has at least one professor of philosophy who has faith in and positive knowledge of the intrinsic value of motion photography. This I know, for he is at the head of the very department in which I have studied here. So much for Kansas.

You know, I believe that Western Missouri, Kansas, Nebraska and other territory in this region are big enough to be occasionally written up in the Moving Picture World, along the line of pictures of course. Unless I am mistaken, there is a notable absence of news from this part of the country, and I hope I am not too critical in asking to see some once in a while. We out here think we have just as good real picture theaters as there are anywhere else in the country, so far as quality, and not gaudy display, goes.

The poet Horace once wrote that mediocrity will be tolerated in certain other branches of art, but that neither the gods, men, nor the book shops, would stand for that quality in poets. I am inclined to think that were Horace with us in this our enlightened age, he would make that little law cover at least one or two more branches of the fine arts. Perhaps that term "fine arts" is unfamiliarily mentioned in speaking of the subject of moving pictures. But when you come to think about it, the motion picture is entitled to just as big a place in the realm of fine arts as is dramatic art, and I might even venture to add music. So, I believe that we all concede that Horace would include the picture in his maxim, were he alive and able to appreciate the aesthetic qualilties of the art.

As in most everything else nowadays, mediocrity comes from just two sources, namely: ignorance and greed. While this statement is a platitude and a little harsh sounding, it's none the less true. I presume that some picture producers, wearied by the cries of their critics and pressed with the omnipotent business of money-getting, have long ceased to burden their fagged brains with ideas on quality betterment—entertaining the erroneous idea that they have progressed as far as the good Lord is going to allow them, and that they will be the ultimate loosers if they don't hurry up and get that four hundred dollar "production" ready for release next week, instead of stopping to take a breath long enough to fire that "irreproachable" scenario editor, secure a more efficient producing manager and attempt to lay hold of a camera man who has at least some element of artistic sense in the manipulation of the most difficult of all instruments, the camera.

Mediocrity there is in this picture business; the statement and the fact are both old. Gross neglect there is also and last, but not least, a pitiful misinterpretation of the public's wants. Why, oh, why will the producers continue in the very face of sound, common sense advice to waste—yes, literally throw away perfectly good film and time in the productions of pointless, meaningless, senseless, irrational, asinine, non-elevating and certainly unamusing "comedies" and cowboy tortures? "The public wants them," is the curt, phonographic reply we get for our answer. So long as this state of things exists, we have an atmosphere of vaudeville and cheap thespianism enveloping the moving picture, we who long to see it on a plane with the best of the other fine arts.

While these evils and the remedies thereof have been oft pointd out in the pages of your estimable paper, yet we out here in Kansas who are lovers of the picture feel that our chirp will not be without weight in the general consensus of opinions on picture matters which are bound, sooner or later, to sweep the manufacturers off their feet and hold them off till they land right side up on the question of quality betterment.

To my mind there are just two, and only two, paths for the motion picture to take; it will either brace up on quality and price, catering to thinking people and the better element of the country, or it will retrograde or else remain stationary, sticking to the five and ten cent notion and ultimately wearing itself out by its own sheer inability to cope with the fickle and unfathomable whims of the five and ten cent class of the amusement public.

Now these sentiments may seem pessimistic and ill-advised, but I assure you they are not. Nor do I infer that there are no good motion pictures being put out, for there are, just lots of them—fine ones—elevating and thoroughly wholesome, but—there are some bad ones, too. Not only do we have to put up with mediocrity in films, but with absolutely stale and no-excuse-for-living stuff. What with harsh criticism, the almost Utopian producer whose worst virtues will be a willing ear and ready acquiescence and with the pressing demands of an enlightened public, we may some day hope for an open market which may possibly reduce mediocrity to a nonentity.

Out here at Kansas University we had a man (Pittsburg University has him now) who was a pioneer in the field of industrial fellowships in universities, at least for the West. Manufacturers of all kinds and descriptions subsequent to his early endeavors, established at various rates of expense fellowships here and at other institutions for the purpose of bettering their various products and discovering new methods. Now to come to the point, I have never heard so far of a fellowship maintained for the benefit and betterment of the motion picture. Obviously, were there to be such an innovation, the manufacturer would be the fellow to start the ball, and maintain it, for that matter. What would be the advantages and immunities in such a step for him? Undoubtedly there is room for improvement in certain portions of the manufacture and production of the motion picture, not to speak of discoveries that might be made in the line of machinery, developing or color processes or even in camera work. Here is a big question and for one I would like mightily to see someone take enough interest to look into the merits or demerits, as the case might prove. Not only would a manufacturer of the picture or its products be benefited by more or less affiliation with educational institutions, but he might possibly learn something for the good of the trade and incidentally himself. But possibly something of this nature has already been taken up with.

I want to express my appreciation and approval of Messrs. Craw and Claudy's views which have been expressed in your journal the past several months. I think that if some of the producers would take the subject matter of the World for what it is worth and not forget its contents one minute after having read them, there would be the much needed improvements spoken of above. However, more anon.

Sincerely yours,

NELSON T. STEPHENS.

938 Louisiana Street.

FROM A PROGRESSIVE EXHIBITOR.

Enclosing a clipping from a newspaper, which tells how a boy through steady attendance at a circus and Indian shows was lured away from the quiet life of the East, as typified in Syracuse and finally struck the trail for the Far West, a Syracuse exhibitor sends the following interesting letter to the Moving Picture World:

Syracuse, N. Y., June 3, 1911.

Editor Moving Picture World:

Dear Sir.—I am inclosing a clipping, from Syracuse Post-Standard, of even date, showing that that old inborn love of excitement in full-blooded youngsters prompts many a youth to hie for the Woolly West via circus and Wild West trains. It is noticeable that moving pictures were not to blame for this little lad's escapade—credit is given for once where it belongs. What a glorious opportunity to knock the moving picture industry—alas, poor thoughtless reporter.

I might say that here in Syracuse the moving picture exhibitors, while not organized, are extremely friendly and have, principally through a kindred interest in general advancement, kept strictly away from disastrous cut-throat methods occasionally mentioned in your publication as predominating in some sections.

We have an enthusiastic people, all of whom appreciate the good efforts being put forth to entertain them. Our Sunday exhibitions, throughout the city, are immensely popular. Every house, Licensed and Independent both, puts up exceptionally interesting Sunday bills, with a general leaning towards sacred and educational pictures. Our patrons like it and permit me to state that our Sunday exhibitions

are regularly attended by liberal-minded church people of all denominations. In my opinion a more liberal Sunday law will eventually become general throughout the State. I have noted frequent references in your paper along lines of ventilation. In our own theater we have a system that changes 400,000 cubic feet of air four times every hour. We style our hall "The Sanitary Moving Picture Theater" and "play" the fresh air song early and often. Results are decidedly excellent. People who formerly feared germ-laden atmosphere and disgusting odors are coming stronger every day. As I am writing this to-night we have a string of autos in front of our hall, the owners and guests all enjoying the best we can give them in motion photography.

I would like to see more "booster" articles in your magazine. Why not a department for the interchange of ideas and methods on "boosting business?" I might state that in our hall we do considerable of our own boosting on our screen and by announcements. We are situated in a "neighborhood" largely German. The residents are generally an intelligent class and meet all our announcements of bettering conditions, service and such with liberal applause. It shows they appreciate our efforts to give them good, clean, wholesome, "sanitary" pictures.

Sincerely yours,
J. J. MURPHY,
Mgr. Turn Hall M. P. Theater.

GOING TO THE CONVENTION.

Pittsburg, Pa., June 22, 1911.

Editor Moving Picture World:

Dear Sir—Enclosed please find check for $2.00 as subscription price for your valuable paper for one year. Much of my time has been taken up organizing the Pennsylvania Exhibitors' League, and we are pleased to say that our efforts were not in vain, as we will hold our State Convention about the second week in July, to make arrangements to attend the National Convention at Cleveland, Ohio, the first week in August, 1911. Waiting to receive the Moving Picture World.

I remain, yours very truly,
FRED J. HERRINGTON,
President Motion Picture Exhibitors' League of Penn.,
25 Knox Avenue, Mt. Oliver, P. O., Pittsburg, Pa.

Canadian & American Exhibitors

We don't care what it is; if it pertains to MOTION PICTURES, you can get it from us. We ship anywhere. American Shipments our specialty. We have good news for you. WRITE TO DAY. Catalogues Free.

P. F. Brown, P. O. Box 1837, Calgary, Can.

ROLL TICKETS.

LOW PRICE FOR JULY AND AUGUST ONLY

Cash with order
☐ No C. O. D.

Your Special Ticket

50,000 — $6,00
100,000 — $9,00
500,000 — $32,00

CARTER PRESS, Peabody, Mass.

FOR SALE

200,000 feet of raw stock, every foot guaranteed, sample on request.

Price 2½ cents per foot.

A. M.

125 East 23rd Street, Room 34

MELIES

WESTERN PICTURES

Thursday, July 20, 1911

Bessie's Ride

Scene from "BESSIE'S RIDE"

A REJECTED suitor, in his wrath, shoots Bessie's father and by a villianous plot accuses the successful lover of the crime. Circumstantial evidence convicts Bessie's sweetheart and his sentence is the rope. On the eve of the execution Bessie secures evidence against the real culprit and rides like mad to save her lover. She arrived in the nick of time to free Steve and place the noose about the neck of the real culprit.

July 13, 1911

The Right of Way

A STRONG drama of the West that touches the heart of the audience.

Send $1.00 for a set of photos of our leading players. We have posters, too.

G. MELIES
204 E. 38th St., New York
Western Representative
JOHN B. ROCK, 109 Randolph St., Chicago, Ill.

CORRESPONDENCE

Los Angeles.

Hygiene Educational Films.—Dr. William Evans, an official of the American Medical Association, at present holding a convention in Los Angeles, has secured the Arrow Theater, in the Hamburger Building, for the afternoon of June 28th, where a series of health films will be shown free to all, accompanied by an explanatory lecture by the doctor. These films will include two "fly films," showing the danger from these bothersome insects and how they may be exterminated; a pure milk lesson film, entitled: "The Man Who Learned," depicting the difference in sanitary conditions between clean and unclean dairies; a tuberculosis film, and one on tenement house conditions. Another film of great importance, will depict the Child Welfare Exhibition, held recently in Chicago. Stereopticon pictures will also be used, and additional moving pictures showing the children in folk dances, at play, and at work. Dr. Evans declares that the great difficulty inpuhlic health-education is that the information does not reach those that need it most. It is hoped that the moving pictures, by their universal appeal, will remedy this condition. Dr. Evans is planning a subtle way ia which to drive the needed facts home to those ia need of them. Unannounced, and unmarked by any health sign, a single educational film is to he slipped into various picture shows daily, not only during the convention week of the association, hut thereafter. This method will aiso be adopted in other cities as a means of spreading konwledge without creating opposltion.

Pictures Kill Skating Rink.—The Pomona, Cal., skating rink has closed its doors. The old rink was operated by Earnest Richter for the past six years. He says that moving pictures are responsihle for the closing of the riuk.

Object to Moving Picture Ordinance.—The Southern California Motion Picture Men's Association turned out ia force last week at the hearing of the new censorship ordinance, and through their attorney registered strenuous objection to certain features of the ordinance, saying that were it striagently enforced, as it ln all probability would be, it would put half of the city's theaters out of business. The exhibitors claim that they are already so hedged with restrictions as to the age limit of children permitted to enter the theaters, standing in the aisles, theater exit lights, and a hundred and one other minor provisions, that it is almost impossible to keep from technically violating the ordinances frequently. They feared that the commission might make arbitrary and prejudiclal rulings and revoke or suspend permits and licenses for technical or unavoidahle violations* of the ordinance. They urged that the clause providing fines for violation of the ordinance would be a sufficient deterrent to prevent proprietors from wilfully disobeying the ordinaace. After hearing lengthy arguments from hoth sides, the legislation committee of the city council announced that they would take the matter uader advisemeat for oae week.

Moving Picture Cars on Railroad Trains.—The southern Pacific Railroad Company announce that they are planning to provide speciaiiy huilt and equipped "theater" cars on west bound California trains, through the medium of which west bound travelers will he regaled with the wonders and resources of Southern California, through the medium of the moving pictures. For some time past officials of the company have been considering the feasibllity of installing the moviag picture oa many of the trains hound for California. It was decided recently that the plan, which will entail a tremendous expense, he pushed to a speedy realization hy the company. The company will build and equip a number of cars to accommodate from 40 to 50 passengers at a time, ln which moving pictures will be exhibited. These amusement cars will be attached to the big through express trains at some Middle Western city, probably Kansas City, and notices of a continuous performance will be posted in each car of such trains. Coupetent operators and lecturers will accompany the cars. The exhihition will consist of scenic, industrial, and other pictures of life ln California, particularly Southern California, showing all the famous beauty spots of the State, as well as a series of instructive films, teaching prospective settiers and residents some of the details of the main industries and home life of the State. The company for some time has maintained a staff of advertising men in their department of advertising the State, and among the staff are operators, lecturers and a good supply of moving picture film of California life. It was decided, however, that an actual display of films on the maiu westbound trains would appeal to a class of people who would derive actual monetary benefit from the innovation. With this object in view, officials of the railroad obtained the services of Prof. W. S. Irwin, who is now on his way to this city. While the company is busy constructiag the new cars, Prof. Irwin will look after the mechanicai details of the proposed exhibitlon. It has heen found by experiment, that several important changes will have to be made in order that the pictures can be shown successfully on board moving trains. Many of the films to be used in the exhibitions have already been taken. Southern California and Los Angeles will be much in the foreground by reason of the big number of films being turned out in Los Angeles weekly by the ten producers working here. Some of the pictures shown will he: Life at the Venice, Long Beach, Ocean Park, and other seaside resorts; San Pedro, and the city harbor; Catalina Island, with its beautiful marine attractions; Pasadena, and its Rose Tournament; street and park scenes in Los Angeles; films showing Yosemite Valley; Mariposa big trees; Santa Barbara; Lake Tahoe, many of the films taken from front ends of trains and automobiles en tour. Officials of the company are enthusiastic over the plan and promise its early operation, a large appropriation having been recently set aside for the project.

Avalon to have M. P. Theater.—Avalon, Catalina Island, off the mainland of Los Angeles County, and known all over the world as one of the State's most famous resorts, is soon to have its first theater, a combination vaudeville and moving picture show. The theater is being built by Watson D. Hubbard, of Los Angeles, and by July 1st it is expected to be open for the entertainment of the island's residents and visitors.

New Exchange for Los Angeles.—A aew film exchange will be established at 749 S. Broadway, under the management of M. H. Newman and Eddie Woods. They will make a specialty of special releases, educational, and scenic films, which will be supplied with appropriate lectures if desired. The company have estahlished offices and workrooms at the above address, and will be ready for business by the time this article appears in print.

Pastime Theater, Long Beach.—Mr. Edward Woods, formerly the proprietor of the Pastime Theater, has sold the theater to Mr. Toothaker, a Long Beach man.

D. S. Marcowitz, manager of the local branch of the California Film Exchange, has returned from a three-days' business trip to San Francisco, where he succeeded in making arrangements to get more first-run service for the local branch. As a result of the trip, aew bookiag traasfers may be looked for.

Fred C. Dawes, manager for the local branch of Miles Brothers Film Exchange, haa gone to San Francisco on a hrief business trip la the interest of the business of the local exchange. He expects to be back ia the city within four days.

New England

Newport, R. I.—The chances are that photographers will no longer be afraid to take pictures of the "sights" ia and about Newport. Formerly photographers (of still and aalmated pictures) have had many rows and disturhances while attempting to photograph Newport's attractions. Many cameras have been smashed by irate property owners. The decision of Judge Stearns of the Supreme Court has decided that photographers may take pictures at will on the public highways.

S. Z. Poli, the well-known theatrical manager, has given out the contracts for the construction of the New Bijou Dream, New Haven, Conn. This house will take the place of Mr. Poli's old Bijou Dream, which was destroyed by fire this spring. The new house will surpass the old oae in every way, and will be one of the most up-to-date theaters devoted to "pop" vaudeville and pictures in this section. It is to have a depth of 136 feet, and a frontage of 92 feet and to have but one balcony. The seating capacity will be about 1,800.

Mr. Frank Morgan, maaager of the Music Hall, Milford, Mass., finds his summer business kolding up very well over this hot weather, and expects to remain open throughout the entire summer. Pictures and songs are offered.

Norfolk Hall, Dorchester, Mass., was recently closed, because of poor business. The fixtures and machines were sold at auction. The manager of this unfortunate moving picture house was Mr. William Frank, better knowu to the New England trade as "Finan Haddie's Father."

Mr. J. F. Cooney, who is operating the World-In-Motion Theater, Pittsfield, Mass., is having a fine rua of trade, and is about to open a new photoplay theater at Housatonic, Mass.

Mr. E. H. Gerstle, who has managed the Congress Theater, Portland, Maine, for the past season, has resigned his position at that house, and will soon affiliate himself with the "Scenic Temple" Circuit, operated by Willlam Bradstreet, of Bostoa. Mr. Gerstle is one who is thoroughly experienced in this line of business, and should prove a valuahle acquisition to the Scenic Circuit. Mr. Bradstreet runs an unusually large circuit of "Scenic Temples," which run throughout the eutire leagth of New England.

Bernard Hennessy, of Fitchhurg, Mass., was chosen to represent the local 86. I. A. T. S. E. at the national convention, to be held at Niagara Falls, this month.

The Bijou Theater, Bangor, Maine, has closed for alteratioas, and will re-open late in August, with an enlarged seating capacity ,and with many repairs and improvements. The Bijou haa closed a prosperous season.

Mr. Moe Mark, the genial proprietor of the Theater Comique, Lynn, Mass., is back at his house, after a trip to the West on business. Manager Mark is certainly catching a very good-sized proportion of the picture trade in his city, with the vaudeville taken out of his hills. Pictures and songs are filling Mr. Mark's Comique.

The Lyric Garden Theater, Bridgeport, Conn., opened to the public June 26, and had a good trade. The house intends to run "pop" vaudeville and pictures, with a change of bill bi-weekly. The Lyric Garden is managed by Mr. W. H. Isham, a well-known theatrical manager, who should make the house a success, as Bridgeport is held to be a good town for moving pictures.

Manager H. L. Strong, of the Dreamland Theater, Keene, N. H., intends to remain open this summer, as he is finding business quite satisfactory. No vaudeville is used by Manager Strong.

These columns of last week made detailed mention of the benefit performances at the Dreamland Theater, Beverly, Mass., given for the widow and six children of policeman D. F. McLean, who was killed hy electricity while attempting to repair an electric light on one of Beverly's streets. Messrs. Ware Brothers, the proprietors of the Dreamland, reported to the writer that it was just $1,796 that they handed over to Mrs. McLean.

Mr. T. R. Bullock, proprietor and resident manager of "Bullock's," Providence, R. I., closed his popular "pop" vaudeville and picture house oa Saturday, July 1. After making some needed repairs and improvements Mr. Bullock will re-open his theater during the last week in August.

This writer in a former issue published a copy of the new building laws, as regards theaters in Providence, R. I. As a direct result of the passage of these new building laws hy the legislature, a preliminary injuaction from the Superior Court was granted against the new theater now in the process of erection by the Allen Theater aad Realty Company. This will probably go iato the courts, as a sort of test case. After this case is determined, prospective theater builders in Rhode Islaad will be able to ascertain just what the new laws really mean.

Taunton, Mass., will have a practically new theater early in September, as the old Music Hall is heiag thoroughly refitted, enlarged, and generally changed in appearance. Manager White will be at the head of the Music Hall when it is ready for its new opening.

The Scenic Theater, Westhrook, Maine, is doing just as hig a business as hefore, even if the vaudeville has been eliminated. Plenty of pictures are being shown to good houses.

Mr. J. J. Cahill, of the well-known firm of McCue and Cahill, operating a score of moving picture and vaudeville houses in New England, is now visiting his old home in the West. His partner, Mr. McCue, is now to be seen at the Geaeral Film Company's Bostoa office twice each week, picking out the pictures for his several houses. Usually Mr. McCue attends to the vaudeville end of the business, while Mr. Cahill picks the picture programs.

Hathaway's Theater, New Bedford, Mass., is to close, in order that some much needed alteratioas may be made. The house will re-open in August.

The Berkshire Park Theater, Pittsfield, Mass., has closed, owing to bad business. Edward Silverstein, who was in charge of the Park Theater, has gone away—no one knows just where. Accordingly the theater's affairs are in bad shape. Just prior to the closing, a stock company held the boards at the house, so the poor business caanot be laid to the door of motography.

HENRY.

Louisville.

Manager Joseph Steurle, of the Broadway Amusement Company, operating the Broadway and West Broadway houses, as well as the Ideal and Baxter airdomes, says that general trade conditions have been perceptihly toned down during the heated term. Mr. Steurle is well satisfied with the seasonable volume, however, and reports a special feature introduced at the Broadway chain of theaters with excellent results. Ita, a seventeen-year-old girl mentalist, has beea booked by the Broadway management for a long run at their theaters. She does a mind-reading act that is pronounced second to none and has been making a hig hit at the Broadway and West Broadway. The mentalist will play the airdomes of the Broadway company aext week and has the privilege of a return engagement, covering a month or more additional, if she so desires. Mr. Steurle is a firm adherent of the tenet relative to not letting a good thing slip hy, and the girl mentalist has certainly proved to he a husiness producer.

L. J. Dittmar reports good business at the houses of the Royal Amusement Compaay during the hot spell. The Majestic on Fourth Avenue is playing to especially good houses, Western films having the popular call.

The preference that has hitherto been outlined in this section of the country for interesting reels from the "wild and woolly West" is becoming more pronounced, especially in Louisville. These films

are never of a "blood and thunder" nature, but are intelligently contrived and educational to a great degree. For some reason the Southern picture-loving public has an affinity for Western delineations. The offerings of the Royal Amusement Company, at the Royal, Eighteenth Street and Broadway, and the Majestic, Fourth Avenue and Chestnut Street, invariably contain a reel of cowboy or Indian pictures. Glancing at the programs of the Princess Amusement Company houses in the downtown district, the Orpheum, the Casino and the Columbia, one sees that quite an array of pictures of the favored type are included, and the authority of these well-known show companies is too strong to be overlooked when the question of catering to popular taste is reached. The Princess offerings last week, which are reported to have brought very satisfactory business even during the scorching period, included the following: The Casino—Fighting Blood (American Biograph), the Hidden Mine (Essanay). Orpheum—Old Indian Days (Pathe Freres), Rescued in Time (Lubin).

The Columbia Theater, on Fourth Avenue near Market Street, operated by the Princess Amusement Company, is being renovated and redecorated throughout. The policy of management at this house has been changed also. Independent first-run films are being shown with a daily change of program in an effort to place the Columbia as the premier five-cent theater of the downtown section. The move is pronounced to have been very satisfactory.

It was announced a short time ago that one of the most valuable pieces of down-town property in Louisville had beeu leased to the Derr Brothers, of Indianapolis, Ind., who will erect a handsome moving picture theater ou the site. The property is located on West Market Street near Fourth Avenue and is in the heart of a fine field for an up-to-date show. The Indianapolis firm luckily secured a ten-year lease on the local site, the contract providing for an annual rental of $4,500. Work will be commenced at once upon the building.

The People's Theater, on Main Street in Corbin, Ky., which has been closed for several weeks past, reopened last week under new management. Joseph Meicain, of Cincinnati, Ohio, has been secured by the People's Theatrical Circuit Company, which bandles a chain of picture shows through that section of the State, to manage the Corbin establishment and extensive improvements and enlargements are now being made.

L. C. Sugg is reported to be erecting a handsome picture show of the most modern type on the coruer of Green and Eustis Streets in Huntsville, Ala.

Work is to be started on two new moving picture theaters in Louisville, which have been incorporated under the names of the New Hippodrome Company, with $15,000 capital stock, and the Olympic Theater Company, which has $7,500 capital stock. Jacob and Nathan Solinger are the principal stockholders of the companies.

The films showing the Decoration Day races on the Speedway at Indianapolis have been leaders with local houses, the Majestic showing one reel, while the Princess Amusement Company put on the pictures at the Casino and Hopkins Theater. Large crowds attended the performances at all three places, showing that automobile races are sufficiently thrilling to please the most blasé.

"Pictures which have 'news interest,'" said a leading moving picture operator of Louisville, "are the strongest cards we can possibly put ou. Dramas are good, and comedies are excellent, but to bring out the crowds, give me the pictures which show the things that people have read about in the papers and have probably wished to see in person. The Kentucky Derby, for instance, was shown at one of the local houses recently, and in spite of the fact that many thousands of people went to the track to see the race, interest in the reproduction was keen, and big houses were the rule. Among the pictures I can recall which have made big hits were the Olympic games in London and the aeroplane exhibitions of the Wrights and others, while I hope that we shall get to show the scenes attending the coronation of George V."

Another moving picture company has entered the local field. It is the Falls Cities Amusement Company, which has been formed with a capital stock of $20,000. Moses Levinson, of Shelbyville, Ind., David Levinson, Caroline Levinson and Michael Switow, of Jeffersonville, Ind., are the incorporators. Mr. Switow has already planned several houses, and it is understood that the new company will operate theaters in Jeffersonville and New Albany, Ind., across the river from Louisville, in addition to the Louisville house.

A new moving picture house is to be opened by J. P. Masters, of Memphis, Tenn. He has leased the Columbia Theater at Bowling Green, and will have it in operation in the next week. He is well known in the moving picture field.

The Consolidation Coal Company is a corporation with several million dollars capital stock. It owns 100,000 acres of timber and coal land in Eastern Kentucky, comprising sites in Letcher, Harlan and other counties. It will require several thousand men in its work, and for the purpose of housing them it is building a new town to be called Jenkins. It is in Letcher County. Contracts have been let for the erection of 1,000 buildings, including dwellings, churches and schools. A noteworthy feature of the town-building plan is that a theater will also be built, and this, it is stated, will be used for moving picture shows, as well as occasional dramatic entertainments. The recognition by members of the company of the need for legitimate amusement has been shown by their conclusion to put up a building, and it is likely that it will be leased to some practical moving picture man for operating purposes. Work on the construction of the town has already been begun.

Cool weatber, accompanied by rain, has been the rule in Kentucky during the past week, and the moving picture theaters have increased their business as a result, as the open air was sought by many during the extremely hot weather. The moving picture theaters were pronounced the coolest spots in town, at that, as all of them are equipped witb a battery of powerful fans which keep the air in circulation. The ventilating systems of the theaters as a rule are excellent, so that comfortable conditions prevail.

G. D. CRAIN, JR.

Washington, D. C.

The presentation of the coronation ceremonies at the various theaters here offered something of an amusement to the observer, although to the managers i was real, serious business, no doubt. The fact that the Mauretania was the first steamer leaving England after these films were ready for the market and the one making the quickest voyage, it was naturally called into service to bring over these films along with other express material, haggage and passengers. But from the way this steamer has been dragged on the posters of various picture houses, one might suppose that the chief business of the Mauretania was to fly for its life over the ocean waves with so precious a burden as the coronation films of both the Association and Independent manufacturers.

As if this were not exciting enough and to give it an official flavor, Manager Brylawski secured special privilege for his reel from the Pathe Company to be conveyed by the revenue cutter to the docks, thus gaining time of custom inspection and other delays. This was because Mr. Brylawski had arranged for a private showing of this reel to the diplomats and officials, to which President Taft was invited, before the film should see the light in a public house. Still this was not going to prevent the other managers from enjoying the same privilege if possible. Anyway, they were going to get the coronation reel to Washington by the shortest time possible. Two houses announced the film for June 30, but of course it could not arrive in time for the opening of the show at noon. Accordingly, one house advertised the appearance of this much-looked-for event at 8 o'clock in the evening, while his rival went one better by stating that his reel would come on the screen at 7:30 p. m. When sifted down, it amounted to which messenger should arrive at the theater first. Really, if an airship could have been brought into service, it would have been used to bring the coronation picture to Washington. The result that the coronation ceremonies appeared at the Empress at 1:18 p. m., while the Virginia made a close second in the displaying of this same event.

Mr. Brylawski went at the matter more calmly. Having given the official exhibitiou of the reel, he announced the appearance of the coronation reels at the Colonial for a week. This theater, which is a pioneer in the moving picture business, has become knowu for the presentation of reels of big historical and national events, where appropriate orchestral music is always heard. The musical setting of the coronation film was the subject of much favorable comment. Manager Brylawski had the distinction of showing the first Pathe Freres coronation reel in Washington.

The Virginia, hy special effort, secured a first-release reel of the coronation ceremonies on June 30 and the reel remained here for several days receiving excellent patronage.

The five-cent houses were not the only ones to make the observer believe that Washington had gone "coronation-mad."" The Columbia Theater exhibited this reel with prices as high as fifty cents, and secured a crowded house on Sunday night. Of course it was showing other reels as well, chiefly of a travel nature. Still, the coronation was the feature that brought most of the people there.

The Auditorium, which offers a ten-cent show, adding some songs of good quality for a relaxation, was ahle to fill its large hall during its several evening shows with the coronation pictures after the reel had been runuing at several other houses a few days previous.

Manager Crandell, of LaGrand, found that the showing of the coronation films for two nights did not lessen his attendance, but, if possible, added to it.

There are a lot of people in Washington who patronize the moving picture shows and when something of world-fame comes, there are a lot more people who visit these theaters for that particular event. This is what has happened with the coronation reel with all its gorgeous pageant. "It's just as good as being there," said one enthusiast. "And think what a lot of money we've saved," was the reply. "I'm glad I waited for the pictures," came from one who could not have afforded to visit New York, much less England. "I tell you what," was a studied remark, "the moving pictures are the thing. You can just stay at home and see everything." "I've seen the coronation twice and enjoyed it both times. It's grand!"

An appropriate film was displayed at The Leader on July Fourth in the form of the slides of the various events relative to the Declaration of Independence. In order to make this more progressive and educational, Manager Miller secured the services of Mr. Harding, of the Columbia Players, who gave a short talk for each picture. This was something that pleased mightily the patrons of The Leader. It was quite in keeping with the "safe and sane" Fourth of July now in operation in the Capital City

Faust has been making the rounds in Washington but an opera so well known as this would be spoiled if not given the proper musical setting. With this in mind the Niagara, under Manager Joy, offered about as fine a presentation of Faust as one could expect of a photoplay. Mr. Joy is a musician and a singer himself and he was well prepared. The same praise must be given to the way the Miller Bros., of The Leader, offered this reel to their patrons. "It's even better than the opera," declared a Leader enthusiast. "It is certainly more natural in its scenic effects, while the music is as effective as at big theaters."

It is not often that a photoplay and a real drama make their initial bow to the public at the same time in the same city. This, however, is what has just happened with Lorna Doone in Washington. Willard Holcomb's dramatization of the Blackmore novel was appearing at the Belasco Theater, while the motion picture houses were showing the same play. It was a case of real and reel dramas.

W. H.

In the Mississippi Valley.

Robert Stetson will open a moving picture show in the Patton building at Lincoln, Ill., giving three performances a week. Vaudeville will be an added feature.

Moving picture shows in Beardstown, Ill., will be charged a license fee of $5 for each three months.

The Progressive Amusement Company, of Chicago, has been incorporated, with capital stock of $5,000, to do a general amusement business. The incorporators are, Jacob M. Black, Julius Johnson and John A. Verhoeven.

R. F. Lawrence, of Peoria, Ill., has opened the Majestic Theater at Chillicothe, Ill., which gives moving pictures and two acts of vaudeville.

The Colonial Theater, at Bloomington, Ill., was especially decorated the week of the Manufacturers' and Merchants' Carnival. Not only that, but the manager, William A. Peterson, acted as drum major, ahead of the DeMolay band, leading the principal parades of the week.

Chrisman, Ill., is to have a novel theater—that is, when it is a theater. In the summer it will flow along as a swimming pool, but in the winter, the water will be drained out and it will serve as an amusement house. Fred K. Thayer is said to be financing the enterprise.

A new front has been built at Martin's Airdome, at Red Bud, Ill. This place features pictures.

James Chase, who has been singer at the Main Street Theater, Bloomington, Ill., for the last fourteen months, has accepted a similar position at Hannibal, Mo.

Aurora, Ill., has passed an ordinance requiring a license fee of $50 a year from moving picture shows, where not more than ten cents is charged.

The Pastime Amusement Company of Chicago, has been incorporated, with capital stock of $5,000, to conduct theaters and other places of amusement. The incorporators are, John J. Erickson, G. Bernhardt, E. Anderson and Carolina Erickson.

Decatur, Ill., will not have Sunday moving picture shows and sacred concerts because of opposition hy the public. Press dispatches say that the showmen had secured hundreds of signatures to petitions, but when the opposition became so pronounced, tore the lists into pieces.

A new theater—the Star—has been opened in the Patton building, at Atlanta, Ill. Moving pictures will be a feature in addition to vaudeville. Three shows each week will be given, Thursday, Friday and Saturday nights.

The Willard Theater Company, of Chicago, has been incorporated, with capital stock of $40,000, to do a general theatrical and mercantile business. The incorporators are Fred D. Silber, Frank Babley and Clarence J. Silber.

The old Columbia Airdome, in Granite City, Ill., has been dismantled, the "For Rent" sign hanging there in vain.

Miss Gertrude Lake, 25 years old, of Janesville, Wis., who for two years was pianist at the Grand Theater, in Elgin, Ill., died June 23, at Elgin.

The Gateley Amusement Company, of Springfield, Ill., has been incorporated, with capital stock of $2,500, to do a general theatrical business. This company is now operating an airdome at Sixth Street and Capitol Avenue. The incorporators are, John P. Gately, Eugene H. Angert aad Fred L. English.

Chicago parties, it is reported, will open a costly photoplay house on Galena Street, Freeport, Ill.

The Rogers Park Theater Company, of Chicago, has been granted a state charter. It is authorized to do business, with capital stock of $5,000. The incorporators are, Condit Voorhees, John H. O'Connor and Ingvall N. Herreid.

F. H. M.

Licensed Film Stories.

KALEM.

THE BADGE OF COURAGE.—Little Tom, who has inherited a terror for the sea, faints when his father tries to take him into the surf. Fifteen years later Tom finds that time has not overcome his terror. Meeting Jane Mayfield, they become acquainted and afterward betrothed. A few days later, Tom, much against his will, allows Jane to persuade him to join her merry party to the sea shore. While in bathing, Jane is carried out to sea by the undertow. At her cry for help Tom rushes to the water's edge, but his old terror renders him helpless. A number of bathers quickly go to the rescue of Jane. When brought ashore and revived she calls Tom a coward and orders him from her presence. A few days later Tom calls at her home to offer an explanation, but not finding her there, he asks permission to write her a note. While writing the telephone rings. He learns that Jane is at the other end of the telephone at her father's office, locked in and that the building is on fire. Mounting his motorcycle he rushes to the building, breaks in the door, and at the risk of his life carries her through the flames and to safety. The next day, calling at Jane's home, explanations take place and the past is forgotten.

MAKING MOTHER OVER.—Bertie, while on a visit to the old farm in the country suggests to mother that she come to the city and get fixed up swell like Widow Brown. Mother finally consents and father goes down to the station to see them all off. Bertie and his sister Marjorie plan a rejuvenation of mother. Mother gets her wrinkles removed and Marjorie takes her to a physical culturist to have her figure developed. Mother receives a letter from father which brings consternation into camp. The letter reads, "Dear Wife: Your sister had to go home. The Widow Brown will keep house until you return. Yours, Hiram." Mother's wardrobe arriving, she starts back home. The father not recognizing her in her new getup, drives off saying, "My wife is no such fandangled critter." Mother, heart-broken, returns to the city insisting that they get her old clothes. The maid who has thrown the cast off clothing in the ash barrel, rushes out and overtakes the rag picker, giving him five dollars to return the clothing he has taken from the ash can. The next day mother receives another letter from father, reading, "Dear Wife: Will come for you to-day. Be ready to go home." By the time father arrives, mother is again arrayed in her old clothes and she registers a vow, "Never again, plain clothes for me."

LUBIN.

GOOD FOR EVIL (July 15).—George and Bill were pals on a Western ranch, and both were deeply in love with Dorothy. Dorothy, in reality, loved George best. One day, word came that George's mother was dying in the East, and he started for home, but not before he had placed an engagement ring on Dorothy's finger. After he reached home, his mother died, and a few days later, George himself fell sick with a fever. He rapidly grew worse, and finally the doctors told him that he could not recover. He then dictated a letter to Dorothy and one to Bill, telling each of his sickness. Bill got the two letters. He read his own, and then, being madly in love with Dorothy, he destroyed the other, and told her that George had forgotten her. Believing this, Dorothy consented to become Bill's wife.

But George did not die. After several months, he recovered. He decided to surprise Dorothy, and set out for the West. But alas! for the surprise which he had in mind. It was George himself who was surprised, for he arrived just after Dorothy and Bill had been married. Dorothy's father met him and told him that the kindest thing he could do would be to get away without letting Dorothy know of his recovery. In utter wretchedness, George acquiesced and walked away, out into the desert. Then Dorothy's father called Bill aside and upbraided him for his deception. Dorothy overheard the conversation. She told Bill that she could never love a man who was guilty of duplicity. She commanded him to try to find George.

Bill, overcome with remorse, started out to find his former rival. He discovered him almost dead from thirst. At first, George repulsed him, but finally they clasped hands. Bill insisted that George drink all the water. Then they attempted to struggle back to the ranch. On the way, Bill was overcome, sank to the earth and finally died. George was also near death, but was discovered later by a searching party, just in time to save his life.

Dorothy, being freed by the death of Bill, became the bride of George.

ALICE'S SACRIFICE (July 17).—Alice Moore and Allan Dean had been sweethearts from childhood. Allan had high ambitions to become a playwright. In all his early struggles, Alice was his comforter, advisor and steadfast friend. Finally word came from New York that he should visit the metropolis and call upon Charles Bran, well known manager and producer.

It happened, however, that on further consideration, the great manager and producer found Allan's play did not quite come up to the standard. Not to be discouraged, Allan returned to his hotel, determined to remedy the defects in his play. He also wrote to Alice that the outlook was encouraging.

When this letter arrived at home, Alice's younger sister, Grace, who had always wanted to become an actress, prevailed upon Alice to allow her to go to New York, and to New York she came, surprising Allan in the midst of his work. Grace pleaded to be allowed to try the leading part in the re-written play. She studied the lines, and Allan was surprised and amazed at the ability which she displayed. In due time, the revised play was accepted. Grace was introduced to the manager, and was given a try-out. On the opening night, she won success and fame for the play and for herself.

Alice at home in a little town, waited in vain for news of her sweetheart and sister. Gradually she learned the truth. A little later, having won success and wealth, Allan decided to pay a visit to his old home, accompanied by Grace. The noble-hearted Alice, realizing that she was forgotten, and that her sister and her former sweetheart were entirely wrapped up in each other, determined to dress in the plainest possible manner, so as not to disturb in the least, the love of these two.

A GAY TIME IN ATLANTIC CITY (July 20).—The call of summer was in the blood of Fred Perkins and George Smith. They longed to disport themselves upon the sands and in the waves by the seaside. But, alas! they were married. Fearful handicap! Still being brave and also clever, they proceeded to overcome this disadvantage.

Fred suddenly had a nervous breakdown, shaking all over most fearfully in the presence of his wife. Just at the right time, George brought around a doctor, who was something of a sport himself. Doc looked serious. He must go away for a couple of weeks to the mountains, said Doc. Friend George nobly presented himself to be his caretaker, waving aside all considerations of neglect to his business or other inconvenience. Noble man! In due time, the invalid and his friend, roughly dressed and carrying kettles, pans and other camping paraphernalia, said good-bye to their wives. Then they hit the high places for a thick wood, not far distant where they had hidden two suitcases full of clothes. After dressing in their gay garments—Fred had entirely recovered from his nervous breakdown—they took the fastest train for gay Atlantic City.

There they met a couple of young ladies, with whom they rode along the boardwalk in rolling chairs, and later went in bathing.

Meanwhile, Mrs. Perkins and Mrs. Smith, being lonely, decided to spend a couple of days in Atlantic City. Thither they went in Mrs. Smith's motor car. Their room in the hotel overlooked the beach, and there after talking for a while and wondering how their husbands were getting along in the lonely mountains, far from civilization's comfort, they sighed and looked out over the beach, where a great crowd of bathers were enjoying themselves. They looked through field-glasses. Suddenly, Mrs. Perkins ejaculated "Oh!" She handed the glasses to Mrs. Smith. Mrs. Smith looked and she also ejaculated "Oh!" for they had recognized their husbands with the two girls in the surf, and they certainly did not look as though they were ill.

It did not take Mrs. Perkins and Mrs. Smith very long to get to the beach. Their husbands saw them coming and tried to escape by running into the water. But that did not stop the angry wives for an instant. Into the water they waded. Each grabbed her recreant spouse by the hair and led him upon the shore, where they administered

MELIES.

BESSIE'S RIDE (July 20).—John Burton met Bessie Fields on her way home one day, and was for making love to her right then and there, but for the interruption of Crazy Joe, a half-witted boy, who always seemed to get in wrong. Burton was incensed, and, although Bessie protested, applied his whip to the demented boy, when Steve Ross, Bessie's sweetheart, happened along and rushed to the boy's rescue. Steve saw that Burton's attentions were not welcomed and ordered him off the scene.

Next day, both went to Mr. Fields, and proposed for Bessie's hand. When Burton learned that Steve had been accepted, he rushed from the house, fired back upon it, and fled. Of two shots spent, one hit and killed Mr. Fields. Steve, who was near by, shot at the fugitive, but missed him.

Burton hastened to a saloon where his friends were gathered, and hatched a plot to accuse Steve of the crime on circumstantial evidence. The sheriff was called and decided that Steve was guilty. But Burton was not satisfied. With his friends, he raided the jail, and made away with Steve, with the intention of hanging him.

Meanwhile, Crazy Joe, in his crazy ramblings, discovered a bullet lodged in the casing of the door, which had not penetrated the house. With this bit of evidence, Bessie, to whom he imparted this news, rode like mad to free her lover, as only one shot had escaped from Steve's revolver.

The sheriff joined in the ride to save a life. Steve was already roped about the neck when they arrived. Happiness was his, indeed. But who was the guilty one? A hasty examination of the guns on those present, disclosed the fact that the bullet corresponded with those used by Burton. He shrunk beneath their gaze, which was evidence enough for cowboys.

Steve was given freedom, Bessie happiness, and Burton—jail.

SELIG.

CAPTAIN KATE (July 13).—Two caravans meet on the desert—one headed by Howell and Clancy, two New York men, who are gathering animals for circus purposes—the other is led by an old animal tamer named Desmond and his beautiful daughter, whom the natives have nicknamed Capt. Kate. After exchanging cards, the caravans go their separate ways.

Desmond is stricken and dies, leaving Kate alone. She assumes her father's perilous business, leading her party of native hunters after big game. Later, one of the hunters is stricken and the superstitious followers of Capt. Kate, recognizing the nature of the disease, abandon the hunt and their leader, one servant alone remaining faithful to his mistress.

Kate, realizing that she can go no further without assistance, calls a halt and they erect a crude hut in which she is to live, while the servant goes in search of Clancy.

Scene of Kate's isolated life and her dangers follow. She is besieged by wild animals, who make her life a long nightmare of peril. Her only companions during this period are a pair of pet leopards. One scene shows an attack on the heroine's home by a lioness and the leopards are liberated to give the intruder combat. The leopards finally overcome the lioness, after a thrilling battle.

Meantime, the servant, who was dispatched with Kate's message, meets death on the desert. His body is found long afterwards by Clancy and with it, the message. Of course, the hunter makes all haste to rescue the isolated girl and succeeds. The rescue introduces the packing of animals for shipment, their handling in the forest and the wharf. There is a happy ending—Clancy being too busy courting Miss Desmond to heed his partner's admonition to help with the crated captives.

THE WAY OF THE ESKIMO (July 17).—A tribe of Labrador Eskimos are seen in their peculiar ceremony of bidding the sun good-bye. It is called "The Feast of the Adieu to the Sun."

Zak, a young Eskimo belonging to a tribe far removed from the village of old Chief Opetek and his family where the ceremony takes place, is one of the participants; he is visiting his sweetheart, the daughter of the chief. When the sun has disappeared Zak says "good-bye" and starts with his dog team, on his homeward journey over the ice. He comes upon a half-frozen hunter—a white man. Back to the village and into the hut of the chief the stranger is taken, cared for and nursed back to life. Zak again prepares to depart for home and, according to the Eskimo fashion of greeting and leave-taking among near and dear ones, smells the sleeves of and rubs nose with his sweetheart. After he has gone, and during the absence of the girl's parents from the hut, the white man ridicules the Eskimo method of bestowing caresses, and shows her the white man's way of making love. The old chief and his wife enter the hut in time to see the daughter elope with the stranger.

Winter has passed. Zak launches his kiack or canoe and starts upon his journey by water to the village of his sweetheart. His meeting with his sweetheart whom the white man long since deserted, their entrance into the summer village of old chief Opetek—the strange marraige ceremony of the Eskimos—portrayed by the natives themselves in their far off land make up an historical romance of peculiar value to the film world.

THE WARRANT (July 18).—Dan Thomas is the Sheriff of Pawnee County, Nebraska, in the raw days of the eighties. He adopts Nell, an orphan, and his efforts as a "governess" to the little girl are most amusing.

Nell has grown into beautiful womanhood, and Dan, loving her more than ever, writes to her his first love letter, asking her to be his wife. He leaves the letter where Nell will see it, and he goes out to his duties.

Nell has met Jim Rogers, a handsome young fellow, whom she loves, and Jim has proposed to her. The young people enter to ask Dan's consent. Dan blesses them, and then he destroys his written proposal.

Jim does not prove to be a model husband, and he quarrels with his wife because Dan kisses Nell. Dan finds the young wife crying. In her workbasket is an infant's shirt that Nell has just made. He places the shirt in his pocket and goes after Jim, who is drinking and gambling. Jim refuses to go home.

Later, in a quarrel, Jim shoots a gambler who has tried to kill him, and Dan is compelled to try to jail the husband of his beloved maid. Dan finds Jim, who in answer to Dan's plea to "go back and stand the trial like a man" demands to see a warrant for his arrest. Dan says, "this is my warrant," and he shows to Jim the little shirt

OPERA CHAIRS

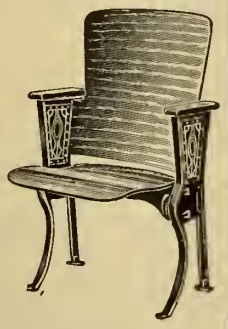
FOR EVERY PURPOSE
1,000 STYLES

ESTABLISHED 1865
WRITE FOR CAT. No. 31

The A. H. Andrews Co.
174-176 Wabash Ave., Chicago, Ill. Branches in all leading cities

WE CAN HURRY

YOUR ORDER OUT.
STAFFORD Chairs excell all others.
HEAVY FIVE PLY seats and backs.
The last-forever kind, that you are using long after you have forgotten the price.



STEEL CHAIRS TOO
We carry several kinds of good chairs in stock, all guaranteed.
ASK FOR CATALOG 305

E. H. STAFFORD MFG. CO.
CHICAGO, ILL.

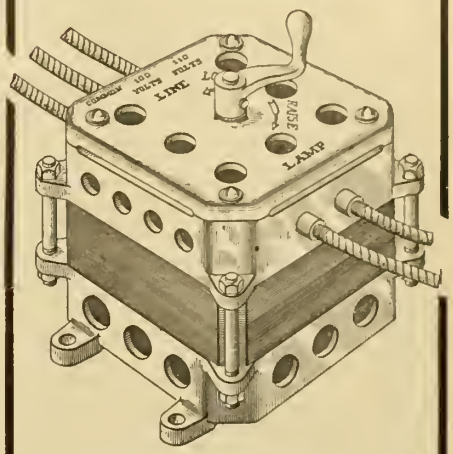
OPERA CHAIRS
THE WISCONSIN LUMBER AND VENEER CO.
PORT WASHINGTON WISCONSIN U.S.A.
OUR SPECIALTY THEATRE AND PICTURE SHOW SEATING
ONCE INSTALLED NEVER RECALLED
PROMPT SHIPMENTS
GET OUR PRICES BEFORE YOU BUY

The Wisconsin Lumber and Veneer Co.
Port Washington, Wisconsin, U.S.A.

SAVE EASIER TO SAVE IT THAN TO EARN IT MONEY

I guarantee to save more than half of your current bill and give you a better and steadier light if you will let me install an

EDISON Economy Transformer



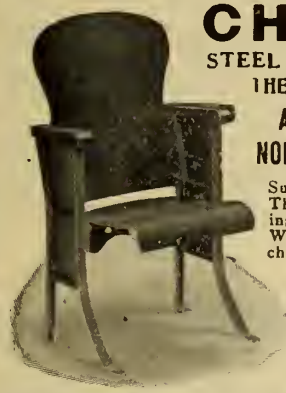
The neatest and best outfit for the purpose

110 Volt, $50 220 Volt, $55

HARRY A. MACKIE
853 Broadway New York
'Phone 2478 Stuyvesant

CHEAP

STEEL FRAME THEATRE CHAIRS
ABSOLUTELY NON-BREAKABLE



Suitable for small Theatres and Moving Picture Shows. We carry these chairs in stock and can ship immediately.
Second Hand Chairs
Also seating for Out-of-door use
Address Dept. W.

STEEL FURNITURE CO., GRAND RAPIDS, MICH.
New York Office: 150 Fifth Avenue

FOLDING CHAIRS

For Moving Picture Shows, Grand Stands, Assembly Halls, etc. In sections if wanted.

Write for Catalog No. 2

The Kauffman Manufacturing Co.
ASHLAND, OHIO

$15-$100 Paid for Plots for Motion Picture Plays

YOU CAN WRITE THEM

We teach you by mail in ten easy lessons and help sell your work. Literary experience unnecessary. Big demand for our students' work. Only school of its kind. If you want pleasant work and good income, write Ass'd Motion Picture Schools, Room 911, Chicago Opera House Block, Chicago

OPERA CHAIRS

ALL KINDS of SEATING
ROYAL METAL MFG. CO.
1823 Dearborn St.
CHICAGO, ILL.

OPERA CHAIRS

GEO. W. BENNETT
744 W. 5th Street
CINCINNATI OHIO

Opera and Assembly Chairs

Most popular priced chairs on the market for picture show use.
Prompt Shipments. Write for Catalogue
PEABODY SCHOOL FURNITURE CO.
North Manchester - - Indiana
New York Agents: ROBERT J. EHLERS CO.
Lexington Ave. and 43d St. - New York, N. Y.

HEADQUARTERS FOR
ASBESTOS
Curtains and Picture Booths
SEND FOR BOOKLET
C. W. Trainer Mfg. Co.
39 Pearl St., BOSTON

LOOK ONLY $10.00
For a Pipe Tone Folding Organ
Leatherette covered case.
If you must have an organ to stand the wear and tear of hard usage buy nothing but our three-ply oak veneer case, sold always under our guarantee label.
OUR REPUTATION IS GOOD.
Bilhorn Bros., 136 W. Lake St. Chicago, Ill.

of his newborn babe. Jim surrenders. The man whom Jim wounded proves to be "Buck" Reed, a notorious hold up man, and Jim goes back to Nell a free and a better man. Then Jim makes Dan kiss Nell.

Mr. Otis B. Thayer's performance of "Dan" and Miss Gertrude Bondhill's acting as "Nell" will prove a genuine treat to all who see this picture play.

THE PROFLIGATE (July 20).—Pauline, eldest daughter of Mons. Revere, has persuaded an old friend of her father's to teach her fencing. While in Paris, Pauline meets the dashing young captain of Hussars, Paul Dubois, and immediately they fall in love. They are married and she remains in Paris. Their happiness is rudely interrupted by a call to arms for the captain.

Napoleon with his staff is watching the battle, and Paul is carried to the rear sorely wounded. Mercedes has become a nurse, and is appointed to care for this patient. She little dreams he is the husband of her sister.

The captain and Mercedes develop an infatuation for each other, and poor little Mercedes writes her sister that though she has never seen her husband, she will soon present her own.

Pauline, her father and the master go to the hospital and Mercedes is overjoyed at seeing them. They go to a near-by inn, when who should come in search of Mercedes but the captain. Pauline quickly realizes the situation. He hurries away and sends a letter to Pauline to tell her sister what he cannot. Mercedes becomes demented at this perfidy.

Pauline determines to avenge the double wrong that has been done. Her opportunity comes while disguised as a French Hussar. Masked as travelers, she and the Master come upon the captain carousing.

She provokes a quarrel. He becomes so infuriated that he lunges at her with his sword and they fight in earnest. She being in the full possession of her wits and strength, has the advantage over him and quickly gives him the fatal wound.

He tears the mask from her face and in the moment of recognition he realizes his punishment and falls dead.

BOBBY, THE COWARD (July 13).—A little family, consisting of the old grandfather, Bobby and his sister, are in dire straits. Bobby has for some time been the little father of the family, but now, being out of work, he daily scans the newspaper in search of a clue of some employment. On this particular morning he starts out, but, as has been the case many times before, is unsuccessful. Coming home he is insulted by a couple of street thugs and fails to resent the insult, which occurrence his sweetheart witnesses, and brands him a despicable coward. This is rather a heavy blow to Bobby at such a time, when the whole world seems set against him, but on another occasion, when with renewed determination, he starts out again to look for work, he finds a lady's purse containing a large amount of money. The temptation is great to keep the find, but Bobby's honest nature repels this temptation, and he seeks out and returns to the lady her loss, receiving a note of a large denomination as a reward. The thugs see this and their cupidity is aroused. They follow Bobby a roundabout way home, making up their minds to return in the evening and secure the money. This they do, but Bobby may have let the insult go by, still, when it came to the protection of his little family, he became lion-hearted, knocking the two thugs out and handing them over to the police, proving to his sweetheart that he was not such a coward after all.

THE JEALOUS HUSBAND July (10).—An overdomesticated husband leaves for the office, and while there several friends try to persuade him to go on a fishing trip, but he answers, "No, boys, my wife won't let me." They say, "We'll fix that." So taking him to a doctor friend, they form a plan. The doctor tells him to go home and pretend he is seized with a nervous affliction, and his wife is sure to telephone for him. The scheme works great and the doctor, upon arriving, insists that the husband must go away at once, attended only by a nurse he will select. Peace and quiet are what he needs. The nurse is one of the fishing party, and away they go, on a wild ride for the beach. The husband is now at the shore, having the time of his life, while at home his mother has been taken very ill. Wifey goes for the doctor, but he happens to be away in the country, so she hastens there in an auto to get him. On the return trip they pass the spot where hubby is enjoying "peace and quiet." They don't see hubby, but hubby sees them, and maybe he doesn't get excited. Well, the chase after that auto baffles description; and the arrival home—no more "peace and quiet" for hubby for some time.

PATHE.

LOVE AND CHEESE (July 10).—Max is about to start out to call on his sweetheart; but, before he leaves, the maid, who is deeply in love with Max and wants to cause him as much difficulty as possible, puts a nice, ripe piece of limburger cheese in the tail pocket of his coat. Max having arrived at the young lady's house, suggests a song, and the whole company joint heartily in the chorus; but, overcome one by one by the energetic odor of this piece of cheese, they quietly slink away. Disgusted, Max leaves and the smell of the cheese still pursues him. He stops at the café to get a drink, but the innocent piece of cheese in his pocket seems to take an interest in its work and smells most enthusiastically. Everybody leaves, the waiter is unable to collect the price of the drink. Two policemen try to arrest Max, but are overcome, and finally Max, determined to find the cause of his unpopularity, commences to disrobe. When he drops his coat, the fool thing runs down the street as fast as it can go, with Max in full pursuit. Arriving at the house, the coat jumps on a chair and unrolls itself, and that classy piece of cheese jumps out of his pocket, raises the lid of the cheese jar and crawls under it.

TRAGIC WEDDING (July 12).—A young girl is about to be forced into an unwelcome marriage by the terms of her father's will. She writes to her lover, a gypsy, telling him of her plight, and he and his band rescue her as she is on her way to the marriage. Her guardian, the man she is to marry, gives pursuit with his followers and this ends up in a terrific battle to the death, in which the man who was to be her husband dies in the poor girl's arms.

FATHER AND SON (July 13).—Tom and his son stand by the bedside of his dead wife, and in heartbroken tones the father and his son try as best they may to console each other for their loss. Time passes, however, and Tom gets infatuated with a woman who makes him spend all of his meager earnings. Things go from bad to worse; the father and son become estranged and finally Tom loses his job in the mill. Some days later, after he has had a quarrel with his sweetheart, he wants to buy a gift for her, and having no money, he decides to break into a wealthy man's house and rob. In the meantime, his son has left him and has been adopted by the very man whose house Tom decides to rifle. As Tom is about to make his escape with his loot, he is discovered by his son, who persuades him to flee, and the boy is discovered by the owner of the house with the bag of stolen articles. Of course his arrest follows, but at the police station all is explained, the father and son reconciled, and the story ends happily with them reunited in their little home.

VEIL OF HAPPINESS (July 14).—A Chinese mandarin named Chang is blind and finds his only happiness is the the caresses of his wife and the adoration of his son. One day, while out walking with his servant, Chang comes across a sorcerer who recognizes his rank and begs to be allowed to give the great man a potent liquid which will restore his sight. Chang submits to the administration of the sorcerer's cure and in a moment, for the first time in his life, he beholds the beauty of the world; everything about him holds untold ecstasies for his unaccustomed sight. He finds beauty in the very soil on which he walks. Hastening home he admonishes his servant not to say anything, but decides to surprise his family. Stealing into the house he peeks through the door into the study where his son and his tutor are supposed to be at work. There he witnesses his son's burlesque of his own helplessness and the tutor crawling on the floor in mirth. In the garden he discovers his young wife in the embrace of a neighboring mandarin. Aghast at his misfortune he returns to his own room where he finds the little bottle, the contents of which restored his sight. On the label are written the words "BEWARE; three drops will restore your sight, but ten will remove it forever." Feeling that sightless ignorance is better than knowledge of the unfaithfulness and hypocrisy of mankind, he pours the fatal ten drops into his eyes and returns forever to blindness.

DAD'S BOY (July 15).—John Chester is a country storekeeper who works tooth and nail to get enough money to put his son through college. To be sure he has had to mortgage the store a couple of times to raise the money to do this, but his son knows nothing of these mortgages. When the boy returns from college, John Chester hopes to have him as his partner in business, but the son prefers the law and goes to the city to make his mark in the world. One fine day the mortgages fall due and old Chester has no money to meet them; the place must be sold. Saddened and discouraged the old man and his faithful wife watch the sheriff begin the sale. But there has been another man at work; an old friend of the family has telegraphed to this boy telling him of his father's plight, and the son, only too glad to return his father's beneficence, hastens to the scene of the sale and, unknown to all but a few, buys in the store and in a lovely loving scene returns the property free and clear to his dad.

VITAGRAPH.

THE LURE OF VANITY (July 18).—Miss Edna White is very much grieved when she has not a suitable gown to wear at a party.

Mrs. Donald, a wealthy customer, calls and asks Edna to try the dress on she has bought for her inspection. It answers her purposes, and Edna is instructed to deliver the dress that night, on her way home. The thought comes to Edna's mind to keep the dress over night and wear it to the party. She dresses herself in the costly raiment and makes a dazzling figure and more especially in the eyes of her proud escort. She is in the midst of the dance when her dress is torn by a passing dancer. Frightened, she hastily withdraws with her escort, and returns to her home, to spend the balance of the night in a vain effort to repair the damage, but she finds it impossible.

In the morning she delivers the dress to Mrs. Donald, who discovers the tear, immediately returns the garment to the modiste and demands an explanation. Edna is accused, after an investigation, of being guilty of ruining the gown and is on the point of being arrested when Mrs. Donald feeling sorry for the poor girl, pays the bill and tells Edna she hopes the lesson she has just learned will be a lasting one.

ON A TRAMP STEAMER (July 19).—Jim is a stoker on a tramp steamer, meets Joe, a boyhood friend. Joe is down on his luck, Jim's heart melts in sympathy for him, offers him the shelter of his home and gives him a job as his assistant on the steamer. While eating from Jim's table and partaking of his hospitality, Joe meets Meg, Jim's sweetheart, and unknown to Jim, thrusts his attentions upon her. Her love for Jim antagonizes Joe and he becomes very jealous of his friend. Meg has had a new photograph of herself taken, inscribes "To my boy from his loving Meg," which she intends to send to Jim after he has sailed. She places it in her work-basket, from which Joe steals it.

The steamer on which the men are employed sails on a long trip. During the voyage Jim often looks at Meg's picture, thinking of the time when he can claim her as his wife. Joe notes this and to disturb Jim's mind he shows him the picture which he has stolen and tells his benefactor that Meg gave it to him. Later on while they are working in the furnace room, Joe speaks of Meg's duplicity. Jim defends her name; and a fight ensues. Jim knocks his antagonist insensible. During the fight the vessel strikes a rock and the water is fast pouring into the room; Jim again shows his magnanimity by lifting his enemy in his arms and carrying him to safety on the deck. The small boat is loosened from its davits and the unconscious man placed in it. Jim rushes back to the cabin to secure some of his belongings. The little boat cannot hold to, is swept away from the wreck and Jim is left alone.

Joe with the rest of the crew manage to reach port and he makes his way back to Jim's sweetheart and tells her that Jim was lost at sea. He tries to induce her to marry him. From the unfortunate steamer Jim manages to save himself on a raft; he is picked up by a passing steamer, which carries him home, where he arrives in time to contradict Joe's statements, and makes himself and Meg two of the happiest people in the world.

THE SKY PILOT (July 21).—Charles Rawden is a man of violent temper, which is shown in a quarrel with his friend, Tom Wallace. Nellie, to whom both men are paying court, accepts Tom as the more desirable life partner.

Rawden's temper is uncontrollable; he becomes involved in a saloon fight and almost kills his man.

Nellie, with her husband, goes to Alaska. Rawden, who is now called "The Sky Pilot," is engaged in missionary work in the same place; he accomplishes much good, and makes many converts to the Cause.

An epidemic of disease breaks out among the people. "The Sky Pilot" is called to help in many a cabin and home. His friend, Tom Wallace, is stricken down with the disease. Charles insists upon sending Tom to the nearest military outpost and persists in sending him there on his own dog sled, while he goes afoot.

Journeying through the snow-clad country in the intense cold, he is overcome with that feeling of numbness. He falls prostrate and helpless, where he is found by "White Bird," the Indian girl. She carries him to the Indian village, where he is revived, and after complete recovery takes up the trail to the outpost, to which his friend, Tom Wallace, had been taken. Arriving at the army headquarters, he learns of his friend's death and burial.

Two years later "The Sky Pilot's" lifelong romance has a happy ending; he marries Nellie, Tom's widow.

THE RETURN OF "WIDOW" POGSON'S HUSBAND (July 22).—Bill Pogson works because his wife makes him, and she sets the example by her industry in running a very successful delicatessen shop. Bill is wont to stay out late at night and enjoy the society of his boon companions. He does this once too often. Mrs. Pogson awaits his return and lays down the law to him in a very forceful manner. This Bill resents, and makes up his mind that his wife can very well get along without him, while he can maintain his independence elsewhere.

He goes along the waterfront, where he throws down his overcoat in disgust. He is aroused from his meditation by the sound of a passing freight train, which he boards, and is on his way to any old place.

A policeman passing along the wharf finds Bill's coat and a discarded hat, which he picks up. In

441 Now ready—State rights and booking. 441

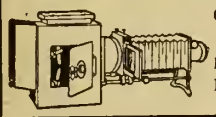
"THE JOHNSTOWN FLOOD."

In which over 5,000 lives were lost by flood and fire. Elegant paper. Two reels moving pictures and lecture. Taken in Johnstown. Guaranteed original.

FEATURE AMUSEMENT ENTERPRISES CO., 441 Market Street, Pittsburgh, Pa.

441 Get list of other features. 441

MOVING PICTURE MACHINES
Stereopticons, Slides, Accessories



CHS. M. STEBBINS
1028 Main St.
KANSAS CITY, MO
Large Line of Edison Goods
Established 1899

POSTERS and HERALDS
FOR CORONATION OF KING GEORGE and all other features.
1 sheet—10 cents each. 3 sheets—25 cents each.
Heralds—$2.50 for 1st 1000—$1.75 each additional 1000.
JAMES T. HENNAGAN Room 304, 167 W. Washington St., Chicago, Ill.
Phone—Main 2303

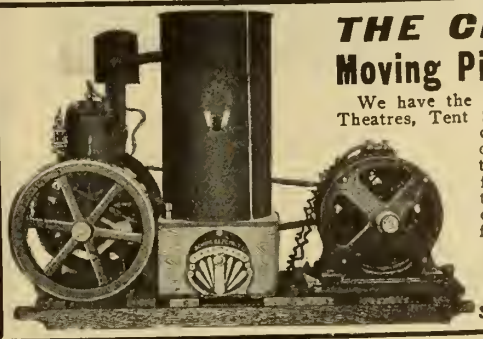
St. Louis Calcium Light Co.
Established 1873
Oxygen and Hydrogen Gas furnished in tanks for Stereopticon and Moving Picture Machines. All orders to any part of the United States filled promptly.
516 Elm St., ST. LOUIS, Mo , U.S.A.

We have moved in new spacious quarters and are ready to offer machines and machine parts, supplies, lamps, carbon-arms, lenses, condensers, carbons, tickets, chairs, fans, in fact everything pertaining to an up-to-date and complete equipment of a moving-picture theatre. First class repair shop at your service.
We also buy all kinds of second-hand machines.
THE GEO. M. HOKE SUPPLY COMPANY
176 N. STATE STREET (between Lake and Randolph) CHICAGO, ILL.

LIGHT EFFECTS
Everything Electrical for Theatres, Parks, Productions and Vaudeville Acts.
UNIVERSAL ELECTRIC STAGE LIGHTING CO.
Kliegl Bros.
PROPRIETORS
1393-5 Broadway, New York City

"SILVERLIGHT"
Aluminum Motion Picture Curtain
Extraordinary Features Are: Permanent Brilliancy Economy, Flexibility
Non-cracking, Safety, Strength. Send for circular. Dept. M
Ralph J. Golsen Supply Co. 84 Wabash Ave., Chicago

THE BEST
STEREO DISSOLVER
ever offered, sent C. O. D. $3.50 subject examination, upon receipt of a sufficient amount to guarantee express charges. They all take them. No machine complete without this attachment. Beautiful effects.
FEATURE FILM CO., 412 Superior Street, Toledo, Ohio



THE CELEBRATED SCHUG
Moving Picture Electric Light Plants
We have the finest Electric Light Plants for Moving Picture Theatres, Tent Shows, Circuses, Carnivals, etc. Why use the calcium or acetylene gas lights, with all their dangers and unreliability, or pay excessive electric light bills for unsatisfactory service, when for a small sum you can install one of our Electric Light Plants, which can be operated at an expense that amounts to a trifle, and have the finest kind of lighting obtainable.
Write us at once for Bulletin No. 11.
We have a good agency proposition to offer hustlers
SCHUG ELECTRIC MFG. CO.
315 Jefferson Ave., Detroit, Michigan, U. S. A

Coronation Views Released This Week.
20 Views With Title $8.00
Run Them With Your Film.
Handsomely hand colored from genuine photographs.
Announcement Slide Free.
"Greatest Set of Views Ever Shown"
(*Chicago Theatre*)
WESTERN SONG SLIDE SERVICE
32 NORTH CLARK STREET. CHICAGO.

EDISON FILMS

TUESDAY, JULY 18th

THE NEW CHURCH CARPET

Cast.

A New England Farmer.....Robert Brower
His Wife.....Miriam Nesbitt
Their Grandchild.....Edna May Welck
The Minister.....William West

The wife of a hard-fisted farmer uses funds in her possession for the purchase of a new church carpet, to visit her sick daughter. Her husband refuses to make up the shortage, but, under the influence of their little grandchild, does so at the last moment. The New England types are splendidly portrayed.

WEDNESDAY, JULY 19th

A FAMOUS DUEL

Cast.

Our Hero.....John R. Cumpson
His Friend.....Guy Coombs
An Excitable Frenchman.....Chas. M. Seay
The Frenchman's Lady Love.....Rolinda Bainbridge

Our hero inadvertently offends a Frenchman, who challenges him to a duel, the prospects of which cause him much mental anguish. The Frenchman's sweetheart stops the duel at the critical moment and our hero's pride jumps up to top notch, only to receive a sad fall at the end. A great comedy.

FRIDAY, JULY 21st

THE CAPTURE OF FORT TICONDEROGA

UNITED STATES HISTORY SERIES—No. 2

Cast.

Ethan Allen, Leader of the Green Mountain Boys.....James Gordon
A Green Mountain Boy.....Guy Coombs
Betty, His Sweetheart.....Rolinda Bainbridge
Captain Delaplace, Commander of Ft. Ticonderoga.....Herbert Prior
A British Surgeon.....Robert Brower

How Ethan Allen and the Green Mountain Boys captured Fort Ticonderoga, on Lake Champlain, on the night of May 10, 1775, without spilling a drop of blood. A most interesting story is combined with the historic incident.

Send us your name for the Kinetogram mailing list.

Ask for a circular descriptive of the Edison Lobby Display Frames.

TRADE MARK **Thomas A. Edison, Inc.** TRADE MARK

71 LAKEND AVE., ORANGE, N. J.

one of the pockets of the coat he finds a letter addressed to Bill, and concludes that it is a case of suicide. He takes the coat and hat to Mrs. Pogson, who mourns her husband as dead. Her loneliness is somewhat relieved by the attentions of the good-looking policeman and also by the vigorous courtship of Joe Stebbins. She will have neither of them, and Stebbins lays a deep plot to make himself a hero by engaging some one to act the part of a burglar, who will enter Mrs. Pogson's home, while he rescues her from the desperate intruder.

About this time Bill Pogson finds his way back to his old place of residence, somewhat the worse for wear and not at all recognizable by his friends. Stebbins sees him and engages him to act the part of burglar. The night is dark and after the "widow" has retired for the night, Bill makes his way into the room. His wife is prepared for just such an emergency, and appears, pistol in hand, and holds his "hands up" at the point of her weapon. She recognizes her long-lost Bill, they fall upon each other's neck in joyous greeting.

Bill tells her about Stebbins' little game. She covers her husband up and fires her pistol in the air. In response, Stebbins appears. She gives him her revolver and tells him she has killed the burglar. Mrs. Pogson calls her friend and admirer of the brass buttons, tells him of her husband's return and of the little joke she would like to play on the persistent Stebbins by accusing him of entering her premises in duranve vile. The "cop" lays violent hands upon him and gives him the full benefit of his strong right arm and a good swift kick, after Stebbins had paid him well for his release.

GAUMONT.

JIMMIE AS A PHILANTHROPIST (July 15).—Jimmie is a bootblack, "but for all his dirty hide he's white, clear white inside," and when he sees a woman and her little girl crying because of their hunger he offers to help them.

For a little time, in order to contribute to their support, he begs from the passersby and gives the proceeds to the poor woman. However, later in the day he notices a fashionable lady leading a little dog, and watches her until she sits down upon a park bench, and forgets her pet. Jimmie now unties the leash, takes the dog and fastens an old boot in its place. He then escapes.

The lady continues her walk until met by a policeman who calls her attention to the fact that she is leading a dilapidated shoe. She is very naturally astonished and chagrined, but offers a fair reward for the return of her pet.

Jimmie, who has been following at a distance, returns the dog to the lady, who forgets the reward. The police insist that the boy should have it, and after Jimmie has been paid he returns to his friends and gives them the money, and receives their heartfelt thanks for his day of kindness.

FROLICSOME FLORRIE (July 15).—Florrie is an only child whose ambition is to get into as much mischief as possible and who succeeds admirably in accomplishing this end. She manages to find a number of out of the ordinary things to do which prove highly amusing to us, but so exasperating to her parents that they add to our amusement by getting so excited that they put themselves in numerous embarrassing positions.

A SHOT FROM THE BRUSH (July 18).—Telling how a poor woman, who, when aided by an old soldier, proves her gratitude and devotion to the man who had befriended her, even at the expense of losing her own child.

An officer of the French army, bearing important dispatches, is pursued by the Cossacks. He takes refuge in his father's house, where the patriotic servant gives her child to the hostile soldiers rather than betray the messenger. The child is re-captured in a thrilling encounter, during which some exciting horsemanship is shown.

UNDER THE PALMS OF TUNIS, AFRICA (July 18).—An interesting film, illustrating Nefta and the surrounding country in the desert of Tunis. There is a panoramic view of Nefta from Chott-Djerid, showing its temples and buildings and the oasis which is bounded by immense dunes forming the Nefta Basket. The lake at the foot of the dunes is shown, with palm trees reflected in the water. At the source a number of native women are drawing water in quaintly shaped vessels made from sheep hides. There is a roadway through the palms, and a bean merchant is pursuing his business in the oasis. A Marabout, or tomb of a saint, is shown.

JIMMIE, THE DETECTIVE (July 22).—The famous boy actor is the victim of a light-fingered rogue who takes his watch. When the police fail to arrest the criminal because of lack of evidence, Jimmie, by using several disguises shadows the rascals until enough proof is found to carry the case through to an exciting close.

IN THE SHADOW OF VESUVIUS (July 22).—Scenes in and about Naples. An interesting scenic film, commencing with a panorama of Naples itself, Vesuvius, views of the port, and a fishing encampment near the Chateau de l'Luef. After other items of general interest we have a charming picture of the Bay of Naples.

THE HOUSE OF

SELIG

STANDS SUPREME

in the field of Motion Picture Makers. The phrase, "SELIG STANDARD OF EXCELLENCE," has become a "BUY-Word" among the trade.

SELIG RELEASES
THREE REELS EVERY WEEK

and they are absolutely the undisputed leaders in originality of stories, perfection of photography, scenic splendor of production, and real dramatic value.

RELEASED JULY 17

"THE WAY OF THE ESKIMO"

An original and unique drama, produced in the far North. Strange ceremonies of the natives are woven into a story of heart interest. EXCEPTIONAL.

Length about 995 feet. Code Word "AJADAS"

RELEASED JULY 18

"THE WARRANT"

Another Cracker Jack Selig Western Subject.

Length about 1000 feet. Code Word "AJUNCO"

RELEASED JULY 20

"THE PROFLIGATE"

An exciting drama of love, intrigue, and a woman's revenge. Introducing a realistic duelling scene between a man, and a woman traveling incognito.

Length about 1000 feet. Code Word "ALDRAJEIS"

COMING

"TWO ORPHANS"
In Three Reels

From Kate Claxton's authorized version
Book it now.

SELIG POLYSCOPE CO.
20 East Randolph Street

CHICAGO

TRADE MARK

ILLINOIS

COMING

Swat the Fly
Rubber Industry on the Amazon
Knight Errant
Caught in the Act
That City Feller

Get on our Mailing List. Bulletin sent free.

ESSANAY.

THE BACKWOODSMAN'S SUSPICION (July 15).—Wilton Shaw, a young author, has been advised by his physician to go West for his health and the opening scenes of this picture finds him in a little town in Montana, seeking board and lodging. Jim Walker, a backwoodsman, offers him a home with him and his wife, and he accepts. Arriving at the rough hut of the Walkers, Shaw is introduced to Walker's wife. Finding that the young woman, though quite beautiful, is illiterate, the young author decides to use his spare time in teaching her. Coming home one evening, young Walker finds the two together poring over their books, and although it is evident that their pursuit of learning has been innocent enough, Walker shows that he is jealous of his boarder. Called away the next day to fight forest fires, young Shaw and Mrs. Walker are left alone, when a telegram from Shaw's mother advises him to return home immediately, as his wife is dangerously ill. Realizing that he cannot catch the overland train by going over the main road, the backwoodsman volunteers to show him a short but dangerous cut through the mountains, and in order that she be not impeded by cumbersome skirts, she gets into one of her husband's suits. They have been gone an hour when Walker returns, and finding the two gone, suspects that they have eloped. Intensely jealous and determined to have revenge upon Shaw, Walker seizes a gun and saddling his horse starts in pursuit of the couple. Mrs. Walker has returned a few moments after her husband had left and learns from her husband's friend what the latter intends to do. Knowing that she alone can save the young author's life, she again mounts her horse and starts in pursuit of her husband, arriving at the station immediately after him, and just in time to forestall the tragedy, after which all is explained.

THE ROSARY (July 14).—Mrs. Payne, an invalid, is propped up in bed with her little son kneeling beside her when there is a knock at the door, and the priest, Father Grant ,enters. Realizing that the woman is beyond physical aid, the old priest goes through the last rites of the church and the invalid mother falls back dead. Feeling a great love for the little fellow, Father Grant resolves to adopt him and when he consents, leads him away to his home. Ten years later the boy has resolved to become a priest and has already taken the preliminary steps. One day he is sent by Father Grant to the home of an old friend, where he meets Ruth Martin, a beautiful and innocent young girl. This first meeting results in the mutual love of both, although each hardly realize what it means to them. A few months later finds the young man where he must foreswear the church or the girl, and with aching heart young Payne resolves to sacrifice his sweetheart for the priesthood. Alone that night his heart is filled with bitter regret, as he realizes he has lost Ruth forever. Tempted to see her once more, and if possible to persuade Father Grant to release him from his vows, he steals back to the girl's cottage that night, and tells her of his love. It is she who awakens him to the folly of the step, and she tells him she will be glad to sacrifice all worldly pleasures if he will return to the church. Turning away, ashamed and repentant, he moves slowly out of the house, while the girls drops ou her knees with her head bowed in agony.

ECLIPSE.

THE TIE THAT BINDS (July 19).—George Brown is not a bad man, but indulges in drink and pays too little attention to his wife and child.

A wealthy lady of the town happens to know the situation and offers to take care of her little daughter for Mrs. Brown. The mother decides to send her child to the kind lady in order to keep the little girl from suffering because of her father's neglect.

George now realizes the wickedness of his behavior and begins to work seriously. He is soon in a position to bring the child home and care for her properly.

A ROUND-UP IN CHILI (July 19),—Rodeo, a favorite Chilian sport. Fete day. Scenes in the arena. Caballeros chasing a bull. On a Chilian racecourse. Leveling the ground. Mountain background. Great concourse. Arranging the events. Saddling and mounting a bull. Unusual scenes. Awaiting his enemies. Biped and quadruped. The bull goaded. Chased by dogs and horsemen. The bull victorious, horsemen dislodged, bull freed.

EDISON.

THE NEW CHURCH CARPET (July 18).—Mrs. Wilson is the treasurer of the Ladies' Aid Society of the Readville Methodist Church. The church is sorely in need of a new carpet and the members of the Aid Society are putting forth all efforts and energy to purchase one. They decide to give an entertainment and supper at Sister Brown's house, the proceeds to go toward buying the new carpet.

The affair is a great success. The proceeds are intrusted to Mrs. Wilson, the treasurer.

The next morning Mrs. Wilson receives a letter informing her that her daughter, who lives in Boston, is very ill and wants her mother to come to her. Mrs. Wilson asks her husband for the money to make the trip, but he refuses. She remembers the society's carpet money. The temptation is too great and she takes the money and goes to her daughter. The daughter under her mother's care grows better and when she leaves for home, she takes with her her daughter's little girl, Mary.

They go to the meeting, taking little Mary with them and when the others rise to sing the hymn, Mrs. Wilson is so overcome that she sits in her seat, staring ahead apparently neither hearing nor seeing.

Little Mary has overheard their previous conversation, and realizing that her grandmother is in some trouble about money, unties her little handkerchief and gives her a penny which her grandfather had given her earlier in the day. He sees the generous action of the child and is touched by it. The treasurer of the Aid Society is asked to make her report, but before she can make her confession, her husband has opened his purse and counted out the amount. This he gives to little Mary, whose tiny hands press it into those of her grief-stricken grandmother. Mrs. Wilson hands in her funds and sinks into her seat, where her husband clasps her hand in mute forgiveness and love.

A FAMOUS DUEL (July 19).—At a café, a young lady's handkerchief falls to the floor, just as a young man passes, who, quickly picking it up, returns it to her. Her escort, a Frenchman, slaps the young man's face for his kindness. Friends stop a further disturbance. Later, the young man receives a card, invising him to a duel. He accepts, but after regrets. His friends, knowing that he is no swordsman, sends a letter to the Frenchman's pretty one, telling her to stop the duel, as the young man is an expert swordsman. On the field of honor, where the two are preparing for the terrible duel, the young lady arrives just in time to stop the conflict. The young man is much relieved, and "scoots" off, much to the disgust of the Frenchman.

THE CAPTURE OF FORT TICONDEROGA (July 21).—The action opens in the humble home of Betty Hampton, whose mother is very ill. Tom Driscoll, a typical "Green Mountain Boy," to whom Betty is engaged, brings her the coat of his new Continental uniform, to have the buttons changed, when they are interrupted by a hail outside.

Hastily hiding the coat, lest it be seen by some enemy of the cause, they are much relieved to find that their caller is none other than Ethan Allen, the leader of the Green Mountain Boys. Allen has just received word of the battels of Concord and Lexington and decides to take steps to aid the revolt against Great Britain on his own responsibility. He imparts to them his plan to capture the British strongholds on Lake Champlain, the first one to be Fort Ticonderoga. He and Tom go to a well-knwn glen in the woods, having sent Nesbobee, an Indian scout, to call in all the leaders for a council. This meeting results in their eagerly following Allen's lead and they depart to collect their followers. Allen, Tom and Neshobee are on their way to the vilage when they cme across Betty, who is being annoyed by several of the soldiers of the fort. Quickly putting them to rout, they send Neshobee home with Betty and continue their way to the meeting place.

Arriving home, Betty finds her mother in a very serious condition. She sends Neshobee for a neighbor, who, upon arriving, says a doctor is needed at once. The only doctor in the neighborhood is at the fort, so Betty goes to him, taking Neshobee as escort. She is ushered into the Commander's presence while the officers are banqueting and all more or less the worse for liquor. She states her errand, and while the doctor has gone for his kit, they attempt to make her drink the King's health, which she indignantly refuses to do. Arriving home she finds her mother has passed the crisis safely and at once resolves to tell Allen of the conditions at the fort and urge him to attack at once. Allen upon hearing her news, decides to attack at once without waiting for reinforcements and, gathering his men about him, eighty-three in all, they silently make their way across the lake. Creeping silently up the steep slope to the fort they overpower the sleepy sentinel and enter the fort unmolested.

Beating upon Captain De LaPlace's door Allen rouses him out of bed and when the sleepy commander opens the door, he finds himself confronted by Allen, sword in hand, demanding "Surrender, In the name of the Great Jehovah and the Continental Congress!" and his stronghold in possession of the Green Mountain Boys.

He surrenders the fort and without firing a shot, the American heroes gain possession of the strongest fortification on Lake Champlain, together with all the storesfi munition and cannon, a great number of which were afterward used to drive the British out of Boston.

Allen leads Betty out before his men and publicly thanks her for her share of the night's work which is echoed by cheers from the men, while she blushingly hides her head on Tom's shoulder.

Independent Film Stories

ITALA.

THE LITTLE WAYFARER (July 6).—A wandering, homeless boy comes upon a beautiful castle. A richly dressed boy is feeding the animals in the yard. The poor boy pleads for food, and the butler gives him a piece of bread, but the wealthy boy snatches it from him. Later the rich boy, while boating, falls overboard and is saved from drowning by the little wayfarer. The rich boy, thoroughly ashamed of himself, does everything he can to force a reward upon his rescuer, and his parents try to induce the urchin to live with them, but he refuses their offers and goes on his happy, aimless way.

AMBROSIO.

A WRONG TELEPHONE CALL (July 12).—Banker Dorval is ruined by gambling. Thoughts of suicide are dispelled by the sight of his little daughter. At this trying moment a great temptation comes to him, as the telephone bell rings and by mistake he is connected with Lady Robert, who has asked Central for her jeweler, and when Dorval answers the 'phone, asks him to call for her jewels to be repaired. He tries to secure them, but she becomes suspicious and discovers the fraud. He reveals his identity and implores her mercy and she finally allows him to depart. He has learned a lesson, however, and applies himself to his work and recoups, in a measure, his lost fortune. Some years later, as Lady Robert is coming out of church, Dorval's daughter presents her with a huge bouquet, saying her father has commanded her to love Lady Robert, and as the father, with a courtly bow, salutes her. Lady Robert feels that her charitable act has not been in vain.

BISON.

GENEROUS COWBOYS (July 14).—Two stranded actresses start a school for the cowboys. They arrange to receive a fake message that their mother's home is to be lost unless $100 is sent at once. Their tears melt the cowboys' hearts and one by one they are separated from that amount. The girls make a quick get-away and are seen on the last platform of the train waving good-byes to the angry cowpunchers, who have galloped to the station to catch them.

A RED GIRL'S HEART (July 11).—Loving the same girl, two Indian braves use all their savage wiles to win the object of their affection. The inevitable happens, and the red men fight to the death. The victor is banished from the tribe and departs on his lonely way. In the night the girl steals from camp and joins her lover, and together they live happily.

RELIANCE.

THOU SHALT NOT LIE (July 8).—Torn from the bedside of his sick wife, the conscript is enrolled into the army. The woman gets worse and calls for her husband in her delirium. The good priest sends word to him and he deserts from guard duty and hurries home. A squad of soldiers is sent to his house to arrest him and he hides in the attic. His young son, who has been chastised for lying and taught the commandmeut, "Thou shalt not lie," when questioned by the soldiers, admits his father is in the house and reveals his hiding place. At the court-martial, the father is about to be sentenced to be shot when the priest enters the tent and in an eloquent plea, explains the situation to the stern old general, whose heart is moved and who dismisses the charge and restores the father to his family.

THE TURNING POINT (July 12).—Unable to further endure her husband's cruelty, a woman leaves her husband, secures a divorce and goes back to her old home. While canoeing, she falls into the water aud is rescued by a wealthy young man, who courts and marries her. Her first husband has gone the downward path and has become a burglar. He breaks into the home of his former wife, and in a thrilling duel with her husband, is wounded. The woman rushes into the room at the sound of the pistol shots and recognizes him. To avoid unwelcome notoriety, he is allowed to depart and goes out through the window into the darkness. The dramatic worth of this picture is apparent, as James Kirkwood and Mace Greenleaf, two of the best legitimate leading men in the country, interpret the principal roles. Many of the scenes are staged in beautiful country spots, presenting artistic backgrounds of verdure, flowers and rippling waters.

THANHOUSER.

THAT'S HAPPINESS (July 18).—Susie Smith was thoroughly happy, although she was poor and an orphan. She had health, a steady job in a

ECLIPSE

KOSMIK FILM

Gaumont

A Gaumont Every Tuesday and Saturday, and Urban-Eclipse Every Wednesday

CURRENT RELEASES

Tuesday, July 18th, 1911

GAUMONT

Reel about 1000 ft.

Consisting of

"A SHOT FROM THE BRUSH"

A Story of the Cossacks

Drama. About 640 ft.

and

"UNDER THE PALMS OF TUNIS"

Travelogue. About 360 ft.

(Gaumont)

Wednesday, July 19th, 1911

ECLIPSE

Reel about 1000 ft.

Formed by

"THE TIE THAT BINDS"

Introducing a new child actress of exceptional merit

Drama. About 760 ft.

and

"A ROUND-UP IN CHILI"

Sporting. About 240 ft.

(Eclipse)

Saturday, July 22nd, 1911

GAUMONT

Reel about 980 ft.

Containing

"JIMMIE, THE DETECTIVE"

In which the Famous Boy Actor proves to be a clever sleuth

Drama. About 678 ft.

and

"IN THE SHADOW OF VESUVIUS"

Travelogue. About 302 ft.

(Gaumont)

Advance Announcement of The Third Feature in the "Life As It Is" Series

This series consists of films of exceptional esthetic merit which present dramas delineating real life stories with real life endings rather than the highly tragical or the perfectly happy climax common to most plays.

"A SOCIETY MOTHER"

OR

MARRIED AGAINST HER WILL

Madame Tabor, a social climber, persuades her daughter to marry a dissolute nobleman because of his wealth and social standing. His brutality soon forces the young bride to return to her home where she is welcomed sympathetically by her father and sisters, but her mother insists that their position in society is endangered and returns with her to the drunken husband. For the sake of appearances she is forced to resign herself to the prospect of a wretched existence for the rest of her life.

A STRONG PORTRAYAL OF LIFE AS IT IS

Release of July 25, 1911 **"GAUMONT"** About 1030 Feet

REGULAR ADVANCE ANNOUNCEMENTS MAILED FREE

Write to

ECLIPSE

GEORGE KLEINE

166 N. State Street
Old No. 52 State Street
CHICAGO, ILL.

Gaumont

LICENSED BY THE MOTION PICTURE PATENTS CO.

factory, and a sweetheart, and really did not worry because of her lack of money. But everything took a change for the worse when she "became a heroine."

There was a fire panic in the factory where she worked, and Susie was the only person who could cope with the emergency. The other girls, thinking of previous disasters, became panic stricken and tried to jump out of the window. But Susie drove them back, scared them into obeying her, formed them into line finally and marched them out of the building in some kind of order. There really was no fire, as it turned out, but had it not been for the work of one quick-witted girl, there would undoubtedly have been a heavy loss of life.

The papers lauded Susie to the skies, especially when they found that she had broken her arm in an effort to restrain the frightened workers. And a rich woman read about it, decided that "poor little Susie" should have a chance, and took her to her rich home.

There the girl had everything that money could buy, but strange to say, she was unhappy. She missed her old friends, the dances where she could "spiel," and that shabby sweetheart of hers. And she stole away one night, reappeared at the factory, got her old job back, and was again thoroughly, genuinely happy. For she was among the people she understood and who understood her, and did not have to worry about what the butler thought, or what was good or bad form.

TWO LITTLE GIRLS (July 21).—A young wife, weary of the monotony of her existence, listens to the flattering speeches of a worthless man, and in a moment of weakness elopes, taking her infant with her. But she is speedily disillusioned, for the man for whom she sacrificed her life turns out to be vicious, idle and ungrateful, and finally leaves her to fight the battle of existence with the world alone. She manages to keep a roof over the head of herself and child for a while, but when a fire wipes out their home, she gives up in despair. Mother and child tramp away, intending to seek the aid of relatives in a city, but on the road the mother dies. Her last act is to give the child her locket, a gift from the husband in happier days, hoping that it may prove a talisman of fortune for her.

In the meantime the husband has secured a divorce and in the course of time, weds again, his second wife being a widow with one child, a little girl. He has prospered financially, and it comes as a shock to him when he hears that his former wife and their child have perished in a fire that destroyed their home.

The poor little girl, in the course of her wanderings, reaches a city and sees a number of happy, well-dressed little children dancing about a May pole. She would have slunk away, but another child, who arrives in an auto, invites her to come in, and forces her to enter the playground. Later, affected by her story, the little girl takes the shabby stranger home with her, confident that the parents who love her will make life happy for the child who has no one to care for her.

Her expectations are realized, for the shabby child turns out to be the daughter of the rich man, and she is welcomed and made to feel that in her new home she has not only fond parents, but a loving sister.

AMERICAN.

THE RANCHMAN'S NERVE (July 17).—Fred Peters leaves his home and intercepts the express rider on the lonely mountain road, making away with a rich haul. The express rider hurries to the sheriff's office and notifies him: a posse is formed and they start in pursuit. Safely hidden among the rocks the "terror" fires, wounding one of the deputies in the arm. After this catastrophe the posse return, their ardor cooled to take the "bad man" of the mountains. Arrived at the sheriff's office, the express rider binds up the injured arm. The sheriff announced that he needs a man of nerve to lead the posse and the express rider agrees to find the man. Going to the general store, where the boys are loitering, he takes a corner of his handkerchief in his mouth and dares any man to fight him with a bowie, holding the other corner of the handkerchief in his mouth. Nobody accepts the challenge. Bob Steele comes up and offers to fight him any style. Taking the other corner of the handkerchief in his mouth, he attacks the express rider so fiercely that he is compelled to drop his end, leaving Bob the winner in the unique deal. They ask him to lead the posse, and he willingly agrees to go.

Again the posse arrive at the scene of the hold-up and Fred Peters, resting his rifle on a rock, fires and kills a deputy. Steele turns to the posse and urges them to go after the desperado. The men hesitate and Bob, drawing his gun from its holster, throwing it to the ground, declares, "I'll bring him in, single-handed, without a gun." Leaving the posse, he enters the dense thicket leading up to the outlaw's retreat. Fred Peters, thinking he has again halted pursuit, catches his rifle in a crevice in the rocks, and, taking up the bag of gold, returns to his home. Bob Steele has picked up his trail and follows him relentlessly, now standing upright in the open and now crawling upon hands and knees through the dense underbrush and over the dangerous brow of the cliffs. He comes to the crevice in the rocks and finds fresh evidence of the outlaw's recent presence, and, with the instinct of an Indian scout, he follows the trail.

When he arrives at the outlaw's home he meets Lottie Peters and explains his mission. While he is talking Fred comes out and covers him with his gun. Lottie throws herself in front of Steele and Fred Peters is halted in his murderous design. Bob Steel, always fearless, steps from behind her and, pointing to his heart, dares the outlaw to shoot him. All this is disconcerting to Fred, who does not wish to commit murder in the presence of his mother and sister. At the psychological moment Bob springs on the outlaw and, wresting his gun from him, he turns the tables completely. Covering him with the gun he quietly remarks, "For the sakes of these women, I'll give you one hour to get across the line."

After his departure Steele examines the gun and, throwing it down, he starts down the mountain trail. Lottie picks up her brother's gun and watches the ranchman out of sight. Instead of obeying Stele's mandate, the outlaw hurries to where his rifle is cached and lies in wait for the fearless man. Steele, unconscious of his danger, stops to drink at a mountain stream. He is followed by Lottie, who has a presentiment of danger, for she knows her brother's treacherous nature. She sees her brother on the cliff above and utters a cry of warning. Fred's rifle flashes and the ranchman's hat is shot from his head. Almost simultaneously the sharp crack of her gun is heard and, mortally wounded, Fred falls over the cliff to the table rock below. Without a word of remorse, or even a backward glance, Lottie wends her way with the man whose life she has saved, back to her home and waiting mother.

WHEN THE EAST COMES WEST (July 20).—Joe Ellison, the young foreman of Lazy Ranch, finds the routine of ranch life rather irksome and seeing a matrimonial advertisement in an Eastern newspaper, he answers it. When the answer to him arrives, accompanied by a photograph of the lady, he is subjected to a great deal of chaffing by the boys, but accepts it all in a very good natured way. The Ranch Cook essays some good advice, but the foreman is determined and sends for the lady. On the day of her expected arrival the foreman departs to met the train and, during his absence, the boys prepare to give the bride and groom a rousing reception. With studions care a sign is made, "Welcome to Lazy Ranch" and enough rice is procured to feed a Chinese regiment.

In the meantime Joe has met his correspondent. They are mutually pleased and, entering the buckboard, they drive to the office of the Justice of the Peace and are married.

Driving home they are greeted by a shower of rice and the bride is established as the mistress of the ranch. The cook's wife had previously held this position and, feeling that the bride has usurped her rights, she starts to make things unpleasant for the Eastern girl.

On the morning that Joe starts for the round-up things have become unbearable for the foreman's wife and she determines to return to her home. The cook finds her crying and learns of her homesickness and offers to drive her to the gulch where she can catch the Overland train. He is trying to comfort her, when his wife accidentally witnesses the little scene and misconstrues their actions for love. Her suspicions become a certainty, when the cook drives up with the buckboard and the foreman's wife, coming out of the ranch house, hands her a note addressed to Joe and then drives away with the cook. The cook's wife runs to the corral and, mounting her horse, rides rapidly to the round-up and, finding Joe, announces, "your wife ran away with my husband." Without waiting to hear more Joe starts in pursuit of the pair and, coming upon them by the roadside, he ropes the cook and his wife and ties them to a tree.

Leaving them to whatever fate may have in store for them, he sets out for the round-up. He meets the cook's wife, who now delivers the note to him. Tearing it open he eagerly scans the page and learns the truth. He hastily returns to the tree, liberates his prisoners and tries to explain to his injured wife the cause of his jealousy. The cook is treated to a lecture from his wife's tongue, as she attacks him with both fists. The foreman's wife promises to forgive her husband if he will take her East, which he agrees to do and they renew their vows with a perfect understanding of each other.

SOLAX.

BABY'S RATTLE July 12).—Mrs. Biffem decides that she wants to go out for a walk and instructs hubby to stay home and mind the baby. He objects to this arrangement strenuously, but after a squabble he has to comply with the dictates of his spouse. We next see him alone with the baby, who is making good use of his lungs. Mr. Biffem, almost wild with the noise, throws the baby on the bed and gives it its rattle, while he tries to quiet his jumping nerves with his pipe.

It is in this position that Mrs. Biffem finds her family when she returns and as she goes to the baby she is horrified at not seeing the rattle in its accustomed place. After a wild search they arrive at a mutual decision—the baby has swallowed the rattle. Biffem is hustled off to the doctor and he immediately returns with this worthy, who, after a careful examination, decides that an operation is necessary.

The baby is examined with the X-ray, and the doctor shows the now thoroughly frightened parents the position of the rattle in the baby's body. Making a more thorough examination, he turns the baby over and is astonished to find that the rattle is now on the other side. The baby is held up and subjected to another X-ray examination, and this time nothing of the rattle is seen. Thoroughly mystified, the doctor stands in deep thought. Like a flash he removes the baby from the pillow upon which it has been resting and reaching under the pillow he brings forth the missing rattle. The X-ray has been penetrating both the baby and the pillow. Taking the baby the doctor returns it unharmed to the greatly relieved parents.

THE STRANGER IN CAMP (July 22).—After having endured the abuse of her drunken husband as long as she could, Ethel Marsden left him and went West to teach school in a mining camp. Mack, a miner, fell in love with the attractive Eastern girl. Ethel was attracted to the honest, tender, strong man. Still, she did not forget that she was a married woman. Mack thought she liked him yet could not understand her coolness at times. Ethel was afraid to tell him, for fear she would lose her position.

Then one day, Ethel's husband arrived in town, and found his way out to her school and found her in conversation with Mack. He started to abuse her and the young miner came to her defense. Of course, Mack did not know that this was her husband. Determined to get revenge for his humiliations before his wife, Harry Marsden plotted with two greasers. Ethel overheard the plot, by which a decoy note was to be sent to Mack, purporting to come from Ethel, asking him to meet her at the schoolhouse. Mack received the note and went to the schoolroom, where Ethel's husband and the two greasers pounced upon him. After a terrific struggle, the young miner was bound and gagged.

Meanwhile, Ethel had reached the sheriff's office and notified that officer of the plot. The sheriff quickly called together a posse and arrived at the schoolhouse, where the three men were just about to put an end to the young miner. Ethel's husband in attempting to escape, was shot by the sheriff and killed.

Thus in an instant the young woman found a solution to more than one difficult problem. By the death of her husband, she was at once freed from a brute, and put in a position, where she could marry the man of her choice.

THAT JUNE BUG (July 12)—Men and women, lightly clad in ducks and muslins, are lolling about, or dancing to the strains of a violin. Clifford Young and his fiancee have just finished a dance, and as they recline upon the lawn beneath the shade of a large elm, we see Clifford, ever an anon reach for his lower extremities, and subject them to a vigorous scratching. In fact this operation is repeated so frequently that it attracts the attention of his girl, and finally his action becomes so bothersome that he goes to the dressing room, where, behind a curtain, he removes his trousers, in order to extract a June bug that is subsequently proven to be the cause of all the trouble. As he vigorously shakes them out of the window, he loses his grasp and they fall to the ground, where they are immediately picked up by Weary Willie, who is passing at that moment.

Horrified at the predicament in which he finds himself, and not knowing how he is going to make his appearance upon the lawn without his trousers, he induces his friend to lend him his trousers that he may go in search of Weary. Again correctly garbed, Clifford goes out to the party, where the dancing and genial company tend to make him forget all about the tramp with his trousers, and his friend back in the dressing room, trouserless, and whom, as time passes, and no Clifford puts in appearance, becomes desperate. Finally he can stand it no longer, and with a drapery wrapped about him, he makes a cyclonic rush for the scene of the party where, in heated terms, he demands of Clifford the return of his trousers.

The scene is then changed, and we see Weary Willie wearing the lost trousers, asleep beneath a tree. He awakens and begins to stretch, and after he has been bothered for a few moments, we see him reach up the leg of the pants and extract a full grown June bug, after which he turns over and continues his dream of the hobos' valahalla.

THE GIRL AND THE BRONCHO BUSTER (July 14).—Ned loves pretty little Jeanette, the winsome young daughter of Bill Murray, a wealthy ranch owner for whom Ned works. The young lover, however, is given to understand, in no uncertain terms, that his attentions to the girl must cease. Father has greater ambitions for his daughter than having her the wife of an impecunious cow puncher.

Just as matters are in this shape, Murray chances to be called away upon a trip, and on the route falls in with a convivial stranger with whom he becomes acquainted. This acquaintance results in a horse trade, whereby Murray becomes the proud owner of a very handsome seal brown

Essanay Photoplays

Three-a-Week

GET THESE THREE WINNERS

RELEASE of FRIDAY, JULY 14th

THE ROSARY

An exquisitely beautiful dramatic production. (Length, approx. 1000 feet.)

RELEASE of SATURDAY, JULY 15th

The Backwoodsman's Suspicions

A western drama of strong heart interest. (Length, approx. 1000 feet.)

RELEASE of TUESDAY, JULY 18th

Her Dad, The Constable

A comedy of rural life, uproariously funny. (Length, approx. 1000 feet.)

DON'T FORGET

"Mustang" Pete's Love Affair

and "Spike" Dugan's Last Fight

Get All Essanay Posters

Essanay Film Manufacturing Company

CHICAGO, 521 First National Bank Bldg. **LONDON, 5 Wardour St. W.**

mare, which he proudly takes home with him. Arrived home, his new horse is examined by the cow punchers and ranchmen, who inform Murray he has been badly tricked, as the horse that he has purchased has a bad temper and vicious habits and that not one of the men can ride her. His chagrin at having gotten the worst of the deal is intensified by the bitter reproaches of his wife, who upbraids him for what he has done.

Finally Murray becomes so wrathy over the whole matter, that he offers the hand of his daughter to any man who may prove acceptable to the girl, and who will ride the bucking broncho. Ned is on hand, hears the offer, accepts it and undertakes to carry out its conditions by riding the horse.

Then ensues a specimen of broncho busting that perhaps has never been seen in motion pictures. The mare does her very best to throw her rider, but Ned finally conquers the horse and wins the hand of the daughter.

IMP.

THE CLASS REUNION (July 17).—Professor Burns, an aged instructor, is reduced to poverty, and the story opens at his home, where he is receiving the condolence of his good wife. His book, on which he has been working for months, has been declined by publishers and he is in the throes of despair. He has no money to satisfy the butcher, but, rather than part with one of his books, he endures the pangs of hunger.

Unexpectedly he receives a note from one of his old pupils, inviting him to a banquet in honor of the seven surviving members of the class. He is not inclined to accept the invitation, as he has not the proper clothing, but his wife insists, and from an old trunk resurrects an old-time dress suit and silk hat, and he goes away in high glee.

He meets his old pupils and, after a college yell, they repair to the banquet room. The professor, thinking of his starving wife, deftly secretes articles of food in the folds of his napkin and handkerchief, which he afterwards removes to his pockets, unseen by any of the guests. During the evening the host exhibits a beautiful, unset ruby he has brought from Persia. The bauble is passed around the table for inspection, and is universally admired. It reaches the professor last, and, in passing it back to the host, it falls, unnoticed into a wine glass. The host soon discovers the loss of the stone and institutes a search, to no avail. One of the diners suggests that a search of the guests be made and that all turn their pockets inside out. All do so except the professor. He is embarrassed and, much to the surprise of all, leaves the room and the house.

One of the men follow him out of curiosity. The professor goes directly home, and, without telling his wife what has happened, seats her at a table, takes the food from his pocket and she eats with a relish. The man who has followed, witnesses the scene in amazement. He hastens back to the banquet room and tells his fellow classmates of the poverty of their old preceptor.

During his absence the jewel has been found and his story is listened to with attention. The men at the banquet are all interested. They weight themselves down with baskets of food and pay the professor a visit. They present him with many tokens of their love and respect and, when the old professor breaks down in gratitude, they cover his embarrassment with a series of college yells, given with a will and the old instructor and his wife are happy.

JUST FOR HER (July 20).—Gerald Tompkins and Wilbur Jackson have been friends from youth. They graduate from the same college and are given employment in the same bank. By a strange coincidence, they both love Grace Baldwin and become good-natured rivals. Jackson is the favored one and Tompkins is surprised one day when Jackson announces his engagement to Grace in her presence. Gerald pulls himself together and congratulates them, saddened by the blow.

Time elapses and Gerald accompanies Wilbur home and the happy husband shows him his baby. Gerald takes the child and congratulates the pair.

Jackson lives a fast life—quite beyond his means, and embezzles money from the bank, juggling the figures so as to keep his peculations a secret for a time. At last the officials of the bank become suspicious and meet to examine the books. In the adjoining room Gerald and Wilbur are working. Wilbur is unduly excited and paces the floor. Finally he confesses to his old friend that he has been robbing the bank in a systematic manner for some time and is in despair, saying the exposure will kill his wife. Gerald sympathizes with him and they are both called in to face the bank officials. They are confronted with the charge of stealing money and making false entries in the books. Gerald takes the crime on himself to shield the husband of the woman he has always loved. He is sentenced to a term in the penitentiary, and goes to his incarceration, satisfied that he has spared Grace humiliation.

Wilbur, unable to longer bear the burden, shoots himself and dies, after writing a confession, which finds its way to his wife. Grace is horrified at the disclosure, but immediately sets about to proclaim the innocence of Gerald by informing his parents of the confession. The aged couple visit the governor, and in turn go to the penitentiary, where their son is restored to them, the stigma removed and he accompanies them home, where he is reinstated in his old position in the bank, where he is welcomed with open arms.

Subsequently, Grace visits the bank and is seen by Gerald, through the cage. He puts on his hat and follows her and the story closes with Gerald and Grace married, she happy in the knowledge that her husband has made a great sacrifice for her in attempting to shield her worthless husband.

CHAMPION.

A SOUTHERN GIRL'S HEROISM (July 10).—The Confederate General Pleasanton, is a stern disciplinarian and strong Southern partisan. George Lawrence, though a Southern born, is a Unionist in principal, and dons the Federal uniform, and with it on, calls at the general's house, for he is the sweetheart of the latter's daughter.

Lucy, the sweetheart, strong Southern girl that she is, is shocked at this; but love finally triumphs over loyal sentiment, and she sinks, sobbing on her sweetheart's breast. Just then her father, the general, comes in and discovering the state of affairs, orders George from his house forever.

George goes, but soon he finds his way back to the arms of his beloved one, but unluckily for him, the irate father chances again upon the scene, this time accompanied by some of his officers and soldiers. George has barely time to hide behind a large mirror as the general greets his daughter. The suspense of thes scene may well be imagined, but George is discovered, put under arrest and locked a prisoner in the cellar. He is further humiliated by having a gunny sack tied over his head and shoulders—to remain there until his execution next morning.

That supreme moment arrives, but Lucy is there pleading with her father, who refuses to be swayed from his purpose; but he grants her one request, notwithstanding—the removal of the sack. This done, and lo! and behold! there stands—not George—Oh no—but the negro wench Eliza! The general is, of course, filled with surprise and consternation, though the observer is not, having seen how Lucy and the faithful Eliza a few hours before had accomplished this daring task, thus giving to George his life and liberty.

Although George had himself gallantly saved the general's life, yet that man with adamantine heart is against him. In the early part of the war this took place—George actually nursing him back to life in his own tent. This incident, with many others, to which we can hardly give passing reference, together with George's manly love-making and final triumph, constitutes this film presentation to be one of the very best of its kind.

A DARING DEED (July 19).—The opening scene is a typical Western railroad station, weighing scales, shovel, picks and mining tools generally are scattered around, for this is a mining district. William Carver, as station agent, is there in course of work. Here comes a young bank messenger with bullion, glittering gold dust and nuggets, which Bill marks down casually on the way-bill as though it were sixty cents' worth. But withal, Bill is big and lusty, with iron nerve. Quite different is the next arrival, which is a dead-box, escorted by a quota of mourners, who solemnly give prayer, although they are rough individuals, and they sorrowfully depart.

Before closing the station for the night, Bill wires a good-night message to his little sweetheart, who is the telegraph operator at Silver Springs station. It is well that such is the circumstance, for an unusual thing occurs. We see the lid of the dead-box rise, higher and higher until we look into two baleful eyes. What can this mean? Is it a plot? Bill's eyes open and see what we see! At once his alert mind operates. With a bound he is on the box, depressing the lid, then drags a heavy crate to hold it down, together with every other solid object.

From without come sounds from those erstwhile mourners, who are determined to force an entrance. Bill barricades the entrance, and flies to his faithful ticker—and—click, click goes a message to his sweetheart. At first no response, and untold suspense. She has just arrived and now comes the welcome answer. Leaving her father to continue the conversation over the wire, she mounts her horse and dashes off.

A dance is in progress at Bud's Dance Hall. Right into its midst rides this little heroine. She tells her story, and in a jiffy these rough riders of the plains are off on a mission of succor; and, none too soon do they arrive, for those bold, rough miners have succeeded in breaking down the barricade, and Bill is now engaged in a deadly struggle with them. A shot rings out and one of the assailants is in death's halls. Then the cowboys burst in, and the rest may well be imagined. From out of the box, the now "almost a corpse" is taken and he is marched off with the others. While Bill and his little girl are clasped in love's embrace.

NESTOR.

THE PONY EXPRESS (July 12).—Ever since the Boardman family had arrived, Jack Benton would fairly shout for joy whenever he had a letter for the family, for this meant a few stolen words with the settler's daughter, Polly.

With her brother, Steve, Jack had already made a favorable impression. However, this availed him but little, for old man Boardman wished his daughter to marry a wealthy neighbor, whom he knew as Caleb Simpson, but who, when disguised, was known throughout the State as "Black Bill, the Outlaw."

Quite unwittingly, the highwayman had advanced the young people's romance, by attempting to hold up the Pony Express. A desperate fight had ensued in which Jack had won, but before "Black Bill" had ridden out of sight, the young man sank, exhausted, to the ground. Quickly wheeling his horse, the outlaw started back, when a shot rang out—from, he knew not where—but believing that a rescuing party was near at hand, he once more turned his horse and dashed over the hill.

The shot had been fired by Polly, who from an adjoining peak, had seen the end of the fight. Hurrying to Jack, she found him so slightly wounded, that after she had promised to become his wife, the young man was able to continue his journey.

A few weeks later, "Black Bill" called at the Boardman home, to pay Polly his unwelcome addresses, where he was received with great favor by the elder Boardman, and although snubbed by his son and daughter, the outlaw learned, while there, that Steve would on the morrow, carry quite a sum of money to J. B. Rogers & Co., and that acted as a balm to his wounded feelings.

The next day, carefully disguised, "Black Bill" watched his victim approach, with particular relish, little imagining that from a bend in the road, he too was being watched by Jack Benton,—for the Pony Express was earlier than usual. Dismounting and securing his horse, the young man crawled stealthily forward, until he was within a few feet of the outlaw,—so that Jack's command for the highwayman to throw up his hands, just as he sprang upon Steve, was wholly unexpected, and as a consequence, he was soon securely tied and disarmed.

Their intense surprise at his identity, when they snatched off the disguise, was as nothing, compared to the settler's. A desperado, a highwayman, an outlaw,—and he had tried to force his daughter to marry this man! As the sheriff led his prisoner away, old man Boardman humbly handed his daughter over to Jack, only too grateful that his eyes had been opened in time.

A MATRIMONIAL AFFAIR.—Mutt, limber of mind as well as of body, perceives a little, tantalizing advertisement, sandwiched in the sporting columns of a newspaper: "Man wanted by attractive young widow to manage her $100,000 estate. No objection to poor man." Without much ado, he writes to Rebecca, the attractive young widow. Jeff, whose cerebellum is astonishingly well developed, slowly realizes that something is wrong with his elongated friend. He tries to investigate, but to no avail—Mutt is cautious and the affair is strictly a personal one.

Everything comes to him who waits, even if his name should be Jeff. In fact, the moment Mutt departs to mail his billet deux, the little fellow starts an investigation a la Sherlock Holmes. The tell-tale advertisement is soon subjected to Jeff's careful scrutiny. Manlike, he quickly decides to manage the young widow and her $100,000. Mutt's and Jeff's letters soon meet in the interior of the same mail box and exchange confidences.

In due time, Rebecca receives the notes, and alas! she also notes the address on each of them. "23 Joy Street." "Ah! evidently a joker," thinks the lady. She promptly dispatches a warm invitation to the unknown gallants, arranging, meanwhile with the cook, old Mammy, to meet them.

Mutt, as usual, is the first on the scene, and while enjoying a delightful tete-a-tete with Mammy, Jeff quietly enters, and hides behind an armchair. Though Mammy is disguised under a coat of white paint, she coquettishly holds the fan between her fair visage and Mutt's Cyrano-like nose. Jeff gets somewhat nervous, and slightly moves the chair. Pandemonium breaks loose. Mammy runs out of the room, screaming for help. Rebecca adds her bird-like notes to the tumult, while Mutt is bent on venting his ire upon his unfortunate little partner. They are finally ejected from the premises.

Back in their 2 x 4 hall-room, they gaze at one another's discolored countenance, and with a friendly hand-clasp, they ejaculate, "NEVER AGAIN."

YANKEE.

THE WAY OF THE WORLD (July 17).—Pretty Maggie Dolan had given her final answer to Jim, her childhood sweetheart, that unless he abstained from the use of liquor, she would never marry him.

Jim's faithful promise was soon broken, as he came among a crowd of his boon companions. Upon calling for Maggie that evening at the bank, where she was employed, his free use of the "cup that cheers" was very noticeable. When Maggie refused his escort, he became abusive and received a thrashing at the hands of Tom Bell, the teller of the bank.

When Maggie marries Tom, Jim, contrary to all expectations, becomes a respected citizen and eventually one of the chief detectives on the New York police force.

THE FUNCTION OF DISTRIBUTOR IS ORGANIZATION

After one year's work, careful preparation, careful scrutiny, and thorough analysis of trade conditions, we have achieved an organization. Such an organization as is needed for the proper handling of an exclusive programme. We have our ideas, you have your ideas; but aside from ideas we have the programme, and that programme will be handled exclusively in exclusive territory on exclusive contract basis with the exhibitor. Quality and Variety is the foundation thought in our selection of subjects.

Our representatives have just returned from Europe with exclusive contracts to represent the following European manufacturers:

Mono Film Co., Paris.
Film D. Art, Paris.
Acquila Film, Turin, Italy.
Savoia Film, Turin, Italy.
Helios Film, Rome, Italy.
Latium Film, Rome Italy.
Mondia Film, Paris.
Comerio Film, Milan, Italy.
Deutsches Mutoscope and Biograph Film, Berlin.
Meesters Film, Berlin.
Deutsches Bioscope, Berlin.
Cricks & Martin, London.
Clarendon Films, London.
Hepworth Film, London.

The following American Manufacturers:

Plantation Film Co., Florida.
Rose Manufacturing Company, Indiana.
Federal Film Co., Mass.
Washington Film Co., Washington.
Mohawk Film Co., South Dakota.
Oklahoma Producing Company, Oklahoma.
California Picture Play, Cal.
Columbia Film Co., New York.

Our programme is now complete. We are ready to show the goods, quality and exclusive services.

NATIONAL FILM DISTRIBUTING CO.

NATIONAL FILM DISTRIBUTING COMPANY

34-36 W. HOUSTON STREET
N. Y. CITY, U. S. A.

NATIONAL FILM DISTRIBUTING CO.

EVERY FRIDAY **THE WORLD'S BEST--BAR NONE** EVERY FRIDAY

INDEPENDENT EXHIBITORS: *Order Lux Films*

Original Optimistic Optical Oddities

We want you to get the World's best every week.

LUX FILMS

Released July 14, 1911.

Bill Learns to Take Cinematograph Pictures

COMEDY 413 Feet

The Accident Drama 540 Feet

A rollicking, "crank-turning" comedy that will turn your audiences into fits, ending with a rather startling trick-photo climax. The drama on the second half of this reel is fin , and is partly a beautiful scenic. ORDER NOW! ORDER TODAY! ORDER AT ONCE!

SEE OTHER PAGES FOR SYNOPSES AND PAST RELEASES

GET LUX **The World's Best—Bar None** **GET LUX**

R. PRIEUR

10 East 15th Street 'Phone, 3427 Stuyvesant **New York City**

Sold only through the Motion Picture Distributing and Sales Company

After five years, Tom Bell becomes the trusted cashier of his bank, and finally succumbs to temptation. His investments with the bank's capital have been utter failures, and an examination of the books will show his guilt. Filling his grip with all the money he can lay his hands on, he prepares to leave the city. While in hiding, he sends for his wife and baby, and tells them he will soon send for them to join him in some foreign country.

But fate interferes in these well laid plans. While returning to his home, Mrs. Bell and the baby become separated and the baby is found, weeping by Jim O'Neill, now an honored member of the New York detective force. The baby innocently leads the detective to her father's hiding place, and Jim recognizes in the absconding cashier, his successful rival. After securing the grip containing the money, he returns to Tom the revolver he had taken from him. Tom recognizes the significance of the loaded revolver being left to him and pays for the defrication with his life.

Jim brings the baby to her mother and returns the money to the bank, after receiving the assurance of the bank officials to hush the matter up for the sake of the wife and baby.

Two years later, Jim receives his reward by leading to the altar, his childhood sweetheart.

OUTWITTING FATHER (July 21).—When Willie's sweetheart learns that his father had opened her note to Willie making a secret appointment for that evening, and intended to keep the appointment himself, she prepares a little surprise for him.

With the help of a friendly carpenter and his ladder, she releases her sweetheart, who had been locked in his room by his father, and then arranges with a colored girl to dress in her clothes and meet the old gentleman. Unaware of this clever ruse, the old gentleman, having shaved his beard and mustache, and adorned himself in automobile apparel, goes forth to keep the appointment. To his surprise he is met pleasantly by his son's sweetheart, and she permits him to fondle and kiss her. At this moment the sweetheart arrives and the young lady raises her veil and discloses the grinning features of a colored girl.

ECLAIR.

CHARLEY HAS A MANUSCRIPT TO SELL—A COMEDY (July 17).—Charley seems engulfed in a sea of financial difficulties. Creditors are besieging him on every side. In desperation he tries to sell a manuscript if possible.

He calls on a producing manager, but happens in at a time when the latter in in conversation with a young lady, and is promptly ejected for his pains, but not until he manages to take with him a photo of the lady in question, for use later on.

Charley now persists in dogging the manager's every step but with little immediate success except to make said producer's life one of abject misery. As a last resort, Charley threatens to show the young lady's photo to the manager's wife, which brings about an immediate invitation for Charley to read his drama to the manager and his family. Many amusing incidents follow in rapid succession throughout the entire picture.

TEDDY'S THREE DUELS (July 17).—Teddy was born with a strong personality and possessed great personal magnetism. Unconsciously and without effort he acquired the friendship of every man he met, while the gentler sex simply raved over him.

Unlike Don Juan, his intentions were at all times honorable, yet his attractiveness sometimes caused him both mental and physical pain. On one occasion, with which this story deals, a woman of mature years, her pretty daughter and the servant of the house, all chose to fall in love with our gay young Lothario.

Straightway, their respective husbands and sweethearts evinced their displeasure and Charley was the recipient of three unique challenges to as many duels.

Disdaining the use of ancestral weapons, one insisted waging his battle on bicycles, another selected roller skates and the third preferred the water. Just how Teddy behaved under the circumstances, is best told in the film. Suffice it to say, there is a wealth of real comedy throughout the story, and many ludicrous situations are revealed.

GREAT NORTHERN.

A SOLDIER'S LIFE (July 15).—Amusingly depicts the scrapes a man of mature years and large proportions gets into when he enters the army. His awkward manner of drilling soon gets him into trouble with the officers, while his comrades take advantage of his verdant innocence to play all kinds of tricks upon him.

AT SEA UNDER NAVAL COLORS (July 15).—An effective picture of life on a battleship. The tars are seen cleaning the great guns, lowering the boats, etc., and then are put through various exercises and drills with bayonets, cutlasses and the like. At ofttimes the happy soldiers dance and somersault. Finally, we see gunfire practice by several battleships, which conveys a vivid impression of scenes that would occur in a naval war.

REX.

THE VAGABOND (July 13).—George Hopkins, the vagabond, strolls over to the veranda of Editor Lee's home, where the editor and Mrs. Lee and their daughter are having their tea. He glances at the repast with such longing eyes that the editor bids him come nearer. He tells the editor he is hungry, and they offer him a seat and some refreshments. He gets a position as typesetter in Editor Lee's newspaper office, but the foreman continually finds fault with him.

Once, after rather a serious mistake has occurred through the ineptitude of the vagabond, the foreman discharges him. The editor's daughter happens to be in the office at the time and she tries to clear the vagabond, and she bids him good-bye and good cheer, and while her hand is extended the vagabond takes her handkerchief and puts in into his bosom pocket for a keepsake.

He walks down to the general store, where he finds an excited group discussing a notice in the paper against the night riders, who are infesting the district. He asks the store keeper for work, but is refused. One of the group of night riders walks over to him and asks that he join their band. He is told he can avenge himself upon both the editor and the store keeper. The vagabond, with good intentions, decides to join the riders and discover their secrets and hiding places. He is taken to the riders' camp and sworn in as one of them. He is given a horse and that night, with the rest of the band, he rides up to attack the general store keeper. In the confusion, the vagabond finds it possible to slip away and runs off undetected and informs the editor of the coming attack upon his home. He begs Editor Lee to flee, and taking his cap and coat, sits in the editor's chair to await the coming of the desperadoes. They circle the house and through the windows fire at him. Thinking they have shot the editor, they disperse, but the next morning, the household find the body of the faithful vagabond riddled with bullets, and holding in his hand the handkerchief of Miss Lee and the list of names of the night riders.

LUX.

BILL LEARNS TO TAKE CINEMATOGRAPH PICTURES (July 14).—Bill reads an advertisement in the paper, asking for a good operator, to take cinematograph pictures, and promptly applies for the job. His interview with the "producer" is unsatisfactory, for Bill does not display the necessary amount of knowledge, and is requested to learn how to "turn" before he applies again. He wanders off, and seeing a vacuum cleaning machine, commences to turn the handle at a furious rate. He is getting on famously when the arrival of the proper workmen necessitates a hurried exit. He is no more successful when he turns the handle of a hurdy-gurdy, and then seeing a chauffeur furiously struggling with the starting-handle of a motor car, the little comedian "has a go" with the result that the car starts off, and Bill has a perilous journey until he falls off. Believing he has accomplished the task of "turning," he again presents himself at the cinematograph company, and is told to operate during a particularly exciting duel between two comedians. The duel is so realistic that Bill stops turning to admire and applaud, and when the "producer" discovers that the scene is completely wasted, Bill is "run through" with a sword and pinned to a tree, where we leave him.

THE ACCIDENT (July 14).—Mr. Matthews sends his wife and child to the seaside for a short holiday, promising to follow by the next train. On leaving the station, however, he meets an old friend, who persuades him to spend a few hours with him. Meantime, Mrs. Matthews and her little girl are seated in the train, a good scene showing the flying landscape. At the first stop, refreshments are partaken, and the holiday-makers daily over their meal. A few hours later, the newsboys are crying out that a terrible train accident has happened, and Mr. Matthews reads that the train on which his wife and daughter were travelling is wrecked. Excitedly he rushes into the office of the railway company, where a telephone message brings the comforting assurance that all is well, and a happy reunion takes place in the railway station.

Perfumed Disinfectants

If in the market ask us for prices, etc. We have everything you want and our goods absolutely without equal.

U. S. DISINFECTANT CO.
236-238 Skillman St., Brooklyn, N. Y

Among the Exhibitors.

Milwaukee, Wis.—Architect Charles L. Lesser is erecting a moving picture theater for M. Rice at Nineteenth Street and Fond du Lac Avenue. The building is to be 30 by 120 feet, of concrete and cement block construction and will have an ornamental stucco front and lobby. The interior finish will be hard wood, with a seating capacity of 600. The cost will be about $10,000 and the building is expected to be ready for occupancy by August 10.

Louisville, Ky.—The Avenue Theater, the last stronghold of melodrama in Louisville, will open next season as a vaudeville and motion picture house. Announcement that the Princess Amusement Company, headed by Allen Kluney and Irvin Simon, had secured a ten-year lease on the popular playhouse in Fourth Street, between Green and Walnut, and will open the season next September with a series of attractions from the Sullivan & Considine circuit.

Bridgewater, Mass.—Mr. John Corcoran has purchased the interest of Fred Waite in the moving picture show at the Town Hall.

Milwaukee, Wis.—A $20,000 moving picture theater will be erected on Eleventh and National Avenues by Casper Joachim.

Janesville, Wis.—Peter Myers, proprietor of the Myers Theater, announces that he will probably lease his house for the summer to Appleby & Johnson, who will exhibit animated pictures in connection with illustrated slides.

Plattsmouth, Neb.—The Rex moving picture show has been sold by Ernest Stenner and Charles Likely to Mrs. Myrtle Campbell, who promptly loaded the material and shipped it to Dunlap, Ia.

Haverstraw, N. Y.—Mr. Arthur McGeorge has moved his White Star moving picture show to Foresters Hall, Garnerville.

Newburgh, N. Y.—A new moving picture theater has been established on South Liberty Street. The theater is known as the "Liberty."

Findlay, O.—The Mystic Moving Picture Theater has been sold to S. Lawrence by its former owner, Charles Znelzkie.

Berkeley, Cal.—The Opal and Pastime moving picture theaters have consolidated. Both theaters will continue in operation under the new management.

Trenton, N. J.—Herman Rosenblatt, proprietor of the Savoy Moving Picture House of North Clinton Avenue, has purchased a lot near the corner of Olden Avenue and State Street and will erect another moving picture theater.

Cincinnati, Ohio.—Taylor De Camp is making plans for a motion picture house to be built in McMicken Avenue opposite Mohawk Place for the National Theater Company.

Dayton, Ohio.—The new open air motion picture theater being constructed by local and out-of-town capital on Xenia Avenue, next to Zimmer Hall, will be opened June 15. The place will seat 800 and will be 60 feet wide by 120 feet deep. The theater will be known as the Ideal.

Lewiston, Col.—Gardner & Livingston, the proprietors of the new Princess Theater, after a very large expenditure of money and energy, have succeeded in transforming the two stores in the Knight Block into what they consider a model moving picture theater. The room as now arranged is 90 x 34 feet and will have a seating capacity of 400.

Marshalltown, Ia.—The Jewell, the new picture house in this city, has opened.

Davenport, Ia.—The new Majestic Theater, devoted to photo-play pictures, has opened. W. P. Ross, proprietor of the Star Theater, is at the head of the new Majestic Company.

Council Bluff, Ia.—L. D. Cogswell has opened a moving picture show in the Lehan Building.

Watertown, N. Y.—The moving picture theater in the Colligan Block is expected to be completed and in operation within a few days. Besides moving pictures, the theater will have a stage, where vaudeville will be given. The theater will have a seating capacity of about 450 people.

Bridgeport, Conn.—A new moving picture theater has opened at Walnut Beach, which will be under Mr. Walter A. Gill.

New York City.—Plans have been filed for the establishment of a $3,000 moving pictrue theater, which will be situated on the west side of Third Avenue, south of 183d Street.

Madison, Wis.—A new Orpheum Theater will be erected on Monona Avenue to cost $60,000.

Fort Plain, N. Y.—John Metzer has the contract for the erection of a new theater here to cost $15,000.

Cleveland, Ohio.—A. Bolasny will erect a new $30,000 theater at E. 55th Street and Pierce Place.

Sioux City, Ia.—The Lytle Construction Company will make improvements to Orpheum Theater to cost $6,000.

Paris, Tenn.—The contract for the new Dixie Theater has been awarded to Richards & Frazier. It will cost $25,000.

Philadelphia, Pa.—Geo. A. Werner is taking estimates on a one-story theater to be built at 2709-15 Columbus Avenue.

Philadelphia, Pa.—The Penn Building Company has a contract for the erection of a theater at Germantown and Chelton Avenues.

Chester, Pa.—The Theatorium has been sold to the Hoffman Brothers, who will remodel it into a high-class moving picture theater.

Solax

WEDNESDAY
COMEDY

"All Aboard for Reno"
Release of July 19th

Good wholesome Comedy. 20 minutes of hilarious fun.

"The Double Elopement"
Released July 26th

Here is one funny picture. A scream from end to end.

FRIDAY
Military and Western

"Sergeant Dillon's Bravery"
Release of July 21st

Wonderful Military Picture with big scenes and thrilling incidents.

"Outwitted by Horse and Lariat"
Release of July 28th

Best Broncho Riding ever seen. Introducing Art Boden and Otto Klein, champion Ropers and Broncho Busters of Wyoming.

¶ While waiting for the 15th U. S. Cavalry pictures be sure and get our Western Series of July 14, July 21st and July 28, introducing the famous cowboys Art Boden, Otto Kline, Big Murphy and the Harnbrook Brothers, secured at tremendous expense. *The taming and riding of a wild horse actually takes place in these pictures. Book them every one.*

Solax Company

Congress Avenue. Flushing. L. I.

Subscription Rate Moving Picture World

IN EFFECT JULY 1st, 1911

DOMESTIC	CANADA	FOREIGN
$3.00	$3.50	$4.00

PER ANNUM. PAYABLE IN ADVANCE

THE REPRESENTATIVE TRADE PAPER

125 East 23rd Street -:- -:- -:- -:- New York City

White Castle, La.—A new moving picture theater has been opened here under the ownership of Mr. Edward E. Barley.

Moline, Ill.—The East Moline Theater Company, which has a capital of $2,500, has purchased the Green Building, situated at the corner of First Avenue and Ninth Street, and plans to convert it into a picture palace.

Durand, Mich.—Messrs. Whitmers & Carr are planning to establish a high-class moving picture theater in the Steve Brown Building on Saginaw Street.

Tampa, Fla.—W. E. Dorchester will erect a moving picture theater at Emery Street and Central Avenue to cost $1,000.

Philadelphia, Pa.—M. Kirschner has a contract to remodel the Snyder Avenue Baptist Church into a moving picture theater. The situation of this new enterprise is at the northwest corner of Seventh and Snyder Avenues. It will cost when completed about $8,000.

Hamilton, O.—Work on the new airdome that Lou Wittman will construct on South Second Street has begun. The new airdome will be constructed of corrugated iron and when completed will be fireproof in every way.

Dayton, O.—The new open air motion picture theater being constructed by local and out-of-town capital on Xenia Avenue, next to Zimmer Hall, will be opened June 15. The place will seat 800. The theater will be known as the Ideal.

Charleston, S. C.—The new airdome at Hampton Park is now open. The management promises to maintain a high standard of plays this season. An effort will also be made to have the features between acts of first grade. The motion pictures will be shown as soon as necessary arrangements are completed.

Newark, N. J.—Work will soon be started on the foundations for a one-story brick moving picture theater at 119 Bowery Street, which will be owned by Ulrich Laub. The estimated cost is $6,000.

Louisville, Ky.—J. M. Wentzell filed plans for a moving picture theater in the office of the building inspector. The theater is to be located at 2051 Portland Avenue and will cost $6,500. It is to be completed by August 1.

Wheeling, W. Va.—A new moving picture theater is to be started at 3521 Jacob Street in the near future by U. P. Kemper and Mrs. William E. Blum. The building is now being extensively remodeled. It will be known as the Home Theater and will probably be ready to start in a few days.

Louisville, Ky.—J. M. Wentzell has been granted a permit to build, at a cost of $7,500, a moving picture theater at 2051 Portland Street.

Galena, Ill.—W. N. Tiffany, who for the past four years has conducted a vaudeville house at Platteville, will erect an airdome in Galena on the Calderwood and Reilly lots on Commerce Street.

Fitzgerald, Ga.—Fitzgerald now boasts perhaps the largest open air moving picture show in the State. Henry Burkheart has completed and turned over to a company a building which has a seating capacity of a thousand, and dimensions 75 x 175 feet. The building is open to the sky and at one side tables are placed where refreshments may be served. The company who has charge of the entertainments have named the theater the Air Dome.

Bayonne, N. J.—The Lyric open air theater at Avenue C and 23d Street has opened. The manager has provided an interesting program, which will consist of the latest moving pictures and illustrated songs.

Minneapolis, Minn.—Work has been started on a two-story brick building at 413 Hennepin Avenue for J. T. Lucas, 1771-72 Sixth Street S. It will be used as a moving picture show.

Dunlap, Ia.—L. D. Cogswell has opened a moving picture show in the Lehan Building.

Springfield, Ill.—The Gately Amusement Company will open the Airdome Theater on the south side of Capitol Avenue, between Sixth and Seventh Streets, within a few days, and will have a high-class entertainment. The theater will be under the management of Howard Carr. The theater has been entirely remodeled, with a new stage, new seats and everything in first-class shape. The seating capacity of the theater will be between 1,000 and 1,200 people. The entertainment will consist of vaudeville and moving pictures.

Dayton, Ohio.—C. D. Owens is erecting an airdome picture show theater on North Barron Street, on a vacant lot just north of the office of Dr. A. C. Shaw.

Wheeling, W. Va.—A new moving picture theater is to be started at No. 3521 Jacob Street in the near future by U. P. Kemper and Mrs. William E. Blum. The building is now being extensively remodeled. It will be known as the Home Theater.

Milwaukee, Wis.—Plans for a $2,000 moving picture theater at Seventh and Center Streest, to be built by William Jacobs, have been submitted to the Building Inspector.

Wilmington, Del.—The Building Inspector has issued a permit to Alfred Downward to make improvements to the Pickwick moving picture theater at No. 504 Market Street, for N. Levy at a cost of $350.

Milwaukee, Wis.—A $30,000 moving picture theater will be erected for Casper Jochem at the northwest corner of Eleventh and National Avennes.

Philadelphia, Pa.—J. Levin has a contract for the erection of a moving picture theater at 1730 Ridge Avenue, for the Model Amusement Company, which will be able to seat about 750 patrons and will cost about $15,000.

Toledo, Ohio.—Manager Walter B. Moore, of the Lyceum, will open his new open air theater at Summit and Galens Streets.

Williamsport, Pa.—William Frick has taken charge of the new moving picture theater on Bound Avenue. A new picture machine will also be installed.

Mt. Vernon, N. Y.—Mt. Vernon is to have two new amusement enterprises called airdomes. One will be located in So. Fifth Avenue, between First and Second Streets, and the other is to be situated at the corner of North Second and Sidney Avenues.

Nyack, N. Y.—The lot at the corner of Broadway and Church Street, owned by Justice Tompkin and James Kilby, has been leased to the Kean Amusement Company for a term of five years, and work will soon be started on the erection of a one-story theater building. The company will give moving picture shows and vaudeville.

Warren, N. Y.—The Gem Theater changed hands. F. R. Scott, for many years manager of Library Theater and different moving picture shows in this place, leased the Gem to J. I. Gilberds for a period of three years.

Rockville, Ind.—The new moving picture show, under the management of O. W. Fisher and E. H. McCann, opened its doors under the name of the "Cozy."

Shelbyville, Ind.—Louis Hoover has sold to Frank Rembusch a lot in the business part of the city for $18.000. Mr. Rembusch will erect a motion picture house.

Marinette, Wis.—Marinette is to have another moving picture theater. It is to be located on Hall Avenue. Vauderberg & Rettke will be the new owners.

Houston, Tex.—A new theater, the Plaza, is being constructed at Lamar Aveuue and Main Street, which will exhibit moving pictures and illustrated slides.

Louisville, Ky.—J. M. Weutzell was granted a permit to erect a motion picture theater at 2051-53 Portland Avenue. The structure will cost about $7,500.

Philadelphia, Pa.—As the site for a $25,000 moving picture theater, the Erie Avenue Amusement Company has purchased two properties at the northeast corner of Marshall Street and Erie Avenue from the Philadelphia Title, Safe Deposit and Insuraunce Company and Julius E. Ludwig, for $8,415.

Wheeling, W. Va.—The Spragg Amusement Company, which was to occupy the Columbia Theater with its nickelodeon this summer, closed a contract with Conrad Rumbach to use the Rumbach Wimmer building on Union Street, north of Thirty-second, in place of the burned theater. The work of fitting the room has started, and it will be ready for occupancy within a few days.

Memphis, Tenn.—A contract has been closed for another theater on Main Street by the Majestic Amusement Compauy. The company has secured a long time lease on the property at 49 South Main Street, where it will conduct one of the most expensive and elaborate photo playhouses in the country. It will have a seating capacity of 500 and expects to open about Sept. 1st.

Tampa, Fla.—W. M. Sipe closed a deal for the purchase of the Bonita moving picture theater in Ybor City, formerly the property of the Picture Plays Theater Company.

Ocilla, Ga.—The management of the Scenic Theater has changed its locatiou, and its name. It is now the Airdome. The new location is just in the rear of the Luke building.

Spartanburg, S. C.—H. H. Grant has opened up a new moving picture show in Spartanburg. The new theater will be in the Y. M. C. A. building. It will be known as the "Happy Hour" Theater, and only first class moving pictures will be shown.

Fond du Lac, Wis.—The Royal Theater, located at 50 South Main Street, has been sold by J. H. Welch and Son, to J. A. Prinsen.

Knoxville, Iowa.—Mr. Thomas Morrish is planning to establish a new moving picture theater here.

Biloxi, Miss.—The interests of the Israel Amusement Company, in the Airdome here, have been transferred to H. T. Stephens, manager of the Pleasuredome.

Louisville, Ky.—Oakland Amusement Company will erect a moving picture theater to cost $8,500.

St. Louis, Mo.—E. Harry Pipe will erect a new moving picture theater.

Camden, S. C.—Hamby & Hamby have prepared plans for a $10,000 opera house.

Nashville, Tenn.—Colonial Film Company, capital $20,000, will erect a moving picture theater here.

Danville, Va.—M. L. Hofheimer will erect a new $25,000 theater.

Omaha, Neb.—The Lyric Theater has been sold to Mr. Burney.

Delavan, Wis.—E. H. Sprague has decided to open the Elkhorn Opera House with moving pictures and vaudeville.

Waterloo, Iowa.—The Bijou moving picture theater has changed hands, W. E. Schott transferring the equipment and good will to F. Bitner.

Mount Vernon, N. Y.—The American Airdome Company's new amusement place and one of two in course of construction here, is open. It seats 1,200 persons.

Frederick, Md.—The New Marvel moving picture theater is now open.

Memphis, Tenn.—A contract has been closed for another theater on Main Street by the Majestic Amusement Company. The company has secured a long time lease on the property at 49 South Main Street, where it will conduct one of the most expensive and elaborate photo-play houses in the country. The theater will have a seating capacity of about 500.

Marion, Ohio.—J. Clark has obtained a five-to-ten-year lease on the George B. Christian property at 117 East Center Street, known as the old Kasson property. He will remove the little old frame building and erect in its place a modern city moving picture theater, to cost $5,000 or more.

San Bernardino, Cal.—A new moving picture theater will soon be opened at 448 Third Street by Kerr & Farmer, two successful theatrical managers of Los Angeles, who are now operating the Family Theater on Main Street in that city.

Newark, N. J.—Frank Grad has drawn plans of a one-story brick moving picture theater, 25x108 feet, to be built in South Orange Avenue, near Bergen Street, at an estimated cost of $12,000 by W. Szirlip. It will seat about 300 persons, be heated by steam and lighted by electricity.

Mart, Tex.—Two new structures are going up on Texas Avenue. They will each be occupied by moving picture shows when completed.

Milwaukee, Wis.—A permit to erect a $12,000 motion picture house on the southwest corner of Eleventh Avenue and Washington Street has been granted to the Ernstine Brummer estate.

Seattle, Wash.—The Grand Opera House here has taken to moving pictures and vaudeville.

Harriburg, Pa.—The New Victoria Motion Picture Theater at 223 Market Street which for some time has been under course of construction, has been completed and opened.

Allentown, Pa.—The Idle Hour Amusement Company has opened a moving picture airdome at 920 Hamilton Street.

Millen, Ga.—The Opera House here opened with moving pictures.

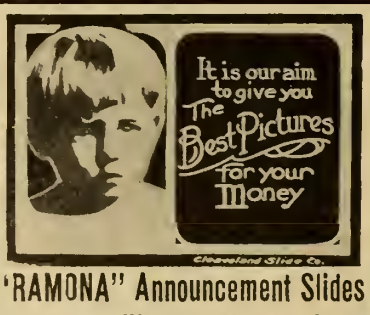
Winston-Salem, N. C.—The New Liberty Theater here expects to open its doors to the public about August first.

Douglas, Ga.—The Douglas Airdome here opened with moving pictures and vaudeville.

Dayton, Wash.—L. R. Carlisle, who has been the lessee of the Weinhard Theater here has sold out to R. J. Neal.

Roanoke, Va.—Mr. E. L. Stephens is erecting a large airdome on the corner of Church and Walnut Street, which will be used as an open air theater and a moving picture show house.

Nyack, N. Y.—The vacant lot at the corner of Broadway and Church Street, is being converted into an airdome.



'RAMONA" Announcement Slides

Set of SIX Dainty Child Posed Slides. Worded to suit any theatre. Like illustrations above, but daintily colored. Order Now at 50c. Each.

OUR SLIDES ARE ARTISTIC AND DO NOT BECOME TIRESOME

OUR ADVERTISING SLIDES AT $1.00 — BEST SLIDES YOU EVER FLASHED

CLEVELAND SLIDE CO., — Washington C. H., Ohio

HOT ?

So much more reason why you should hook up with the biggest and best film renter in the world. You need all the help I can give you if you expect to pull the people into your theatre when the thermometer is boiling over !

WRITE NOW !

Carl Laemmle,
President
The Laemmle Film Service
New number
204 W. Lake St., Chicago, Ill.
Sykes Block. 1517 Farnam St.
Minneapolis, Minn. Omaha, Neb.
515 Mulberry St. 1110 Wyandotte St.
Des Moines, Iowa Kansas City, Mo.
The biggest and best film renter in the world

Moving Picture Pianists
Are you "working up" your pictures? If not, why not? If so, you want some good melo-dramatic music. Send for free sample page of "Orpheum Collection of Moving Picture Music." Now being used and praised by many of the best houses in the country.
PRICE 75 CENTS
Also latest cue music (series 1910) for 10 parts and piano, $1.00.
1-4 discount on both numbers.
CLARENCE E. SINN
1501 Sedgwick St. CHICAGO, ILL.

Chairs ALL METAL Chairs
We can make immediate shipment of All Metal Chairs, at $1.00 F. O. B. Factory. This Chair will no doubt meet with approval and requirements of Fire Underwriters. For Sale, Second-hand One-pin Edison Machine, $105.00. Powers, with fire shutter, $115.00; good as new.
LIBERTY FILM RENTING CO.
105 Fourth Ave. Pittsburg, Pa.

Moving Picture Machines
Bought, Sold and Exchanged
I Have Several Calls For Second Hand Machines What Have You To Offer?
H. A. MACKIE
853 Broadway New York City
'Phone : 2478 Stuyvesant

SOME MORE POWERFULLY CLEVER IMP ACTING IS TO COME

in the Imp releases of July 17 and July 20. We are paying the highest prices in the world to obtain the best talent; and we've got it! If your exchange does not give you every Imp that is released, there is an exchange near you that *WILL*. Keep in touch with us and we will keep you posted. Imp acting, Imp staging, Imp photography and Imp stories are the best your money can rent; yet they don't cost you a cent more than inferior kinds. Why not make both sides of your dollars work?

"THE CLASS REUNION"

Released Monday July 17th. One of the most sentimental and one of the strongest moving picture dramas ever produced. It will make a tremendous hit. Go after it!

"JUST FOR HER"

Released Thursday, July 20th. Another clean-cut, powerful, straight-from-the-shoulder Imp melodrama. If you miss this you miss a big hit. Get a booking on it right away!

GET THE IMP BOOK

in large quantities and poke up your business. It is a clever business-booster that we schemed up for your benefit. Make the most of a good thing like this when you have a chance. Exhibitors everywhere are wild about it. Send for proposition and sample of the Imp Book today.

INDEPENDENT MOVING PICTURES CO. IMP AMERICA

Independent Moving Pictures Co. of America.
102 W. 101st St., New York. Carl Laemmle, Pres.
We want your name and address immediately.

ARE YOU GETTING OUR FREE LOBBY CIRCULARS?

HAVE YOU BOUGHT OUR $5 LOBBY PHOTO-FRAME?

PROCLAMATION!

Be it known among those who follow the film for a livelihood that **Monday, July 17,** has been set aside by the **ECLAIR CO.** as

COMEDY DAY

the same to be fittingly observed by introducing to Screenland

CHARLEY HAS A MANUSCRIPT TO SELL

Two Cracking Laugh Creators Together

THE THREE DUELS OF TEDDY

Guaranteed to Affect All Ages and Classes Alike

COMING

THE PRODIGAL SON

Will be released July 31

NEW MONTHLY BOOKLET NOW READY GET ON OUR BIG LIST

ECLAIR FILM CO.

31 East 27th St., New York

WATCH FOR THE AMERICAN ECLAIR

At Last

it is possible to secure comfortable, even illumination throughout a theatre without a brilliant light in range of vision.

¶ The **Eye Comfort System** of Indirect Illumination is a notable success in the lighting of Moving Picture Houses.

¶ Theatres in all sections of the country installing this inexpensive and very desirable electric lighting system.

¶ You are undoubtedly interested in this important matter.

¶ Write us for full information. Our engineering department on receipt of particulars, will furnish, free of expense, report and recommendations.

Sold by Electrical Trade Generally

WRITE TODAY

National X-Ray Reflector Co.

227 Jackson Boulevard
CHICAGO, ILL.

NEW MACHINES FOR OLD

YOU Know Your Old Machine Projects a Poor Picture.

I Know My Exchange Proposition Will Overcome Your Trouble.

I Am Jobber of Powers and Motiograph Machines, and Will *Exchange* for Either, or *Any Other* Make You Desire.

Write at Once, Giving Make, Style, Manufacturer's Number, Age and Condition of Your Machine. I WILL DO THE REST.

State Make of Current Saver, and I Will Make Exchange Proposition for HALLBERG ECONOMIZER.

Electric Fans for Either A.C. or D.C., $7.50 and Up.
Exhaust Fans for Either A.C. or D.C., $15.00 and Up.
Complete Line of OPERA CHAIRS and all Supplies for M. P. Theatre.

I EQUIP YOUR THEATRE COMPLETELY

J. H. HALLBERG, 36 East 23rd Street, New York

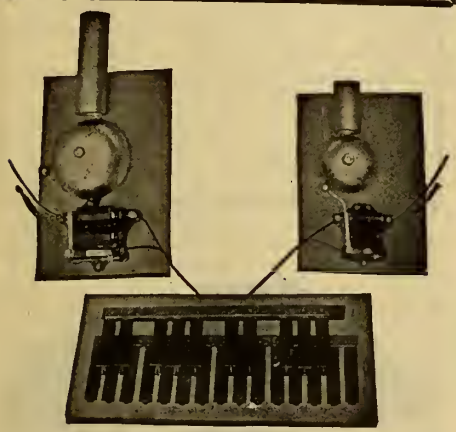
Write for Catalogue W 2

COMPENSARC

That's the device that saves Moving Picture men two-thirds on their electric light bills, and yet gives better light. Did you see our ad. last week? Well, don't look it up. Just write for our

Booklet 15018

Fort Wayne Electric Works
1402 Broadway
FORT WAYNE, INDIANA 733



OUR PATENT ELECTRIC BELLS create great enthusiasm in Moving Picture Houses, play from a keyboard as a solo instrument, or as an accompaniment to songs. Twenty-five Bells, two octaves chromatic, including resonators, magnets and keyboards, $75.00.

J. C. DEAGAN
3800 3810 N. Clark St. CHICAGO, ILL.

THEATRICAL ARCHITECT

FRANZ-CARL-KOENIG

OFFICE, STUDIO, AND SHOPS 4912 TO 20 PARKSIDE AVE., PHILA.

We not only make Plans and build

Theatres and Vaudeville Houses

We also build

MOVING PICTURE THEATRES

We have built over 60 Theatres the last 5 years which are all ORIGINAL in Construction, Design and Decorations

SONG SLIDES

L I D E **Non-Breakable—Non-Inflammable** L I D E

Colored Song and Announcement Slides
Patent Applied For

Just the kind of a slide you have all been waiting for. Guaranteed against breaking from heat or the careless operator. Send for list. Made and sold only by the original inventors. None others genuine.

NORTH AMERICAN SLIDE CO., 143 North 8th Street PHILADELPHIA PA.

SONG SLIDES

GUNDLACH
Projection Lenses

Will Improve Your Picture
make it sharper and increase the illumination

TO ORDER, give the height and width of the screen, width of picture wanted and distance from lens to center of screen. State make of machine.

A complete stock is carried by

NICHOLAS POWER COMPANY, New York
ENTERPRISE OPTICAL MFG. CO., Chicago
Every lens is sold subject to approval

Gundlach-Manhattan Optical Company
808 Clinton Ave., So. Rochester, N. Y.

MURDER. CRIMINAL NEGLIGENCE.

Sure it is not criminal negligence to put your theater patrons in stalls that they can't get out of in case of fire, but, Mr. Exhibitor, don't you think you would feel better to have your theater seated with an Automatic Folding, All-Aisle Chair?

LISTEN.

Our chair is a friend to the Public.
It advertises your theater and makes your business grow.
It is a *Space-saver, life-saver, money-saver.* Gives 25% more seating.

IT IS THE ONLY SANITARY CHAIR.

It will make your theater all aisles.
It is the world's greatest theater chair, perfected to the highest degree.
12 years' experience and scientific study of the theater seating problem is embodied in the construction of this wonderful chair. PATENTED.

WRITE TODAY FOR CIRCULAR A **THE HARDESTY MFG. CO., Canal Dover, Ohio, U. S. A.**

Fresh Air is Worth Money!!

Hot Weather is Coming—Prepare for it Now

Ventilate and cool your theatre, with

Garden City Ventilating Fan

INEXPENSIVE NOISELESS
EFFICIENT DURABLE

Furnishes constantly a supply of fresh pure air, exhausts the foul air. Advertise the fact and your Box Office receipts will show it.

Draws the Crowds and keeps them coming

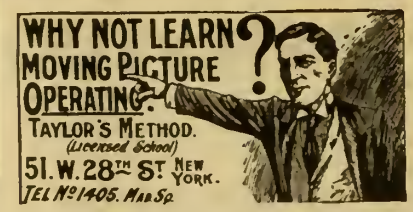
KEEPS THEM COOL

Built in all sizes for any voltage electric current, also for belt drive.

BULLETIN 31 YOURS FOR THE ASKING

GARDEN CITY FAN CO.

ESTABLISHED 1879 Manufacturers McCormick Bldg., Chicago, Ill



Correspondence Course. Special rates to the trade. Send for free illustrated catalogue.

School class meets every morning and afternoon. Evening classes meet every Monday, Wednesday and Friday. We positively guarantee you a $15 position.

We have a Powers' Cameragraph No. 5 in A-1 condition for $85.00 and an Edison Exhibition Model Machine for $60.00.

We carry a large line of electrical supplies and furnish everything for the theatre.

F. C. TAYLOR

49 West 28th Street New York City
Phone 1405 Madison Square

Xylophones, Orchestra Bells, Chimes, Forks, etc. Send for free illustrated catalogue.

J. C. DEAGAN

3800-3810 N. Clark St., Chicago, Ill

It pays to discriminate when you buy

THEATRE SEATING

WRITE TODAY for Cat. V2 (Mov. Picture Chairs) and Cat. V3 (Upholstered Chairs)
Send Floor Sketch for Free SeatingPlan

Widest range of styles and prices. Large Stocks

American Seating Company

218 S. Wabash Ave. CHICAGO NEW YORK 19 W. 18th St.

KEEP YOUR DRUM HEADS DRY

The very nature of drum heads causes them to absorb moisture readily, and when the heads become damp it is an absolute certainty that your drum will lose its brilliancy.

Our latest invention, the *Electric Drum Heater,* entirely overcomes this difficulty, for by its use you can keep your drum brilliant and snappy regardless of the weather.

This device can be attached to any drum and the connecting plug will fit any ordinary 110-volt incandescent lamp socket. It gives no light; never burns out; may be turned on and off at will, or if desired, entirely removed in a few seconds time. Entire outfit, including the Heater proper, two connecting plugs, and six feet of cord, weighs eight ounces—the Heater but two. It is practically indestructible and can easily be carried in your drum case.

Be sure and say whether you wish it for Snare Drum, Bass Drum, or Tympani, as each instrument requires a different strength.

Try one—your money back if you are not entirely satisfied

Price Complete, $3.50

Postage 15c.

LEEDY MANUFACTURING CO.

1055 E. Palmer St. Indianapolis, Ind.

Drummers

This high grade Orchestra Drum direct from factory to you for $10.00

Shell-3x14-Solid Maple
Shell-3x15-Rosewood or Walnut

10 Rods, Kangaroo Heads Send U.S. Money or Express order. If you wish C.O.D. send sufficient to guaranteeExpress charges.

E. P. ZEIDLER DRUM CO. Dept. F. CLEVELAND, OHIO

Be The First To Show This Feature

CORONATION

$7.50 A DAY

Write or Wire for Date

NEW COPY

FALL of TROY

$6.00 A DAY

U. S. ARMY MANOEUVRES

3,000 Feet of Film

$5.00 A DAY

Lyric Film & Supply Co.

720 Wabash Ave.
TERRE HAUTE, IND.

Bulletin Displays

afford opportunity to show photographs of plays or actors. Handsomely finished in oak, brass trimmings.

Iron pedestal firmly supports display. Receptacles provide for circulars or advertising matter.

GET SPECIAL OFFER

H. F. FRASSE, 360 Pearl St., Brooklyn, N. Y.

FILMS FOR RENT

First Class Commercial Service

33⅓ CENTS

PER REEL. PER DAY.

SIX REELS OR AS MANY AS DESIRED IN ONE SHIPMENT.

People's Film Exchange

Old Northwestern Bldg. - Chicago

MOTION PICTURE MACHINES

EDISON | MOTIOGRAPH | POWERS

Stereopticons, Post Card Projectors
Lantern Slides, Repair Parts, Supplies
Carbons, Tickets

Catalog Free on Request

AMUSEMENT SUPPLY COMPANY

105 No. Dearborn St. - - CHICAGO

Remember That Awful Fire

that destroyed the Lakeview school house at North Collinwood, Cleveland, O., back in 1898? One hundred and seventy-four lives were lost (nearly all little children) just for lack of proper fastenings on the fire-exit doors. That couldn't have happened with the *Von Duprin Self-Releasing Fire Exit Latch* in use, because in that case the first child who *touched* the door would have opened it, just *by* that *touch*, and those precious young lives would have been saved.

Won't you try the Von Duprin *now*, and learn for yourself that it *cannot fail?* Catalog on request.

Safe Exit is a ...

Vonnegut Hardware Co., Distributers, Indianapolis, Ind.

CINES CO. of ROME

Studios and Factories, Rome and Padova

CAPITAL { Preferred Stock, Lire 2,000,000
Ordinary Stock, 3,750,000
Fully Paid-up Lire 5,750,000

EXCHANGE MEN WRITE TO US FOR PARTICULARS OF OUR FIRST RELEASE

Branch for the United States of America

445 Broome St., cor. Broadway

New York City

TELEPHONE, SPRING 9232

TELEGRAPHS, CINES NEW YORK

W. E. GREENE FILM EXCHANGE, Inc.

The Oldest and Largest Independent Film Exchange in New England

NOTICE TO EXHIBITORS

We are prepared to take care of any amount of summer business in New England. You don't have to worry about your film service when you are trading with us; we do the worrying for you. The pick of the output of the Sales Co. is at your service. Write, wire or call at

W. E. Greene Film Exchange

INCORPORATED

228 Tremont Street, Boston, Mass.

Telephone 3790 2187 Oxford

Well! Well! Well!

Moving Picture Machine Operators' Union

Buffalo Auxiliary No. 4

I. A. T. S. E. OF UNITED STATES AND CANADA

WHEREAS, This Auxiliary having applied to **The Enterprise Optical Company**, of Chicago, Ill., for a "Motiograph" Machine, to be used for demonstrating and educational advancement of this Auxiliary, and

WHEREAS, **The Enterprise Optical Company**, of Chicago, Ill., through its General Manager, L. A. Woodward, having kindly complied with the request of this Auxiliary and presented for the above mentioned purposes an electrical "Motiograph" Machine, therefore be it

RESOLVED, That in order to show our appreciation and gratitude for said gift from **The Enterprise Optical Company**, of Chicago, Ill., a hearty vote of thanks is hereby tendered said Company, and be it further

RESOLVED, That a copy of same be spread on the minutes of Buffalo Auxiliary No. 4 and an engrossed acknowledgement be presented to aforementioned Company, also one copy hung in the Lodge Hall as a constant reminder of their goodness.

Fred. C. Taylor
President.

Louis Isenberg
W. A. Johnson
A. L. Botham
Committee on Resolutions.

MOVING PICTURE MACHINE OPERATORS UNION
L. A. T. S. E.
BUFFALO, N. Y.

Our Feature Films
Will Double Your
Box Office Receipts.
Send for list right now.
Don't Delay.
Chicago Film Exchange.
CHICAGO, OMAHA.

"PROJECTOGRAPH"
Moving Picture & Machine Manufactuting Co.
Limited.

Capital fully paid up: Crowns 700,000
$145,000

Head Office:
BUDAPEST, Hungary, Europe
68 Rakoczi-ut VII.

Branch Office:
VIENNA, Austria, Europe
I., Wollzeile, 33.

The Leading Motion Picture Establishment of Western Europe.

Agents for nearly all first class European Producers

Foreign Producers should apply for representation.

Projectograph, VII, Rakoczi-ut, 68, Budapest, Hungary

EXHIBITORS! ATTENTION!
If you will get your song slide service from us, which you will find to be the most up-to-date and efficient in the city, we will give you FREE a set of announcement slides, which every theatre requires.

Write to-day.

EXCELSIOR SLIDE CO.
61 West 14th St., Tel. 4351 Chelsea.

BEE EYE OH
Our Trade Mark contains just three letters—**Never More**—they are **B-I-O.**

BIO CARBONS
Make your pictures "snap" with life. They **take out the flatness** and **put in** the detail. A **pure white** steady **light.**

BIO A Buy Word For CARBONS

39 CORTLANDT ST, NEW YORK CITY
CHARLES L. KIEWERT CO.
19 SUTTER ST. SAN FRANCISCO

THE EVIDENCE IS ALL AROUND YOU
THE VERDICT *is* "ARCO"
BIOGRAPH CARBONS

Not genuine unless stamped "ARCO-B" the indication of the specially prepared BIOGRAPH brand, imported only by

L. E. FRORUP & CO.

(Sole Importers)

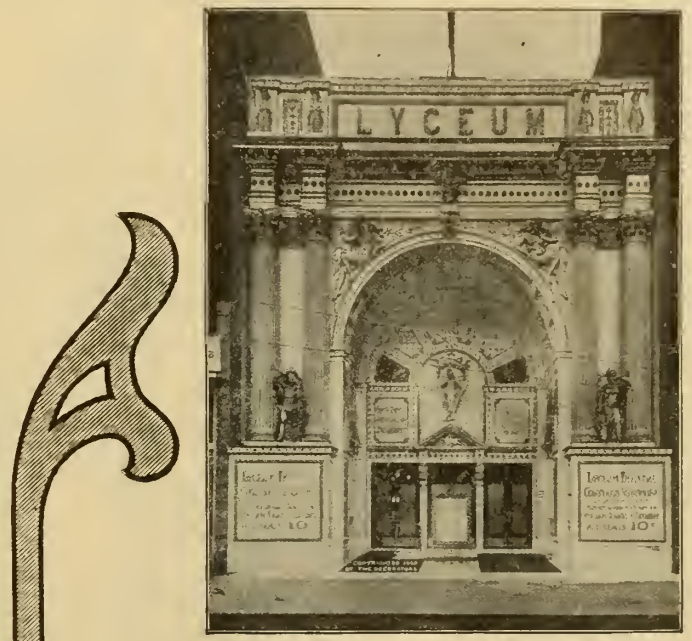
232-234 Greenwich Street :: :: :: New York City

Get Simpson's Celebrated Slides for
There's a Dixie Girl Who's Longing for a Yankee Doodle Boy.
IT IS A WINNER.
ALFRED L. SIMPSON, Inc.
113 W. 132nd St., New York

Film Perforating Dies

The A. Dewes Co.
249 Center Street
Tel. 2351 Spring **New York**

Money Makers for you. Think of the people passing by or out of your place that would drop another nickel or dime. Many styles. Catalog No. 34 tells all.
KINGERY MFG. CO.
CINCINNATI, O.



Ornamental Theatres

PLASTER RELIEF DECORATIONS
Theatres Designed Everywhere
Write for Illustrated Theatre Catalog. Send us Sizes of Theatre for Special Designs

The Decorators Supply Co.
2549 Archer Avenue :: CHICAGO, ILL.

"La Cinematografia Italiana ed Estera"

IS ITALY'S LEADING PAPER FOR THE
ANIMATED PICTURE
PUBLISHED FORTNIGHTLY.
32, 36 and 40 large pages, 8 shillings per annum ($1.60).
Editor-prop'r: Prof. GUALTIERO I. FABRI,
Via Cumiana, 31 (Barriera S. Paolo) Torino, Italy

H. F. HOFFMAN

Lecturer of Special Releases
New York City and Vicinity
Care Moving Picture World
Buffalo Jones Reels Now. Tel. 1344 Gramercy

FEATURE FILM CO., 412 Superior Street Toledo, Ohio

OFFER BOOKINGS ON THE
CORONATION—FALL of TROY
AND TWENTY OTHER GOOD FEATURES
PLENTY OF PAPER, HERALDS. : : : SUMMER RATES
WRITE TODAY

IMPROVE YOUR PICTURES

And at the same time save money on your repair parts.
TAPER PIN REMOVING OUTFIT COMPLETE..... $1.00

LAVEZZI MACHINE WORKS 2940 Herndon Street, Chicago, Ill.

Licensed Release Dates

BIOGRAPH.

June 19—Bearded Youth (Com.).....
June 22—The Primal Call (Dr.).....
June 26—Her Sacrifice (Dr.).....
June 29—Fighting Blood (Dr.).....
July 3—Stubb's New Servants (Com.).....
July 3—The Wonderful Eye (Com.).....
July 6—The Thief and the Girl (Dr.).....
July 10—The Jealous Husband (Com.).....
July 13—Bobby, The Coward (Dr.).....

EDISON.

June 30—The Star Spangled Banner (Dr.).....1000
July 4—The Price of a Man (Dr.).....1000
July 5—Trading His Mother (Com.).....500
July 5—Polish and Pie (Com.).....500
July 7—The Crucial Test (Dr.).....1000
July 11—Marvels of Horsemanship 1000
July 12—The Trapper's Five-Dollar Bill (Com.) 980
July 14—The Minute Man (Dr.).....1000
July 18—The New Church Carpet (Dr.).....1000
July 19—A Famous Duel (Com.)..... 980
July 21—The Capture of Fort Ticonderoga (Dr.) 1000
July 25—The Younger Brother (Dr.).....1000
July 26—Bob Rowdy (Co.)..... 550
July 26—The Hair Restorer and the Indians Com.)
July 28—The Doomed Ship (Dr.).....1000

ESSANAY.

June 30—An Old Man's Folly (Dr.).....1000
July 1—The Sheriff's Brother (W. Dr.).....1000
July 4—Swat the Fly (Com.)..... 472
July 4—A Hungry Pair (Com.)..... 528
July 7—At the Break of Dawn (Dr.).....1000
July 8—The Corporation aud the Ranch Girl (W. Dr.) 1000
July 11—Mustang Pete's Love Affair (Com.)...1000
July 14—The Rosary (Dr.).....1000
July 15—The Backwoodsman's Suspicion (W. Dr.). 1000

GAUMONT.

G. Kleine.

July 4—The Cuttle Fish (Ind.)..... 165
July 8—A Village King Lear (Dr.).....1010
July 11—The Picture on the Screen (Dr.)..... 700
July 11—A Ragged Coast (Sc.)..... 300
July 15—Frolicsome Flossie (Com.)..... 520
July 15—Jimmie as a Philanthropist (Dr.).... 490
July 18—A Shot From the Brush (Dr.)..... 640
July 18—Under the Palms of Tunis (Sc.).... 360
July 22—Jimmie, the Detective (Dr.)..... 678
July 22—In the Shadow of Vesuvius (Sc.).... 302
July 25—A Society Mother (Dr.).....1030

KALEM.

June 28—T. ; Jollier (Com.)..... 995
June 30—The Little Soldier of '64 (Dr.)..... 940
July 3—A Cattle Herder's Romance (Dr.)....
July 5—The New Cook (Com.).....
July 7—To the Aid of Stonewall Jackson.....
July 10—Reckless Reddy Reforms (W. Com.)
July 12—Hubby's Day at Home (Com.).....
July 14—The Tenderfoot's Claim (Dr.).....
July 17—The Badge of Courage (Dr.).....
July 19—Making Mother Over (Comedy).....
July 21—By the Aid of a Lariat (Dr.).....
July 24—A Chance Shot (Dr.).....

LUBIN.

July 3—His Birthday (Com.)..... 690
July 3—Foxy Izzy (Com.)..... 315
July 6—The Snake Bite (Dr.).....1000
July 8—Always a Way (Dr.).....1000
July 10—The Snare of Society (Dr.).....1000
July 13—The Lost Horse (Com.)..... 600
July 13—Mr. Inquisitive (Com.)..... 400
July 15—Good for Evil (Dr.).....1000
July 17—Alice's Sacrifice (Dr.).....1000
July 20—A Gay Time In Atlantic City (Com.).1000
July 22—The Stranger in Camp (Dr.).....1000
July 24—Wife's New Hat (Com.)..... 600
July 24—The New Operator (Com.)..... 400

MELIES.

June 8—Her Spoiled Boy (Dr.).....1000
June 15—When the Tables Turned (Dr.).....1000
June 22—The Kiss of Mary Jane (Dr.).....1000
June 29—The Honor of the Flag (Dr.).....1000
July 6—The Great Heart of the West (W. Dr.) 1000
July 13—The Strike at the Gringo (Dr.).....1000
July 20—Bessie's Ride (Dr.).....

PATHE.

June 29—The Passing of Dappled Fawn (Dr.).. 680
June 29—Tin Mines and Foundry In Malacca (Sc.) 320
June 30—The Russian Gypsy (Dr.)..... 512
June 30—The Water Beetle and its Young (Edu.) 426
July 1—A Mother and Sons of '76 (Dr.).....1000
July 3—Washington Relics (Edu.).....1000
July 5—A Bald Lie (Com.)..... 413
July 5—Birds in Their Nests (Edu.)..... 462
July 6—An Indian's Pride (Dr.).....1000
July 7—Along the Dannbe (Sc.)..... 460
July 7—Obedient Limbs (Com.) 171
July 7—Chinese Potteries (Ind.)..... 490
July 8—Waiting (Dr.) 1000
July 10—Love and Cheese (Com.)..... 525
July 10—Mt. Etna in Eruption (Sc.)..... 460
July 12—Tragic Wedding (Dr.)..... 974
July 13—Father and Son (Dr.)..... 960
July 14—Veil of Happiness (Dr.).....1000
July 15—Dad's Boy (Dr.).....1000

SELIG.

June 26—The Reporter (Com.).....
June 26—Scenes from Our Navy (Sc.).....
June 27—A Sacrifice to Civilization (Dr.)....1000
June 29—The New Editor (Dr.).....1000
July 3—The New Faith (Dr.).....1000
July 4—The White Medicine Man (Dr.)..... 995
July 6—A Craven Heart (Dr.).....1000
July 10—Two Lives (Dr.).....1000
July 11—It Happened in the West (Dr.).....1000
July 13—Captain Kate (Dr.).....1000
July 17—The Way of the Eskimo (Dr.)..... 995
July 18—The Warrant (W. Dr.).....1000
July 20—The Profligate (Dr.) 1000

ECLIPSE.

(G. Kleine.)

June 28—The Taming of the Shrew (Dr.).....1000
July 5—Ancient and Modern London (Sc.)... 530
July 5—Boys Will Be Boys (Com.)..... 470
July 12—The Free Lance (Dr.)..... 640
July 12—Temples of India (Sc.)..... 365
July 19—The Tie That Binds (Dr.)..... 760
July 19—A Round-Up In Chili (Sporting).... 240

VITAGRAPH.

June 24—Barriers Burned Away (Dr.)..... 485
June 27—A Quaker Mother (Dr.).....
June 28—Courage of Sorts (W. Dr.).....
June 30—Battle Hymn of the Republic (Dr.)..
July 1—Tested By the Flag (Dr.).....
July 4—The Latent Spark (Com.).....
July 5—In Northern Forests (Dr.).....
July 7—The Woes of a Wealthy Widow (Dr.)
July 8—Snow Bound With a Woman Hater (Dr.)
July 11—The Old Folks' Sacrifice (Dr.).....
July 12—On the Arctic Night (Dr.).....
July 14—The Subduing of Mrs. Nag (Com.)...
July 15—The Geranium (Dr.) .....
July 18—The Lure of Vanity (Dr.).....
July 19—On a Tramp Steamer (Dr.).....
July 21—Sky Pilot (Dr.) .....
July 22—Widow Pogson's Husband (Com.)....

THIS WEEK'S PROGRAM OF LICENSED FILMS.

Monday, July 10th.

Biograph—The Jealous Husband (Com.).....
Kalem—Reckless Reddy Reforms (W. Com.)..
Lubin—The Snare of Society (Dr.).....1000
Pathe—Love and Cheese (Com.)..... 525
Pathe—Etna in Eruption (Sc.)..... 460
Selig—Two Lives (Dr.).....1000

Tuesday, July 11th.

Edison—Marvels of Horsemanship (Sc.).....1000
Essanay—Mustang Pete's Love Affair (Com.)..1000
Gaumont—The Picture on the Screeu (Dr.).... 700
Gaumont—A Ragged Coast (Sc.)..... 300
Selig—It Happeued in the West (Dr.).....1000
Vitagraph—The Old Folks' Sacrifice (Dr.).....

Wednesday, July 12th.

Edison—The Trapper's Five-Dollar Bill (Com.). 980
Kalem—Hubby's Day at Home (Com.).....
Pathe—Tragic Wedding (Dr.)..... 974
Eclipse—The Free-Lance (Dr.)..... 640
Eclipse—Temples of India (Sc.)..... 365
Vitagraph—In the Arctic Night (Dr.).....

Thursday, July 13th.

Biograph—Bobby, the Coward (Dr.).....
Lubin—The Lost Horse (Com.)..... 600
Lubin—Mr. Inquisitive (Com.)..... 400
Melies—The Strike at the Gringe (Dr.).....1000
Pathe—Father and Son (Dr.)..... 960
Selig—Captain Kate (Dr.).....1000

Friday, July 14th.

Edison—The Minute Man (Dr.).....1000
Essanay—The Rosary (Dr.).....1000
Kalem—The Teuderfoot's Claim (Dr.).....
Pathe—Veil of Happiness (Dr.).....1000
Vitagraph—The Subduing of Mrs. Nag (Com.)

Saturday, July 15th.

Essanay—The Backwoodsman's Suspicion (W. Dr.) 1000
Gaumont—Frolicsome Flossie (Com.)..... 520
Gaumont—Jimmie as a Philanthropist (Dr.)... 490
Lubin—Good for Evil (Dr.).....1000
Pathe—Dad's Boy (Dr.).....1000
Vitagraph—The Geranium (Dr.).....

Classified Advertisements

[Classified advertisements, three cents per word, cash with order; 50 cents minimum; postage stamps accepted.]

THEATERS FOR SALE.

FOR SALE.—Controlling interest in the Photo-play Theater Co., Inc., owning four (4) theaters, or will sell any one of the houses, prices ranging from $600.00 to $6,000.00. Do it now. Address, PHOTOPLAY THEATER, Pueblo, Colo.

$2,500 will buy airdome doing $80.00 to $100.00 daily. Seating capacity, 1,500. Only open air picture theater in city of 85,000. Sacrifice on account of ill health. $1,500 cash, balance easy terms. Address, VICTORIA, 700 W. Broad Street, Savannah, Ga.

THEATER WANTED.

WANTED.—Moving Picture Theater in or near New York. Address, H. C. BARRINGTON, 148 Greenpoint Ave., Brooklyn, N. Y.

SITUATIONS WANTED.

AT LIBERTY.—Moving picture operator. Three years' experience. Have recommendations from all my former employers. Address, W. F. LAVASQUE, Box 325, Russellville, Arkansas.

POSITION WANTED.—A good operator would like a position anywhere in Vermont or New Hampshire. Sober and reliable. Can give references. F. ANTONIOTTI, Montpelier, Vt.

WANTED.—Position by first-class operator; strictly sober and reliable. Six years' experience. Best of references. Go anywhere. Address, HALL, care of Moving Picture World, New York City.

EQUIPMENT FOR SALE.

STANDARD moving picture machine, complete, with extra lamp, used only two months; passed New York inspection. Make offer. E. C. ROCKWELL, 1328 Broadway, New York City.

FOR SALE.—Complete outfit easy to move, Edison machine, lamphouse, compensarc, approved booth, 99 five-ply chairs, conduit wiring system, curtain, piano, fans, now in service, but losing for owner. A bargain. Box 542, Washington, C. H., Ohio.

MISCELLANEOUS.

FOR SALE.—Concert grand piano, in splendid condition. Suitable for large auditorium. Price $450. Large cash discount. Address, SCHATZEL MUSIC STUDIO, Fostorio, Ohio.

Films For Sale

500 Second-Hand Films
All Makes : $5.00 up

Send for Catalogue

GEO. W. SEIXAS
Film Broker
32 Union Sq., East NEW YORK

H. F. HOFFMAN

Lecturer of Special Releases
New York City and Vicinity

Care MOVING PICTURE WORLD
Telephone 1344 Gramercy

EAGLE FILM EXCHANGE

WE BUY the entire output of the Independent manufacturers. Ask about our Three-locked reel system.

Prompt service. Day and night service Write, wire or phone

23 NORTH NINTH STREET, PHILADELPHIA, PA.

W. Stephen Bush

will deliver specially prepared lectures on the following recent releases:

"Enoch Arden"

"Faust"

"The Maccabees"

"The Battle Hymn of the Republic"

These picture readings with Feature Films will add to your revenues and give tone and prestige to your theatre.

Nearby States Only.

Address

W. S. BUSH

Box 226, Madison Square Station

NEW YORK CITY

THEATRE SALES CO.

211 Dearborn Street, opposite Post Office

CHICAGO, ILLINOIS

Long Distance Phone, Harrison 341

Dealers in Theatres anywhere in the United States and especially Chicago. Write or Call. Make Known Your Wants

SACRIFICE SALE

Send for our July list of bargain films and machines, including a large list of FEATURE HEADLINERS.

Hurry, if you want to get the cream.

Machines and films bought and exchanged. Write us at once what you have. If you need a machine and have not sufficient cash, write us for our proposition.

GENERAL FILM BROKERS

23 Jackson Blvd. Chicago, Ill.

THE CHAUTAUQUA FILM EXCHANGE

Best and Cleanest Film Service in the World

Complete Programs for High Class Entertainment—Films, Songs, Stories, and Lecturettes—SOMETHING NEW

All Standard Machines—Projection Supplies and Slides

WRITE TODAY

538 S. Dearborn Street - - - CHICAGO, ILL.

SCENERY

PAINTED FOR MOVING PICTURE THEATRES

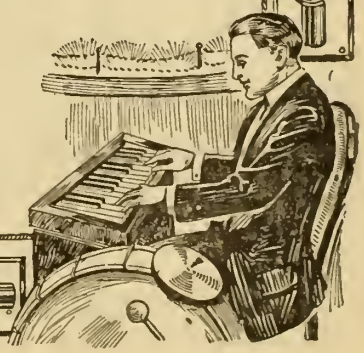
P. J. DONIGAN SCENIC STUDIO, 418 S. Kedzie Ave., Chicago, Ill. Phone, Garfield 2710

Write for our prices on Picture Curtains

OUR

Musical Electrical Bells

which are played from a Keyboard, the bells being mounted in various parts of the house have been a great success all over the country and no Picture-house is complete without a set of them. We can supply 25 Bells, 2 octaves chromatic, C to C, correctly tuned to your Piano, complete with Resonators, Keyboard, Magnets, and Boards, complete ready to install for $75.00.



J. C. DEAGAN

3800 to 3810 North Clark Street

CHICAGO, U. S. A.

Independent Release Dates

AMERICAN.

June 26—The Actress and the Cowboys (Com.)
June 26—The Sky Pilot's Intemperance (Com.)
June 29—A Western Waif (Dr.).....
July 3—The Call of the Open Range (W. Dr.)
July 6—The Schoolma'am of Snake (W. Com.)
July 6—The Ranch Chickeu (W. Com.).....
July 10—Cupid In Chaps (W. Com.).. .....
July 13—The Outlaw's Trail (W. Dr.).....
July 17—The Ranchman's Nerve (W. Dr.)....
July 20—When East Comes West (Dr.).....

CHAMPION.

June 21—For Her Sin (Dr.)..... 950
June 26—War and the Widow (Dr.)..... 950
June 28—The Boy Scouts to the Rescue (Dr.) 950
July 3—The Fighting Rev. Caldwell (Dr.)... 950
July 5—A Cowboy and a Lord (Dr.)..... 950
July 10—From Wallace to Grant (Dr.)..... 950
July 12—Tony Would be a Cowboy (Com.)... 950
July 17—A Southern Girl's Heroism (Dr.)..... 950
July 19—A Daring Deed (Dr.)..... 950

ECLAIR.

June 5—Tommy at the Dentist's (Com.).....
June 12—Caesar Birotteau (Dr.)..... 950
June 19—Tommy Gets a Trumpet (Com.)..... 370
June 19—The Ingenious Accident (Com.)..... 620
June 26—The Death of Don Juan (Dr.)..... 965
July 3—Can He Save Her? (Dr.)..... 515
July 3—Tommy Wants to be an Actor (Com.) 435
July 10—A Child's Heroism (Dr.)..... 995
July 17—Charley Has a Manuscript to Sell (Com.)
July 17—Teddy's Three Duels (Com.).....
July 24—The Pretty Lady of Narbonne (Dr.)...
July 31—The Prodigal Son (Dr.).....

GREAT NORTHERN.

June 3—The Bogus Governess..... 945
June 10—True Love Never Dies (Dr.).....
June 17—Hotel Thieves (Dr.).....
June 24—The Ghost of the Vaults (Dr.).....
June 24—Jim and Jack (Com.).....
July 1—The King's Favorite (Dr.).....
July 8—As a Man Soweth (Dr.).....
July 15—A Soldier's Life (Com.)..... 452
July 15—At Sea Under Naval Colors 455

IMP.

June 12—Behind the Stockade (Dr.).....1000
June 15—The Piece of String (Dr.).....1000
June 19—All for a Big Order (Dr.).....1000
June 22—The Fortunes of War (Dr.).....1000
June 26—Love is Best (Dr.).....1000
June 29—The Little Leader (Dr.).....1000
July 3—In the Sultan's (Dr.).....1000
July 6—For the Queen's Honor (Dr.).....1000
July 10—A Gasoline Engagement.....1000
July 13—At a Quarter of Two (Dr.).....1000
July 17—The Class Reunion (Dr.).....1000
July 20—Just for Her (Dr.).....1000

LUX.

June 16—He Went for a Rest (Com.)..... 442
June 23—Bill's Day Out (Com.)..... 550
June 23—Weary Tom's Dream (Com.)..... 318
June 30—Bill Determines to Go (Com.)..... 455
June 30—Shortsighted Miss Prim (Com.)..... 426
July 7—Secret Service (Dr.)..... 888
July 14—Bill Learns to Take Cinematograph Pictures (Com.) 413
July 14—The Accident (Dr.)..... 540
July 21—Plucky Bill (Com.)..... 439
July 21—One Good Turn Deserves Another (Dr.) 521

NEW YORK MOTION PICTURE CO.
BISON

June 16—The Desert's Lure (Dr.).....
June 20—The Duke Cowboy (Dr.).....
June 23—The Foreman's Mine (Dr.).....
June 27—An Indian's Love (Dr.).....
June 30—Cowboy's Vacation (Dr.).....
July 4—The Unloaded Gun (Dr.).....
July 7—Blacks Make Treachery (Dr.).....
July 11—A Red Girl's Heart (Dr.).....
July 13—Generous Cowboys (Dr.).....

AMBROSIO.
(By N. Y. M. P. Co.)

June 21—Tweedledum and His Rescuer (Com.).
June 21—Lake Verhano (Italy) (Scenic).....
June 28—Sixtus the Fifth.....
July 5—The Emperor's Debt (Dr.).....
July 12—The Wrong Telephone Call (Dr.)....
July 19—The Schoolmaster's Overcoat.....

ITALA
(By N. Y. M. P. Co.)

June 24—On the Snowy Summit of Mt. Blanc (Sc.) .....
June 29—The Gentleman Fireman (Com.).....
July 1—Foolshead, Waiter (Com.).....
July 6—The Little Mayflower (Dr.).....
July 8—Turin Military Tournament (Sc.).....
July 13—The Inventor's Wife (Dr.).....
July 15—Toto Enthusiasts, a New Fashion (Com.)

NESTOR.

June 21—At Sunset Ranch (West. Dr.).....
June 21—Just His Luck (Com.).....
June 28—The Gunfighter (Dr.).....
July 1—Mutt and Jeff on the Job (Com.)....
July 5—A Message from the West (Dr.).....
July 8—The Bad Half-dollar (Dr.).. . .....
July 12—The Pony Express (Dr.).....
July 15—Mutt and Jeff in a Matrimonial Affair (Com.) .....
July 19—The Plains Across (Dr.).....

POWERS.

June 13—Smith's Marmalade (Com.).....
June 17—A Concert Hall Romance (Dr.).....
June 20—How Women Win (Dr.).....
June 24—Oh, Say, Jim!.....
June 27—Only the Master Shall Judge (W. Dr.)
June 27—Summer Madness (Com.).....
July 1—The Question (Dr.).....
July 4—When Pals Quarrel (Dr.).....
July 4—The Love Potion (Com.).....
July 8—The Haunted Island (Dr.).....1000
July 11—The Love Tyrant (Dr.).....
July 11—How Aunty Was Fooled (Com.).....
July 15—Nat Wills as King of Kazam (Com.)
July 18—A Moral Coward (Dr.).....
July 22—Little Girl (Dr.).....

RELIANCE.

June 10—The Broken Coin (Dr.).....
June 14—All Alone (Dr.).....
June 17—A Pair of Pants (Dr.).....
June 21—Price of Vanity (Dr.).....
June 24—What the Tide Told (Dr.).....
June 28—Trials of an Immigrant (Dr.).....
July 1—The Orphan (Dr.).....
July 5—The Golden Rule (Dr.).....
July 8—Thou Shalt Not Lie (Dr.).....
July 12—The Turning Point (Dr.).....
July 15—The Angel (Dr.).....
July 17—A Forest Romance (Dr.).....

REX.

Apr. 18—The Little Major (Dr.)..... 960
April 20—A Daughter of the Revolution (Dr.)..
April 27—The Realization (Dr.).....
May 4—The Ultimate Sacrifice.....
May 11—The Guardsman (Dr.).....
May 18—An Exception to the Rule (Com.)....
May 25—Called Back (Dr.).....
June 1—The Monogram "J. O." (Dr.).....
June 8—From Death to Life (Dr.).....
June 15—The Twins (Dr.).....
June 22—On the Brink (Dr.).....
June 29—Securing Evidence (Dr.).....
July 6—Fate (Dr.) .....
July 13—The Vagabond (Dr.).....

SOLAX.

June 21—Cupid and the Comet (Com.).....
June 21—Johnnie Waters the Garden (Com.)..
June 23—Marked for Life (Dr.).....
June 28—The Fascinating Widow (Com.).....
June 28—A Terrible Catastrophe (Com.).....
June 30—Greater Love Hath No Man (Dr.)...
July 5—Starting Something (Com.).....
July 7—The Silent Signal (Military).....
July 12—Baby's Rattle (Com.).....
July 12—That June Bug (Com.).....
July 14—The Girl and the Broncho Buster (Dr.)

THANHOUSER.

June 27—Courting Across the Court (Dr.).....
June 30—Lorna Doone (Dr.).....
July 4—The Declaration of Independence (Dr.)
July 7—The Court's Decree (Dr.).....
July 11—When a Man Fears (Dr.).....
July 14—Won by Wireless (Dr.).....
July 18—That's Happiness (Dr.).....
July—21—Two Little Girls (Dr.).....

YANKEE.

June 9—Mrs. Biffin's Demise (Dr.).....
June 12—Thou Shalt Pay (Dr.).....
June 16—The New Congressman (Dr.).....
June 19—Sun Bonnet Sue (Dr.).....
June 23—The Two Roads (Dr.).....
June 26—His Romance (Dr.).....
June 30—The Angelus Bell (Dr.).....
June 3—Groucho's Quiet Fourth (Com.).....
June 7—His Great Sacrifice (Dr.).....
July 10—Portuguese Joe (Dr.).....
July 14—The Man Underneath (Dr.).....
July 17—The Way of the World (Dr.).....
July 21—Outwitting Father (Com.).....

THIS WEEK'S PROGRAM OF INDEPENDENT FILMS.

Monday, July 10th.

American—Cupid in Chaps (W. Com.).....
Champion—From Wallace to Grant (Dr.)..... 950
Eclair—A Child's Heroism (Dr.)..... 995
Imp—A Gasoline Engagement.....1000
Yankee—Portuguese Joe (Dr.).....

Tuesday, July 11th.

Bison—A Red Girl's Heart (Dr.).....
Powers—The Love Tyrant (Dr.).....
Powers—How Auntie Was Fooled (Com.).....
Thanhauscr—When A Man Fears (Dr.).....

Wednesday, July 12th.

Amhrosio—The Wrong Telephoue Call (Dr.)....
Champion—Tony Would be a Cowboy (Com.).. 950
Nestor——The Pony Express (Dr.).....
Reliance—The Turning Point (Dr.).....
Solax—Baby's Rattle (Com.).....
Solax—That June Bug (Com.).....

Thursday, July 13th.

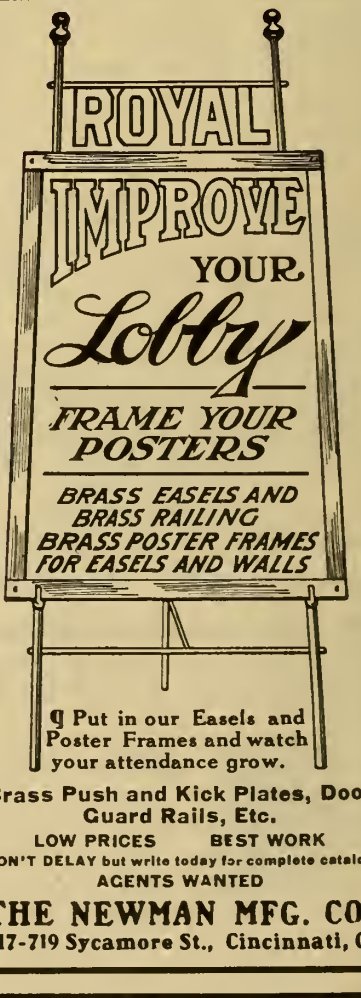
American—The Outlaw's Trail—(W. Dr.).....
Imp—At a Quarter of Two (Dr.).....1000
Itala—The Inventor's Wife (Dr.).....
Rex—The Vagabond (Dr.).....

Friday, July 14th.

Bison—Generous Cowboys (Dr.).....
Lux—Bill Learns to Take Cinematograph Pictures (Com.) 413
Lux—The Accident (Dr.)..... 540
Solax—The Girl and the Broncho Buster (Dr.)..
Thanhouser—Won by Wireless (Dr.).....
Yankee—The Man Underneath (Dr.).....

Saturday, July 15th.

Great Northern—A Soldier's Life (Com.)..... 452
Great Northern—At Sea Under Naval Colors... 455
Itala—Toto Enthusiasts, a New Fashion (Com.)
Powers—Nat Willis as King of Kazam (Com.)
Reliance—The Angel (Dr.)..... ..



¶ Put in our Easels and Poster Frames and watch your attendance grow.

Brass Push and Kick Plates, Door Guard Rails, Etc.

LOW PRICES BEST WORK

DON'T DELAY but write today for complete catalog

AGENTS WANTED

THE NEWMAN MFG. CO.

717-719 Sycamore St., Cincinnati, O.

SPECIAL ROLL TICKETS The Big Ticket. Any Printing Any Colors

5,000	$1.25	20,000	$4.60	50,000	$7.50
10,000	$2.50	25,000	$5.50	100,000	$10.00

Get the Samples Stock Tickets, 6 Cents

NATIONAL TICKET COMPANY - - - Shamokin, Pa.

G. W. Bradenburgh

Cinematograph Films

233 North Eighth Street, Philadelphia, Pa.

Phone, Market 334

Cable: Brad-Films, Phila.

Code: A. B. C., 5th Edition

Films at $30 with Posters.
Owane's Great Love—Bison.
The Redeeming Angel—Amhrosio.
Return from Seaside Bathing—Tweedledum Shy—Ambrosio. Foolshead's Present—Itala.
The Fatal Charm—Itala.
Coachmen of the Village—Itala.
The Trump Card—Reliance.
Tangled Lines—Reliance. A Plain Tale—Reliance.
Three Men—Reliance.
The Command from Galilee—Reliance.
Where the Shamrock Grows—Rex.
Silas Marner.—Thanhouser.
The Imposter—Thanhouser.
The Tramp—Thanhouser. The Mummy—Thanhouser.
The Open Gate—Yankee.
His Double Treasure—Yankee.
The Call of the Heart—Powers.
The Bandit's Surprise—Powers.
Memories—American.
Tracked—Imperial. A Manly Man—Imp.
The Convert—Imp.
Her Darkest Hour—Imp.
His Father's House—Nestor.
The Light Beyond—Nestor.
The Bridal Trail—Nestor.
Cupid's Monkey Wrench—Powers.
For My Pal—Powers.
A Newsboy Hero—Thanhouser.
For Washington—Thanhouser.
For Her Sake—Thanhouser.
Adrift—Thanhouser. Love's Test—Solax.
Corinne in Dollyland—Solax.
Films at $25 per reel with Posters.
The Last Laugh—Reliance.
My Son Is Guilty—Itala.
Montana Love Story—Powers.
Little Fire Chief—Thanhouser.
Prompt Payment—Thanhouser.
Criminal Chief's Capture—Great Northern.
Base Ball in Bloomers—Thanhouser.
Girl from the East—Nestor.
Old Curiosity Shop—Thanhouser.
The Empty Shell—Imperial.
The Brass Button—Reliance. Stage Letter—Imperial.
Visit of a Friend—New Kind Arm Chair—Itala.
The Bridal Trail—Nestor.
On Kentucky Soil—Reliance.
Pasha's Daughter—Thanhouser.
Jealous Wife's New Year's Gift—Itala.
Vote That Counted—Thanhouser.
Unexpected Honeymoon—Imperial.
The Calumny—Itala.
His Great Duty—Great Northern.
Young Lord Stanley—Thanhouser.
Tangled Lines—Reliance. The Mirror—Imp.
Fault of the Grandmother—Itala.
Wheels of Fate—Reliance.
Her Birthday Surprise—Yankee.
For Remembrance—Reliance.
Revenging Picture—Amhrosio.
Souls Courageous—Reliance.
Taxicab Mystery—Yankee.
When Cupid Sleeps—Atlas.
At Cedar Ridge—Nestor.
Solving the Bond Theft—Yankee.
You Saved My Life—Imp.
The Double—Imperial. His Best Friend—Solax.
The Transgressor—Thanhouser.
Creek Claim—Bison.
Gold Seeker's Daughter.—Bison.
The Salted Mine—Bison.
John Halifax—Thanhouser.
Saloon Next Door—Imperial.
Jack Johnson Training (special).
Son of the Wilderness—Ambrosio.
Mauretania—Curing a Grouch—Atlas.
Pocahontas—Thanhouser.

Independent Film Service
231 North 8th Street
Philadelphia, Pa.

EXHIBITORS:

We have contracted for the EXCLUSIVE AMERICAN RIGHTS for a series of film productions conceded to be the GREATEST NOVELTIES EVER ATTEMPTED IN MOTION PHOTOGRAPHY, BAR NONE. Correspondence solicited from first-class houses only, as the prices of these features will be prohibitive for the smaller exhibitor.

McKENNA

BRASS
RAILINGS
EASELS
GRILLES
CUSPIDORS

BRASS
KICK PLATES
STAIR TREADS, DOOR SILLS

McKenna Bros. Brass Co.
—PITTSBURGH, PA.—

Bargains Bargains

Motion Picture Machines $35 Up. Powers No. 5, latest, almost new, $105; Lubin Cineograph, Complete, $65; Edison Models B., Powers No. 6 and Standard. Get Sup. 33. Great Bargain List. Motion Picture Machines Wanted.

HARBACH & CO.,
809 Filbert, St. Phila. Pa.

Operators!

I guarantee quick and satisfactory repair work on all machines. Only genuine parts supplied. Get my prices on *ONE DROP OIL* and *BULL DOG CEMENT* the best articles of their kind on the market

H. A. MACKIE
853 Broadway, Cor. 14th Street New York
'Phone: 2478 Stuyvesant

FILMS

FOR SALE OR TO RENT
1000 REELS. WHAT DO YOU WANT?
Theatres, Summer Resorts, Airdomes, Churches, Clubs and Stags Supplied
GLOBE FILM EXCHANGE
105 E. 14th St. New York

If you are in the Market for

SECOND HAND FILMS

Write to the largest and most reliable Dealers and Importers of these goods in the U. S.

International Film Traders
Incorporated
5 West 14th Street, NEW YORK CITY

FOR SALE— Moving Picture Show, Waukesha, Wis., $600, $300 down, $20 month rent; or will rent complete, $50 month. 3,000 ft. Passion Play, $100; $15 plush opera chairs, $2; Ft. Wayne light reducers, new, $15 to $35; Biograph, Imp, Selig, Powers, Edison, Vitagraph, American, late films, $5 to $10 per reel; Selig Machine, $35; Motiograph, $100; Powers used, $60; Edison, Lubin, Powers new machines, $100. For Rent, any make of film, $1 per reel.
H. DAVIS, Watertown, Wis.

TURNER & DAHNKEN (Inc.)
138 Eddy St., San Francisco, Cal.
LARGEST EXCHANGE
ON THE PACIFIC COAST
Pacific Coast Agents for the Pathe Machine

Slides and Lecture

CORONATION

SET OF 15 $12.50 SET 40 $30.00
MOORE HUBBELL & CO.
38 N. Franklin St. Chicago.

FILMS FOR RENT

New Films High Class Service

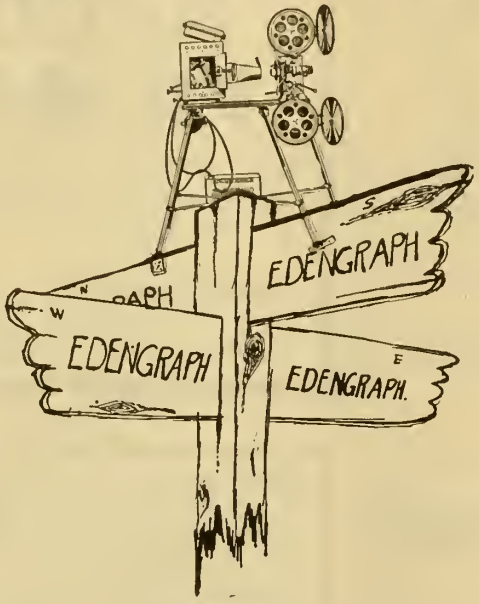
The Pioneer House, With 8 Years' Experience and $250,000.00 Back Of It

Write To-day for Terms

EUGENE CLINE
219 S. Dearborn St., Chicago

GIVES SATISFACTION EVERYWHERE

NORTH, SOUTH, EAST AND WEST



Sold by

Edengraph Manufacturing Co.

GEORGE KLEINE, Pres.

135 W. Third Street, New York, N. Y.

Licensed by M. P. P. Co., and all Authorized Dealers.

WURLITZER

55TH YEAR 55TH YEAR

Wurlitzer Piano Orchestra built in the front of the Gaither Theater, Cincinnati

The Leading Picture Theaters are Installing

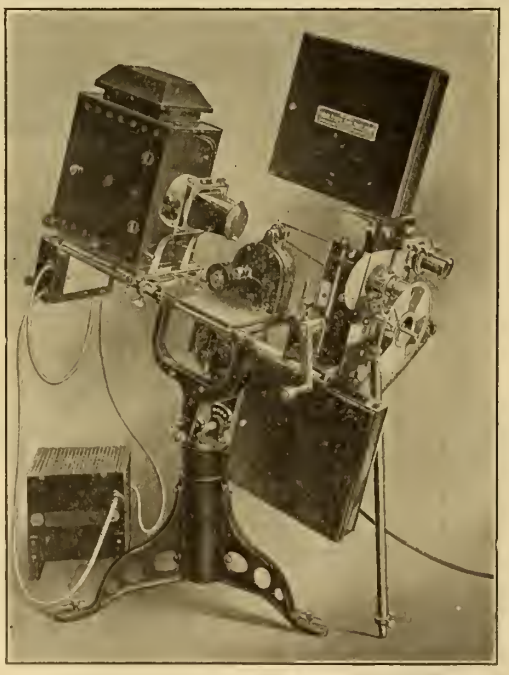
Wurlitzer Automatic Musical Instruments

They furnish better music than musicians and cut out that great expense. 50 different styles. Call at nearest branch or write for big 84-page catalog

THE RUDOLPH WURLITZER COMPANY

CINCINNATI	CHICAGO	NEW YORK	PHILADELPHIA
117 to 121 E. 4th	266 & 268 Wabash	25 & 27 W. 32nd Bet. B'way & 5th Av.	1835 Chestnut
ST. LOUIS	CLEVELAND	BUFFALO	COLUMBUS, O.
912 Pine	206 Prospect	701 Main	57 E. Main

STANDARD No. 4



GUARANTEED to be *Absolutely Flickerless*, free from fault in manufacture, and to give more light than any other projecting machine on the market.

Lamphouse and magazines made of heavy Russian Iron, and the latter are so constructed as to permit the use of 12" reels, containing two ordinary lengths of film at one time.

We will keep your machine in repair for one year—absolutely free of charge—providing repairs are necessitated by wear or tear from ordinary usage, and not violence.

Write today.

American Moving Picture Machine Co., 101 BEEKMAN STREET NEW YORK

Cool Off That Hot Theater!

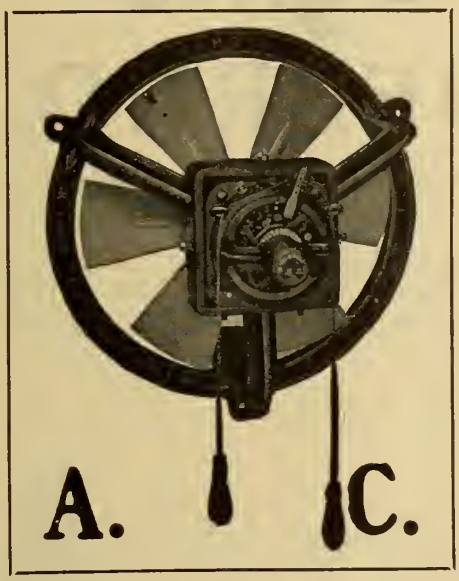
Do it easily, quickly and cheaply

WITH OUR

KIMBLE

(alternating current)

Electric Fan



The only alternating current electric fan made that reverses from full speed forward to full speed back—or that can be made to run fast or slow, forward or back.

The only fan that can be instantly changed from an intake to an exhaust fan by the pull of a chain, without eating up current in resistance coils, or some other friend of the meter.

The only fan in which the operating cost decreases in the same ratio in which you decrease its operating speed.

IT IS NOISELESS.
because there is nothing to wear out in it; and that also explains why we can GUARANTEE IT FOR TWO YEARS.

Ask any other electric fan maker how long he will guarantee *his* fan.

Sizes—Capacities—Prices.

Fan Diameter	Horse Power	Cu. Ft. Air per Minute	Weight, Crated	Net Price, F.o.b. Chicago
18 in.	1/6 h.p.	2,500	115 lbs.	$65.00
24 in.	½ h.p.	6,000	216 lbs.	90.00
30 in.	1 h.p.	12,800	415 lbs.	150.00
36 in.	1½ h.p.	17,300	515 lbs.	210.00
42 in.	2 h.p.	22,000	635 lbs.	275.00

Above prices are for our straight-blade fans complete with motors, 110 or 220 volts, 60 cycles, alternating current.

KIMBLE MOTORS FOR MOVING PICTURE MACHINES

Built expressly for this purpose, with variable speeds that permit a more perfect shading or expression than can be done by hand.

Send for full particulars.

Kimble Electric Company

1118 Washington Boulevard
CHICAGO

TRADE MARK

THE successful operation of any Motion Picture Machine is

contingent upon its being equipped with parts made for that machine; in other words, with *genuine* parts made by the manufacturer of the original machine. The Edison Projecting Kinetoscope is no exception. The use of counterfeit and spurious parts wears a mechanism quickly, throws it out of adjustment and produces unsteady and unattractive pictures.

Genuine Edison parts are made of the best materials obtainable and are sold at only a fair profit. Each is stamped with our trade-mark, which is *your* protection. When an exhibitor is offered parts reputed to be genuine, at substantial reductions, it is safe to assume they are counterfeit. We will be glad to be advised of all such cases. Look for the trade-mark on every part you may buy for your Edison Kinetoscope, and thereby insure the proper operation of your machine.

Complete catalogue of parts with established prices mailed upon request.

Thomas A. Edison, Inc.

72 Lakeside Ave., Orange, N. J.

TRADE MARK

Ready for Delivery

"Exclusive Rights"
DANTE'S INFERNO

Notice--We, the undersigned, The National Film Distributing Company, 34-36 West Houston St., New York City, have transferred, delivered and sold to B. E. Clements, Imperial Hotel, New York City, our rights, titles and interests in ***"Dante's Inferno"*** for North America rights (HELIOS MAKE).

Witnesseth and signed this —— day of June, 1911, A. D.

You Know Me

Dante's Inferno

To Exhibitors—State Right Purchasers:

I am ready to make contracts on exclusive United States rights on ***"Dante's Inferno."***

This feature film is one that will make your patrons cry for more. A sure repeater. You can buy from me city or state rights and I guarantee same to you.

Dante's Inferno" is beautifully colored, tinted and toned. I have had same reduced to two reels so that the Moving Picture Man will be able to reap a part of the harvest the same as I.

You will have to hurry in order to be the first to secure the most wonderful picture ever produced by the moving picture industry.

If you don't wish to buy, send me your name and address and I will put you in touch with parties who may own your territory.

A complete Christian Lecture, together with one, three, six and eight sheet lithos.

Write or wire your wants immediately.

B. E. CLEMENTS, Imperial Hotel, N. Y. City

I'm Here to Stay.

NESTOR

IF IT'S NESTOR IT'S GOOD

NESTOR

EXHIBITORS!

Deal with a real exchange! Beware of the drug store outfit with the "something just as good" rubbish! If your exchange will not give you

2 NESTORS A WEEK

write us for the name of the exchange that will.

BUYING EXCHANGES

Albany Film Exch., 418 Broadway, Albany, N. Y.
Anti-Trust Film Co., 128 W. Lake St., Chicago, Ill.
Applegath, L. J., & Sons, 145 Yonge St., Toronto, Can.
Baltimore Film Exch., 610 E. Baltimore St., Baltimore, Md.
Boston Film Rental Co., 665 Washington St., Boston, Mass.
Cadillac Film Exch., 92 Griswold St., Detroit, Mich.
Calif. Film Exch., 514 S. Los Angeles St., Los Angeles, Calif.
Calif. Film Exch., 1065 Mission St., San Francisco, Cal.
Canadian Film Exch., Calgary, Alberta.
Canadian Film Exch., Vancouver, B. C.
Central Film Service, 119 N. Illinois St., Indianapolis, Ind.
Cincinnati-Buckeye Film Co., 422 N. High St., Columbus, O.
Cincinnati-Buckeye Film Co., 315 W. 4th St., Cincinnati, O.
Co-Operative Ind. Film Co., Barclay Blk., Denver, Colo.
Co-Operative Ind. Film Co., Atlas Blk., Salt Lake City, Utah.
Consolidated Film Exch., Rhodes Bldg., Atlanta, Ga.
Consolidated Amuse. Co., Bill Sol. Theater Bldg., Houston, Tex.
Dixie Film Co., 720 Maison Blanche Bldg., New Orleans, La.
Eagle Film Exch., 23 N. 9th St., Phila., Pa.
Empire Film Exch., 150 E. 14th St., N. Y. City.
Exhibitors' Film Ser. Co., 49 S. Penn. Ave., Wilkesbarre, Pa.
Gaumont Co., 154 St. Catherine St., Montreal, Can.
Globe Film Ser., 107 E. Madison St., Chicago, Ill.
Great Eastern Film Exch., 21 E. 14th St., N. Y. City.
Great Western Film Co., 613 Ashdown Blk., Winnipeg, Manitoba.
Green, W. E., Film Exch., 228 Tremont St., Boston, Mass.
H. & H. Film Exch, 98 Jackson Blvd., Chicago, Ill.
Independent Film Exch., 415 Ferry St., Pittsburg, Pa.
Independent Western Film Exch., 84 Seventh St., Portland. Ore.
Laemmle Film Ser., 196 Lake St., Chicago, Ill.
Laemmle Film Ser., Suite 2 & 3, 515 Mulberry St., Des Moines, Ia.
Laemmle Film Ser., 256 Hennipen St., Minneapolis, Minn.
Laemmle Film Ser., 1517 Farnam St., Omaha, Neb.
Lake Shore Film & Sup. Co., 106 Prospect Ave., Cleveland, O.
Lake Shore Film & Sup. Co., Columbus, O.
Mich. Film & Sup. Co., 1106 Union Trust Bldg., Detroit, Mich.
Miles Bros., 790 Turk St., San Francisco, Cal.
Miles Bros., 411 W. 8th St., Los Angeles, Cal.
Morgan, J. W., 1310 Walnut St, Kansas City, Mo.
Pacinc Film Exch., Globe Bldg., Seattle, Wash.
Peerless Film Exch., 5 E. 14th St., N. Y. City.
Phila. Film Exch., 934 Arch St., Phila., Pa.
Phila. Film Exch., Baltimore, Md.
Phila. Proj. Co., 44 N. 9th St., Phila, Pa.
Pittsburg Photoplay Co., 412 Ferry St., Pittsburg, Pa.
Standard Film Exch., 159 E. Washington St., Chicago, Ill.
Steiner, Wm., Film Exch., 110 Fourth Ave., N. Y. C.
Swaab Film Ser., 129 8th St., Phila, Pa.
Swanson-Crawford Film Co., Century Bldg., St. Louis, Mo.
Swanson, W. H., Film Exch., 301 Railroad Bldg., Denver, Colo.
Texas Film Exch., 311 Elm St., Dallas, Tex.
Toledo Film Ser., 120 Erie St., Toledo, O.
United Motion Picture Co., 112 Main St., Okla. City, Okla.
Victor Film Ser., 39 Church St., Buffalo, N. Y.
Victor Film Ser., Prospect and Huron Sts., Cleveland, O.
Washington Film Exch., 428 Ninth St. N. W., Washington, D. C.
Western Film Exch., Savoy Theater Bldg., Vancouver, B. C.
Western Film Exch., 15 W. 10th St., Kansas City, Mo.
Western Film Exch., 145 W. 45th St., N. Y. C.
Western Film Exch., 307 Enterprise Bldg., Milwaukee, Wis.
Western Film Exch., Seattle, Wash.
Wichita Film & Sup. Co., 122 N. Market St., Wichita, Kan.

SIXTY-TWO Buying Exchanges. They are all recorded on this page in alphabetic order. A list worth keeping for future reference. Each and every exchange on this page can give the Exhibitor *One* NESTOR WESTERN and *One* MUTT & JEFF COMEDY each and every week.

DAVID HORSLEY

147 FOURTH AVENUE **NEW YORK**

NESTOR

NESTOR

NESTOR

"The Worth-While Film"

Release of Wednesday, July 12th, 1911

"THE PONY EXPRESS"

998 Feet of Healthy Thrills, Rare Charm and Exquisite Beauty

SAFE SOUND AND SANE

is the policy of the wise exhibitor, who never misses showing the NESTOR WONCE-A-WEEK WORTH-WHILE WESTERN

Out Every Wednesday

LOOK
for our full-page ad. of
BUYING EXCHANGES

MR. EXHIBITOR — Send us your name and address for our large mailing list.

"THE PONY EXPRESS"

is a graphic portrayal of life and love in the Far West. The thrilling doings of a gentleman desperado and the tender idyl of two mountain sweethearts will linger long in your memory. A film you must have—
—***get it!***

BOOK NOW!

Our Release of Wednesday
July 19th, 1911.

"The Plains Across"

A big Cowboy-Indian Picture that stands ***pre-eminent*** even among worth-while ***Westerns***

The Nestor Lobby Magnet

Issued with every Nestor picture: two colors; heavy coated paper, 14 x 22; strikingly attractive.

Free to Exhibitors

Send for it!

The Ne Plus Ultra of Ludicrous Foto-Farces

"A Personal Affair"

which comes well-nigh tangling up the popular Komedy Kings

MUTT AND JEFF

By the Favorite Cartoonist, "BUD" FISHER

Six Photos of Nestor Players

8x10, yours for mere cost of mailing and handling—just 15 cents in stamps. To non-exhibitors the price is one dollar.

Send for them now

DON'T BE MISLED!

Each and every Saturday we release one reel of

Mutt and Jeff

Talking Foto-Farce.

In this vale of tears we need smiles, chuckles and laughs a-plenty. You'll get all the smiles, chuckles, laughs AND *nickels* you want if you immediately go after your Exchange for that weekly

MUTT & JEFF FOTO-FARCE

DON'T BLAME US!

or your Exchange man if every week you do not get

Mutt and Jeff

Talking Foto-Farces.

The Exhibitor is a sensible man and so is the Exchange-man. The former always demands good films, while the latter, particularly the alert one, never fails to meet the popular demand. It's easy to get the best. ***Get it!*** Every week a

MUTT & JEFF FOTO-FARCE

NOTE: No blinkety-blank nonsense—no imitations—no fake MUTT & JEFF—we film nothing but the genuine article—the real

NESTOR

Mutt and Jeff, by "Bud" Fisher

NESTOR

David Horsley, 147 Fourth Avenue, New York

STANDARD OF CARBON QUALITY

NONE BETTER

PINK LABEL "Electra" CARBONS

NONE SO GOOD

HUGO REISINGER, Sole Importer 11 Broadway, New York

YANKEE

MONDAY

MEANS PERFECT FILM

FRIDAY

JULY 17

The Way Of The World

A Stirring Drama of the Fortunes of Fate.

Beautifully Toned and Tinted

JULY 21

A SPLIT REEL

THE GIANT OF THE OCEAN

S. S. Olympic on her Maiden Voyage

Outwitting Father

A Love Comedy

YANKEE FILM CO.

344 E. 32d St., New York City

Champ Varieties

MONDAY and WEDNESDAY

"A Southern Girl's Heroism"

Monday, July 17

Confederate Gen. Pleasonton loses his daughter to a Federal officer. See it—and you will find out how it was.

"A Daring Deed"

Wednesday, July 19

Two telegraphers—sweethearts—kill a plot to loot a freight station. Suspense in every scene.

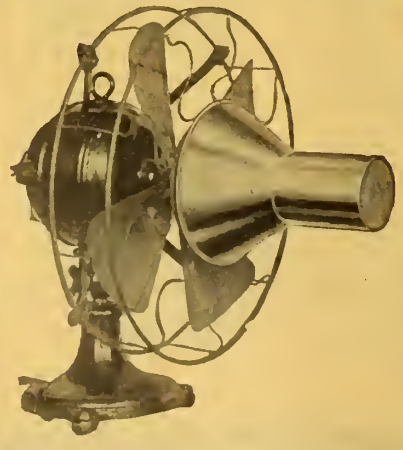
COMING

Dubugue Water Carnival

CHAMPION FILM CO.

Mark M. Dintenfass, Gen. Mgr.

12 East 15th St., New York City



Be Up To Date—It Pays

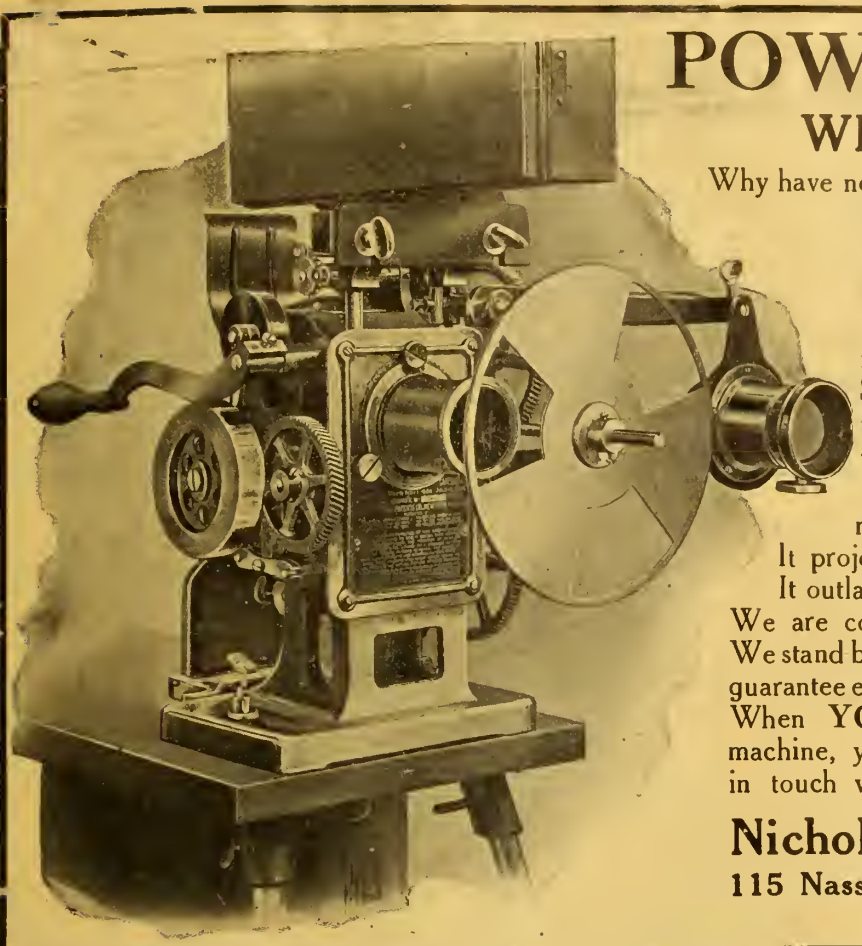
These Pure Air Appliances $5.00 Each

with perfumed liquid to last 3 months. Here are a few remarks overheard from audience: "Gee, that theatre smells great!" "How do they do it?" "Wasn't that a nice odor?" One theatre manager writes in that it is the best investment he ever made and a big drawing card.

PURE AIR APPLIANCE CO.

184-186 W. Lake St. - - - Chicago

Posters for front of Theatre FREE!



POWER'S No. 6

WHY IT LEADS

Why have nearly three thousand exhibitors installed

Power's Cameragraph No. 6

in eighteen months past?

Why have we sold an average of nearly two hundred and fifty "Number Sixes" per month since January first?

BECAUSE

It is the most reliable moving picture machine

It projects the best picture.

It outlasts other machines.

We are constantly improving it.

We stand behind the machine with the most liberal guarantee ever placed on a moving picture machine.

When **YOU** are in the market for a picture machine, you will find that it will pay to get in touch with us or our dealers.

Nicholas Power Company

115 Nassau Street New York

Write Now for Proposition G

LUMIERE
Cinematograph Film

WE HAVE NO AGENTS

POSITIVE AND NEGATIVE (Sigma and Green Label)

AT 3½ CENTS PER FOOT UNPERFORATED
PERFORATION ¼ CENT PER FOOT EXTRA

IS THE BEST EVER

We guarantee our stock to be of perfect manufacture—FRESH STOCK—Stock right up to the minute can be supplied at shortest notice, from our offices only.

So beware of the fellow who tries to sell you Lumiere Stock cheap. They are doing you and us too.

LUMIERE JOUGLA CO.

75 FIFTH AVENUE Between 15th and 16th Sts. NEW YORK CITY

PHONE: 531 STUYVESANT

CHICAGO Branch Office: 30 E. RANDOLPH STREET

ATTENTION MANAGERS

THE SENSATION OF THE MOVING PICTURE WORLD

The Wonderful "MIRROR SCREEN" Glass Curtain

The First and Only Curtain on the market to project motion pictures in broad daylight

A NEW DEPARTURE. You can Rent, Lease or Purchase a Mirror or Transparent Screen on Weekly or Monthly Payments

1911

Address all communications to the

MIRROR AND TRANSPARENT SCREEN CO.

Knickerbocker Building. 1402 Broadway, N. Y.

FRANK MANNING, President and General Manager.

M. H. SHEEDY, Secretary and Treasurer.
Telephone, Murray Hill 1717.

HOW—IS—BUSINESS?

IT IS GOOD WITH US, AND

IT WOULD BE GOOD WITH YOU

If you would adopt the most modern and up-to-date method of displaying your programs in the lobby of your theatre. There is nothing that is so conducive to getting business as through a good system of advertising. People are attracted to your theatre by the manner in which you display on the outside what you are offering them for their money on the inside and if the front of your theatre is all pasted over with ugly posters, with paste oozing out around the edge of the sheet, the public have the right to expect that your show on the inside will be just as sloppy as the outside, and will consequently look for a place of amusement which is more inviting.

GET—IN—LINE—WITH—US

and let us furnish you with a system of advertising that will be a credit to the highest class show house in the country. We are offering to the exhibitors of motion pictures

A FINE LARGE OAK FRAME FOR..... $10.00
A COMPLETE OUTPUT OF LICENSED OR INDEPENDENT POSTERS FOR EACH WEEK FOR 2.00
SEND IN YOUR DRAFT AT ONCE FOR.....$12.00

Exhibitors Advertising Co.

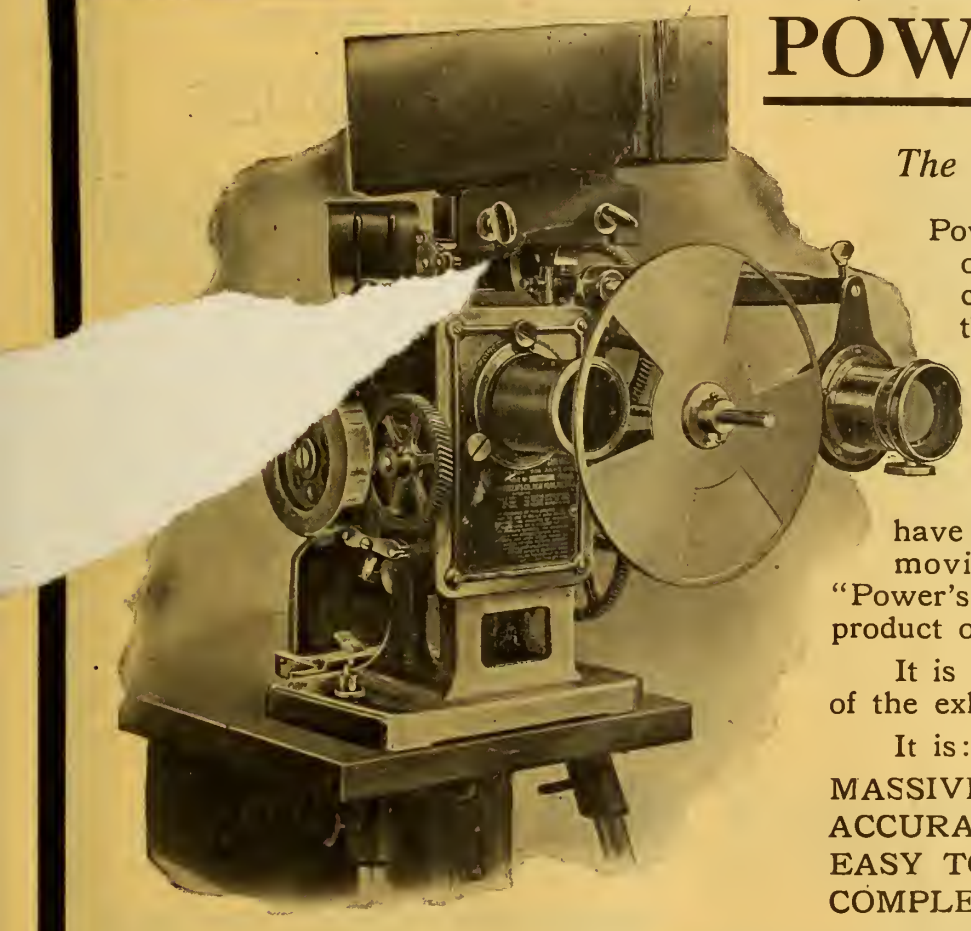
Suite 604-605-606, N. 117 North Dearborn St., Chicago, Ill.

CAREY PRESS, N. Y.

Vol. 9, No. 2 July 22, 191

THE MOVING PICTURE WORLD

THE ORGAN OF THE PHOTOPLAY AND ALLIED INTERESTS
NEW YORK
HOFFMAN
PUBLICATION OFFICE, 125 EAST TWENTY-THIRD STREET, NEW YORK CITY.



POWER'S No. 6

The Fruit of Experience.

Power's No. 6 is not the product of a factory offering its first creation to the public; but is the result of long experience in the construction of moving picture machines and nothing but moving picture machines.

For fourteen years the Nicholas Power Company have been the leading makers of moving picture machines and "Power's No. 6" is the latest and best product of this ripe experience.

It is built to meet every demand of the exhibitor:

It is:

MASSIVE IN DESIGN
ACCURATE IN CONSTRUCTION
EASY TO HANDLE
COMPLETELY FIREPROOF

and

It will give better service in the hands of the operator than any other picture machine.

We have devised a plan whereby every responsible exhibitor may have his theatre equipped with this matchless machine. Don't wait for cool weather, send for proposition G now.

NICHOLAS POWER COMPANY

115-117 NASSAU STREET - - NEW YORK

Get Ready

To Book

"The Pied Piper of Hamelin"

Out Tuesday August 1

THE THANHOUSER WO-A-WEEK

Released Tuesday, July 25

Another Thanhouser Detective Story

The Smugglers

The Smugglers ←

is a film mystery story of the first class, one that places your bill for the day you run it amongst bills of the first class. So let this be your feature picture that day, especially if it's a very warm day, for the picture is a logical warm weather release with enough breezy seascapes in it to keep it cool. The portrayal of the parts of the pretty smuggler and the detective who trapped her are most realistic; and, indeed, each player in the picture puts over his part in a way that pleases.

No. 229. Code Word, Smug.

Released Friday, July 28

Another Exclusive Classic

A DOLL'S HOUSE

By HENRIK IBSEN

→ *A Doll's House*

is the answer of the Thanhouser Company to the call of the exhibitors of America for another Ibsen picture, sounded immediately after the release of our first Ibsen reel, "Pillars of Society," a short time ago. The picture carries all the great dramatic qualities that made Ibsen's writings so powerful in play form, and you cannot go wrong if you rig up some special advertising display for this very fine feature. Simply the words "A Doll's House, by Ibsen," will do outside the show, but paint 'em in big letters with the name "Thanhouser" underneath, as a guarantee of merit.

No. 230. Code Word, Souse.

Thanhouser Company

NEW ROCHELLE — NEW YORK

Prepare Now

To Book

"The Pied Piper of Hamelin"

Out Tuesday August 1

THE SUCCESSOR TO THE PASSION PLAY

DANTE'S INFERNO

The Crowning Achievement of the Film World

One-Night-Stands Transformed into Week Stands

Dante's Inferno will draw Crowded Houses at Increased prices for one week or more where other features last one or two nights

Exhibitors who favor the Educational movement will find it the means of securing New Business

There stood I like the friar that doth shrive
A wretch for murder doom'd.

The First 24-Sheet Poster ever made for a Moving Picture has been Produced by the Courier Lithograph Company

Also Everything necessary for billing Photos, Cuts, Heralds, Educational Booklets, Press Matter, For This Film.

Bids Invited from Responsible Parties

Exclusive City and State Rights Sold Only by The

P. P. Craft, Gen. Mgr.

MONOPOL FILM CO.

145 West 45th St. NEW YORK

We guarantee legal protection from lawsuits by infringers.

DANTE'S

AN AUTHENTIC INTERPRETATION

of the "Divinna Commedia" better known to the American people as Dante's Inferno, by the MILANO FILMS CO.

A moving picture translation of the Italian Literary Immortality, correctly rendered by Italian Artists and Artisans, thus preserving all the true essence and spirit of the original.

The pictured story of a trip through Hades.

The poet Dante, under the guidance of the poet Virgil, is taken through the Infernal Regions where the souls of departed men, women and children languish amid the fire and brimstone, seared and suffering for sordid sins.

The great possibilities for wonderful scenic effects have been taken advantage of. The acting has been done by the greatest of Italian players, thoroughly imbued with the spirit and understanding of the work.

The result of two years great labor and expense. In five reels.

STATE RIGHTS ARE NOW SELLING

WILL TAKE AME

P. P. CRAFT
General Manager

MONOPOL

INFERNO

BEWARE OF IMITATIONS

There is in the City of New York a certain coterie that has been trading for years on other people's advertising. They lay in wait for announcements of great special films, and immediately set about preparing an imitation. For the benefit of that crowd we wish to quote the following from Sec. 28 of the Copyright act of Mar. 4, 1909:

"Sec. 28. That any person who wilfully and for profit shall infringe any copyright secured by this act, or who shall knowingly and wilfully aid or abet such infringement, shall be deemed guilty of a misdemeanor, and upon conviction thereof shall be punished by IMPRISONMENT." Note that last word.

We hold the copyright and the American rights for this film.

DON'T MISS YOUR OPPORTUNITY

RICA BY STORM

FILM CO.

804 Exchange Building
145 W. 45th St., New York

COMING ! IN FIVE REELS COMING !

DANTE'S INFERNO

THE FILM MASTERPIECE OF THE ITALIAN LITERARY MASTERPIECE

LOOK OUT FOR IMITATIONS **MILANO** LOOK OUT FOR IMITATIONS

BEWARE OF IMITATIONS!

NOTICE—Every great and successful Moving Picture has its imitations.

The original Passion Play was pirated in a pitiful way by a coterie of film fakers.

The Jeffries-Johnson fight was ridiculously faked by a parasitical crowd whose principal asset was unlimited nerve.

It is probable that a group of lightweights are now making all speed to foist upon the trade and the public a fake production of the genuine DANTE'S INFERNO by the MILANO FILMS CO.

If they do so it will be a hurried imitation of the authentic Dante, which has been endorsed by the Italian press and applauded by the King of Italy, and for which we hold the American rights.

Exhibitors and Exchangemen, do not be deceived. Watch our advertisements each week and we will keep you posted.

To imitators—we request that they read Section 28 of the Copyright Act of Mar. 4, 1909, which makes infringement punishable, not only by fine, but by IMPRISONMENT.

LOOK OUT FOR IMITATIONS **MILANO** LOOK OUT FOR IMITATIONS

DANTE'S INFERNO WILL TAKE AMERICA BY STORM

AMERICAN RIGHTS FOR THE MILANO PRODUCTION HAVE BEEN SECURED BY THE

P. P. CRAFT
Gen. Mgr.

MONOPOL FILM CO.

804 Exchange Bldg.
145 W. 45th ST., N.Y.

STATE RIGHTS NOW SELLING

THE AMERICAN FILM MFG. CO. CHICAGO

"When you think of WESTERN---think of FLYING A COWBOY FILMS"

THIS WEEK'S RELEASES

RELEASE OF MONDAY, JULY 17th

Scene from *"THE RANCHMAN'S NERVE."*

"The Ranchman's Nerve"

An intensely interesting, original, and thrilling story of ranch life in the West pictured in surroundings that are astoundingly magnificent. Action fast and furious and thrill blending into thrill makes this film the greatest Western feature of the week.

Scene from *"THE RANCHMAN'S NERVE."*

RELEASE OF THURSDAY, JULY 20th

Scene from *"WHEN EAST COMES WEST."*

"When East Comes West"

An hilariously funny Flying a Cowboy Comedy bubbling over with laughter from start to finish. A veritable cyclone of mirth. Fifteen minutes of laugh-producing cowboy antics.

Scene from *"WHEN EAST COMES WEST."*

Note the Release Date **COMING** *Note the Release Date*

Two noteworthy "Flying a Cowboy" Dramatic features will be released by us next week.

Release of Monday, July 24th

"THE COWBOY'S DELIVERANCE"

Depicting the most realistic man-hunt ever pictured.

Release of Thursday, July 27th

"THE CATTLE THIEF'S BRAND"

A sensational, clever, and intensely interesting Western Drama.

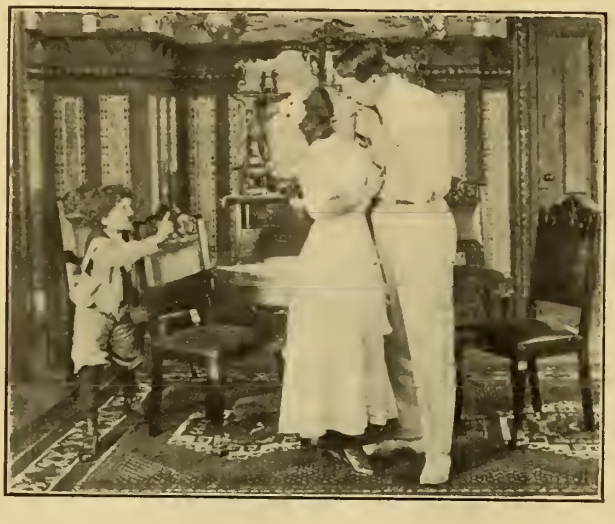
DON'T—Ask For Two Flying A Cowboy Films Each Week—DON'T Simply go get them

All live Independent Exchanges buy both reels each week. The Release Days are MONDAYS and THURSDAYS.

American Film Manufacturing Co. Bank Floor, Ashland Block, CHICAGO

Sherlock Holmes never solved a mystery

more absorbing and suspense-compelling than the one presented in and solved by



"SHERLOCK HOLMES, Jr."

THE REX BOY DETECTIVE!

In a picture released Thursday, July 20th, a juvenile sleuth worthy of the great name with which we have endowed him and endowed with the great analytical gift that made that name what it is, solves the great mystery of

The Shrinking Whiskey Bottle!

A picture with Mystery and Mirth!

A kid picture equal to our last kid masterpiece, "The Little Major."

Let SHERLOCK HOLMES, JR. Help you get new business!

REX Motion Picture Company

573 Eleventh Ave. New York City

Sales Co. says it's a mystery how REX does it.

The Moving Picture Cream of America and Europe

PROGRAM

MONDAY

Imp Eclair Yankee American Champion

TUESDAY

Thanhouser Bison Powers

WEDNESDAY

Champion Solax Reliance Ambrosio Nestor

THURSDAY

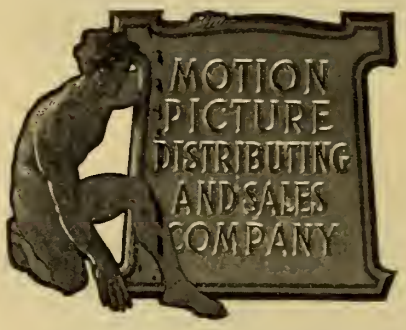
Imp American Itala Rex

FRIDAY

Yankee Solax Lux Thanhouser Bison

SATURDAY

Powers Itala Gt. Northern Nestor Reliance



If you are not showing any of these brands in your theater at the present time, write us at once and we will put you in touch with the live Exchange nearest to you.

Boys, It's the Only Program to Run

TRY IT

AND BE CONVINCED

Original prints of this unexcelled Program can be obtained in United States and Canada only through Exchanges buying from the

MOTION PICTURE DISTRIBUTING & SALES CO.

111 East 14th St., New York City

BIOGRAPH FILMS

Trade Mark Trade Mark

RELEASED JULY 17th, 1911

The Indian Brothers

The Story of an Indian's Honor

A renegade Indian seeks admission into the tribe, and the chief in scorn offers him a squaw's dress, which means at the same time an insult and a denial of his request. The renegade for revenge slays the chief, who, through illness, is unable to defend himself. The renegade escapes and some of the tribe signal distress to the brother of the slain chief, who is out on a hunting trip. The brother returning to the camp, swears over the body of the chief to bring the perpetrator of this crime back and to justice. On his way the renegade steals a horse, and for this is pursued by another tribe of redmen, who catch him just as the brother comes up. The chief's brother claims the culprit, and offers to fight for him. He wins and the renegade misconstruing his act, is profuse in his thanks for his rescue, but it is not long before he realizes why he was rescued, for when taken back to the funeral pile of the chief, he pays the penalty.

Approximate Length 996 feet

RELEASED JULY 20th, 1911

Jinks Joins the Temperance Club

Mrs. Jinks forces henpecked Jinks to join the Temperance Club, and she, leaving home for a couple of days to attend a convention of the W. T. L., enjoins him to be faithful to his pledge. The boys of the Social Club call and bring along their own drink, which gets poor Jinks in bad for a time. A satisfactory explanation from one of the boys restores Jinks to the good graces of his wife and the other members of the Temperance League.

APPROXIMATE LENGTH, 516 FEET

The Ghost

A ghost has been the regular nightly visitor at a certain house so long that the occupants have gotten used to it. Three crooks, reading an account of it in the newspaper, decide, each unknown to the other, to go and impersonate the ghost long enough to rob the house, knowing that the occupants will take no heed of the presence of a ghost. The scheme might have worked, but there were too many playing the game, so one landed in the "cooler."

APPROXIMATE LENGTH, 481 FEET

RELEASES FOR NEXT WEEK

JULY 24th, 1911

A Country Cupid

A Comedy Drama of Schooldays

Approximate Length 997 Feet

JULY 27th, 1911

The Last Drop of Water

A Story of the Great American Desert

Approximate Length 1021 Feet

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY

Exhibitors, get on our Mail List for Descriptive Circular

BIOGRAPH COMPANY, Licensees of the MOTION PICTURE PATENTS CO.

11 East 14th Street, New York City

GEORGE KLEINE, Selling Agent for Chicago, 166 State Street, Chicago, Ill.

LUBIN FILMS

Released
Thursday, July 20

Length
about 1,000 feet

A Gay Time in Atlantic City

Hubbies tried to fool wifeys with a "nervous-breakdown-have-to-take-a-rest" yarn. Did they get away with it? Nix! Wifeys accidentally met them on the beach with two dashing young ladies. Shed a tear for hubbies! The story is full of vim and vigor. The beach, boardwalk and many famous sights of the great summer resort make an audience feel cool while they laugh.

3 LUBIN REELS A WEEK

Beginning July 1. Release days Monday, Thursday and Saturday. A Snappy Comedy, a High-class Drama and a Genuine Western every week.

Released Saturday, July 22 **Length about 1000 feet**

The Stranger in Camp

A bully Western in which an abused wife finds happiness in the love of a real man after the sheriff's bullet has put an end to the persecutions of her brutish husband. Sure to win the absorbed attention of man, woman and child.

Released Monday, July 24 **Split Reel**

Wifey's New Hat

It'll make every woman—and man, too—forget the heat in roaring laughter. Strangely, wonderfully, the care wifey took of her swell new bonnet saved hubby $50,000. Length about 600 feet.

The New Operator

Another barrel of fun. Experiences of Sam Lawson who started out to take moving pictures. Length about 400 feet.

LUBIN MANUFACTURING COMPANY

Model New Studios, 20th and Indiana Avenue, Philadelphia, Pa.

Chicago: 22 Fifth Avenue **London: 45 Gerrard St. W.** **Berlin: 35 Friedrich Str.**

PATHÉ FRÈRES FILMS

YOU CAN HAVE

THE BEST SELECTION

IF YOU INSIST ON

PATHÉS 5 RELEASES

EVERY WEEK

Some Corking Good Americans

LOVE AND SILENCE

ABOUT 1000 FT. RELEASED AUGUST 2nd

A STORY OF ONE WHO SUFFERS FOR ANOTHER

The Legend of Lake Desolation

ABOUT 1000 FT. RELEASED AUGUST 5th

A SPLENDID INDIAN STORY OF REMARKABLE INTEREST

Blue Wing and The Violinist

ABOUT 1000 FT. RELEASED AUGUST 3rd

ANOTHER FINE INDIAN PICTURE. EXCEPTIONAL

VITAGRAPH

"The Lure of Vanity"

A Drama; Tuesday, July 18th

A timely and delightfully pictured allurement that catches on. Right to the point.

"On a Tramp Steamer"

A Melodrama; Wednesday, July 19th

An ocean voyage with thrilling incidents. A sea breeze blowing all the time.

"The Sky Pilot"

An Alaskan Drama; Friday, July 21st

Elevating and pleasurable. Uplifting and novel as a sail among the clouds, and a great deal safer.

"The Return of Widow Pogson's Husband"

A Comedy; Saturday, July 22nd

Smart as they make them, with all the charms and graces as the best of them.
A bundle of fun and merriment.

FOUR OF THEM

NEXT WEEK

- **"Treasure Trove"**—A Comedy-Drama; Tuesday, July 25th.
- **"She came; She saw; She conquered"**—A Comedy; Wed., July 26th.
- **"Quest of Gold"**—A story of pioneer life; Friday, July 28th.
- **"The Strategy of Anne"**—A Comedy; Saturday, July 29th.

On or about August 1st the Vitagraph releases will be five a week

The Vitagraph Company of America

NEW YORK, 116 Nassau St.
CHICAGO, 109 Randolph St.
PARIS, 15 Rue Sainte-Cecile
LONDON, 25 Cecil Court

KALEM

A Chance Shot

This sensational Western story will make the blood tingle.

Released Monday, July 24th **Length 950 feet**

Conquering Carrie

Real American comedy for those who enjoy a hearty laugh.

Released Wednesday, July 26th **Length 1000 feet**

The Indian Maid's Sacrifice

A story of the California Mission days exemplifying the strong arm of the Padre.

Released
Friday, July 28th

Length
980 feet

Handsome souvenir fan printed in two colors with pictures of Gene Gauntier or Alice Joyce, $12.50 per thousand, F.O.B. New York. Your card printed on reverse side $1.00 per thousand additional. No orders for less than 500 of a subject can be filled.

COMING—Monday, July 31st

The Mexican Joan of Arc

A Mexican war production telling the true story of

WIDOW TALAMANTES

KALEM COMPANY
INCORPORATED
NEW YORK, 235-239 W. 23rd St.
LONDON, 45 Gerrard St. W.
BERLIN, 35 Friedrich Str.

"SUNLIGHT"

Metallic Cloth Curtains and Screens

DON'T DELAY

The mid-summer season will soon be over. Now is the time to order a new screen for your Fall and Winter business.

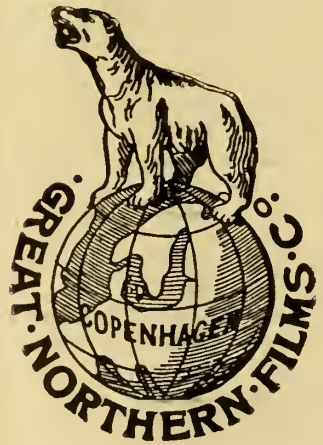
Our screens and frames are all made to order, our process requiring twenty days—and allowing ten days for shipment and instalation—our orders are executed on an average of thirty days—

ORDER NOW

The best known results in picture quality. Economy in power cost. Well lighted theatres.

Sunlight Metallic Cloth Curtain Co., 1100 FISHER BLDG. CHICAGO

GREAT NORTHERN



Release for Saturday, July 15th

SOLDIER'S LIFE

A rattling good comedy with a clever comedian taking the leading part.

AT SEA UNDER NAVAL COLORS

A refreshing and exceedingly interesting educational film. Fascinating scenes of action on board a man-of-war, and fine glimpses of the briny deep. A most appropriate picture for the hot weather. DEMAND IT NOW.

Release for Saturday, July 22nd

A KIND-HEARTED BROTHER

A powerful dramatic film in which the interest is maintained from start to finish

SUPREME IN ITS FIELD

All First-Class Independent Exchanges Handle Our Product

GREAT NORTHERN FILM CO., 7 E. 14th St., N.Y.

(NORDISK FILM CO. OF COPENHAGEN.)

Moving Picture World

THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY - 125 E 23d. Street, NEW YORK
(Beach Building) J. P. CHALMERS, Editor and Manager. **Telephone call, 1343-1344 Gramercy**

SUBSCRIPTION RATES: $3.00 per year. Post free in t. United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada, $3.50. Foreign Countries, $4.00, Post Paid.

DISPLAY ADVERTISING RATES ON APPLICATION
CLASSIFIED ADVERTISEMENTS (No Display), Three cents per word, minimum charge 50c.

WESTERN OFFICE: 169 W. Washington Street (Post Building), Chicago, Ill. Telephone, Main 3145. Automatic Phone 32732

Entered at the General Post Office in New York City as Second-Class Matter.

Address all correspondence "Moving Picture World, P. O. Box 226, Madison Square, New York," and not to individuals.

Vol. 9 JULY 22, 1911 No. 2

Index to Contents.

AMONG THE EXHIBITORS 116
ANOTHER STEP FORWARD 103
ARREST OF SIGNOR CALZIBINI 129
AUSTRALIAN LETTER 134

BALTIMORE CENSORSHIP FLURRY 103
BOSTON 114

CALL OF THE SONG, THE 112
CHICAGO LETTER 107
COMMENTS ON THE FILMS (Independent) 125
COMMENTS ON THE FILMS (Licensed) 123
COMING NATIONAL CONVENTION 111
COMPELLING HARMONY OF THE WHOLE 101
CORRESPONDENCE 133

DANGEROUS THEATER, A 113
DANTE'S INFERNO 101

EDUCATION AND SCIENCE 115

FACTS AND COMMENTS 100
FOOLS RUSH IN 103

HARRISBURG, PA. 135
HER DAD, THE CONSTABLE 106

INDEPENDENT FILM COMMENTS 125
INDEPENDENT FILM STORIES 144
INDEPENDENT RELEASE DATES 162
INTERVIEW WITH THOMAS A. EDISON, An 104
IN THE MISSISSIPPI VALLEY 135

JACKSONVILLE, FLA. 135

LETTERS TO THE EDITOR 131
LICENSED FILM STORIES 138
LICENSED FILM COMMENTS 123
LICENSED RELEASE DATES 160
LOS ANGELES 133
LOUISVILLE 134

MISTAKES WILL SOMETIMES HAPPEN 103
MOVING PICTURE ACTOR DROWNED 112
MURDER OF OTHELLO, THE,
By H. F. Hoffman 110
MUSIC FOR THE PICTURE 116

NEW ENGLAND 135
NEW INCORPORATIONS 150

PIED PIPER OF HAMELN, THE 106
PROJECTION DEPARTMENT 117

RECORD OF LICENSED RELEASES 122
RECORD OF INDEPENDENT RELEASES 122
REVIEWS OF NOTABLE FILMS 106

ST. LOUIS 134
SEATTLE 133
SOME SCENARIOS AND OTHERS 109
SONG SLIDE RELEASES 150
STORIES OF THE FILMS (Licensed) 138
STORIES OF THE FILMS (Independent) 144

TECHNIQUE OF THE PHOTOPLAY, By Epes W. Sargent 108
TEXAS AND THE SPECIAL FEATURE PICTURE 129

WANT SANITARY BOOTHS 113
WASHINGTON, D. C. 136
WASTE AND A DANGER, A 105
WITH THE WESTERN PRODUCERS 114

Index to Advertisers.

LICENSED FILM MANUFACTURERS.
BIOGRAPH CO. 93
EDISON, THOS. A. 137
ESSANAY FILM MFG. CO. 143
KLEINE, GEO. 139
KALEM CO. 97
LUBIN MFG. CO. 94
MELIES CO. 129
PATHE FRERES 95
VITAGRAPH CO. OF AMERICA 96
SELIG POLYSCOPE 141

INDEPENDENT FILM MANUFACTURERS.
AMERICAN FILM MFG. CO. 91
CHAMPION FILM CO. 157
ECLAIR FILM CO. 147
GREAT NORTHERN FILM CO. 98
IMP 145
LUX FILM CO. 156
M. P. DIS. & SALES CO. 92
MUTT AND JEFF 153
NESTOR FILM CO. 152
POWERS PICTURE PLAYS 154
REX MOTION PICTURE CO. 92
SOLAX CO. 149
THANHOUSER CO. 90
YANKEE FILM CO. 165

SPECIAL RELEASES.
CINES CO. OF ROME 170
CLEMENTS, B. E. 172
MONOPOL FILM CO. ..... Center Insert
NATIONAL FILM DISTRIBUTING CO. 166
WORLD'S BEST FILM CO. 155

THEATER ARCHITECTS.
DECORATORS' SUPPLY CO. 159
FRANZ-CARL KOENIG 163

MOVING PICTURE MACHINE MFRS.
AMERICAN MOVING PICTURE MACHINE CO. 165
EDENGRAPH MFG. CO. 170
EDISON, THOS. A., INC. 169
ENTERPRISE OPTICAL MFG. CO. 167
POWERS, NICHOLAS ..... Front Cover

CARBONS.
FRORUP CO., L. E. 158
KIEWERT, CHAS. L. 156
REISINGER, HUGO 150

OPERA CHAIRS.
ANDREWS, A. H. 168
BENNET, GEO. W. 168
HARDESTY MFG. CO. 158
KAUFFMAN MG. CO. 168
PEABODY SCHOOL FURNITURE CO. 168
ROYAL METAL MFG. CO. 168
STEEL FURNITURE CO. 168
WISCONSIN LUMBER & VENEER CO. 168

MUSICAL INSTRUMENTS.
DEAGAN, J. C. 161
LEEDY MFG. CO. 164
SINN, C. E. 159
WURLITZER, RUDOLPH 170
ZEIDLER, E. P., DRUM CO. 161

ELECTRICAL SUPPLIES, ETC.
FORT WAYNE ELECTRIC CO. 163
GARDEN CITY FAN CO 164
HALLBERG, J. H. 157
MACKIE, H. A. 137
KIMBLE ELECTRIC CO. 169
PURE AIR APPLIANCE CO. 156
MECHANICAL APPIANCE CO. 165

FILM EXCHANGES.
BRADENBURG 163
CHAUTAUQUA FILM EXCHANGE 161
CHICAGO FILM EXCHANGE 164
CLINE, EUGENE 164
EAGLE FILM EXCHANGE 160
FEATURE FILM CO. 158
GREENE, W. E. 170
LAEMMLE FILM SERVICE 145
LIBERTY FILM RENTING CO. 159
PEOPLE'S FILM EXCHANGE 165

SONG SLIDE MANUFACTURERS.
SIMPSON, A. L. 159

LECTURERS.
BUSH, W. STEPHEN 147
HOFFMAN, H. F. 137

MISCELLANEOUS.
AMUSEMENT SUPPLY CO. 158
ASSOCIATED MOTION PICTURE SCHOOLS 147
BROWN, P. F. 132
CHICAGO PROJECTING CO. 168
DEWES, A., CO. 159
DONNEGAN, F. J. 161
EXHIBITORS' ADV. CO. 171
FIRE FILMS 154
GENERAL FILM BROKERS 168
GOLSEN, R. J., CO. 145
HARBACH CO. 137
HENNEGAN, J. T. 158
HOKE, GEO. M., SUPPLY CO. 159
INTERNATIONAL FILM TRADERS 164
KINGERLY MFG. CO. 145
LAVEZZI CO. 158
LUMIERE JOUGLA 167
McKENNA BROS. 164
MIRROR AND TRANSPARENT SCREEN CO. 171
NATIONAL TICKET CO. 162
NEWMAN MFG. CO. 162
PROJECTOGRAPH CO., THE 168
RAW FILM STOCK 158
SUNLIGHT METALLIC CLOTH CURTAIN CO. 98
ST. LOUIS CALCIUM LIGHT CO. 157
SEIXAS, G. W. 160
TAYLOR, F. C. 161
THEATER SALES CO. 159
TRAINER, C. W., MFG. CO. 159
TURNER & DAHNKEN 159
U. S. THEATER DISINFECTANT CO. 164
VONNEGUT HARDWARE CO. 158
TAKITO OGAWA & CO. 159
ZENITH MFG. CO. 165
MAYNARD, CARE MOV. PICTURE WORLD. 147
No. 12 MOVING PICTURE WORLD 165
BAUSCH & LOMB 132

Facts and Comments

It appears that in Chicago a society was recently formed for the avowed purpose of uplifting the stage. "The Theatre Society," as it is called, designs "to give the public the kind of drama it wants," instead of the kind it gets "under the false managerial estimate of its intelligence." A daily paper of this city, commenting upon this fact, remarks:

"The fact that organized effort is necessary to provide theater-goers with the best drama casts a curious reflection on the business acumen of managers. The public has a greater liking for good dramatic work than it is credited with. Plays which have substance or which skilfully delineate character enjoy the longest runs. Less worthy managerial offerings purposely designed to meet a fancied demand are accepted on sufferance."

The marvelous growth and popularity of the moving picture is in some measure due to the unfortunate managerial guesses as to public taste just mentioned. The moving picture, of course, was bound in any event to win its way to recognition, but it cannot be denied that the managers and the men higher up in the theatrical business involuntarily, but none the less effectively, contributed their share. The men who control the theatrical situation in this country today have the privilege of estimating the public taste and demands, and the public has the privilege of rejecting these estimates and following its own independent judgment. Of the two privileges it seems to us that the latter is more truly a privilege, because its exercise entails no possible loss on the public, while the managerial privilege is likely to be heavily penalized every time it goes wrong.

*

The public is heartily tired of traveling all the way stations between insipid and indecent "musical comedy" and the "problem play." The fond belief of the powers that be in the theatrical world that with money and organization on their side they do not have to take particular pains about pleasing or gauging the public taste, has cost them a good bit of money. If they will only profit by their experience, the money may not have been spent altogether in vain, but signs do not point that way. Instead of improving their attractions as the film-makers have done, they consume their time in idle schemes to "beat" the pictures.

*

There is a note of warning in this situation to the moving picture people as well, especially to the exhibitors and the film-makers. Put in the tersest form, it reads: "Beware of managerial estimates." There is great danger of assuming an infallibility in judging of what the public demands. In a measure, of course, we are all guessing, but on the whole it will be found that a maintenance of the higher ideals, for which this paper has always pleaded, is a safe course to pursue. We have repeatedly pointed out a litany of "Don'ts," and judging by results, our work has borne fruit. Many of the objections against moving pictures have in this way been eliminated, to the benefit of everybody.

*

A short while ago, a thatrical combination, thoroughly convinced that the masses of the great cities must have melodrama in its most antiquated and stereotyped form, set out to obtain control of a number of theatres to "give the people what they wanted." Tons of lurid lithographic literature were spread over millions of feet of advertising space, the press agents where whipped and spurred to unusual activities, old melodramatic hacks and young melodramatic aspirants were hired by the score, and then the great combination sat back to watch developments. These proved to be of a strictly negative character.

*

Some of the men in this scheme were old, experienced managers and showmen, who would have scorned with their own peculiar ineffable conceit the idea that the people had learned and that their taste had changed for the better. They themselves had failed to discern the signs of the times, and paid for it with new and costly experience. No one is infallible in predicting the success or failure of theatrical or moving picture ventures, but every one with eyes to read ought to be able to note the great progress among the masses of the people.

* * *

In the olden days in Scotland, when witch-hunting was at its height, the courts throughout that kingdom appointed a set of "witchfinders," whose duty it was to stir up things generally, and by scenting out a sufficiency of witches to keep business active for the judges and executioners. If things were running along smoothly and people lived in neighborly amity, observing the golden rule, the "witchfinders" had hard times, but whenever jealousy, envy, suspicion, hatred, superstition or evil gossip were abroad, the "witchfinders" were busy morning, noon and night.

*

Witchfinders by that name are extinct, but the breed out of which they were recruited is with us still, hardy and vigorous, as so many evil breeds seem to be. Today we know them as "reformers," "crusaders," "agitators," "moralists." They are found in high places as well as in low, and abound in city as well as in country. Thoroughly persuaded of their own superlative goodness, they see nothing but evil in others. They are experts in "denouncing," "scoring," "flaying." Not so long ago the moving picture was their particular aversion, and in some sections of the country their Quixotic folly in this matter is still in evidence. In general, however, they are letting the moving pictures alone now, finding them well-entrenched in popular favor. The assault of the "witchfinders" was to be expected; it has really done little harm, and often has been the cause of the moving picture finding friends in unexpected quarters. Many good people who, at the behest of the witchfinders, came into the moving picture theatre to censure and condemn, remained to admire and praise.

*

It will be the duty of the MOVING PICTURE WORLD hereafter to record more frequently and at some length the film activities in the scientific world. Anything which raises the public estimation of the moving picture and enhances its dignity is of distinct and immediate benefit to the exhibitors everywhere. Hundreds, perhaps thousands, of professional men, who know but little of the moving picture and are wholly indifferent, will, through its use in the realms of science, become interested in

moving pictures generally, will see with delight and wonder the great height to which the picture, even when regarded as simply an amusement, has risen, and will become its active friends and defenders. The influence of such men is worth much in every community.

*

This influence will be especially useful to the exhibitor and the industry at large in the matter of legislation. The ignorance even among men of affairs on the subject of moving pictures is at times astounding, and as a result some very absurd and pernicious statutes are enacted in every State of the union. Much of this legislation could have been prevented by an enlightened and organized effort on the part of exhibitors. The practise of hiring a lawyer and having him address the committee to which any particular piece of legislation has been referred, is not always to be commended. It is but rarely effective. The exhibitors must appeal to public opinion, and where public opinion is wrong—as it often is—it must be set right by a campaign of education. In such a campaign the man of affairs, the scholar and the scientist are powers for good, and it means much to the exhibitor to have them enlisted on his side.

* * *

A few days ago a Roman Catholic priest of some note in his diocese called upon the manager of a moving picture theatre to make arrangements for the hiring of the hall. Before the priest left the theatre he accepted the manager's invitation to look at the pictures. The first picture the priest saw was "The Life of a Nun." A young girl is made to enter the convent against her will, and for breaking a crucifix in a fit of anger is condemned to be immured alive. The picture shows the nuns getting ready to wall up the young lady, when the lover arrives and there is a rescue. According to newspaper reports the priest took great offence at the film, and rising up among the audience denounced the exhibition in scathing terms. It seems to us that the priest was clearly within his rights in objecting to the picture, even though such or similar cruelties may have at times happened in nuneries. The moving picture should be most tolerant of all religions and never offend the feelings or wound the prejudices of any sect whether Christian, Jewish, Mohammedan, Buddhists, Fireworshippers, etc. It is a modern invention and should be entirely free from any taint of medieval bigotry or fanaticism.

* * *

The occurrence, duly exaggerated by the yellow press, is doubly regrettable, because it could have been avoided by the exercise of the least business judgment. The Moving Picture World had given ample notice of the offensive character of the film. The exhibitor in the case is quoted as saying that he "did not even know what his pictures were until they were thrown upon the screen." We readily believe it, otherwise he would not have invited the priest to witness his show that particular night. Why did he not acquaint himself with his program? No exhibitor can have any valid excuse for failure in this matter. By far the great majority of exhibitors pay great attention to their programs, and we know of hundreds of conscientious exhibitors who have returned or refused to use objectionable reels at the risk of loss and inconvenience. Better by far to lose a little than to provoke the great evil which results from the exhibition of a film excepted to on the grounds of decency or religious prejudice. The exhibitor sought to relieve himself of responsibility by referring to the fact that the film had been passed by the Board of Censors. The exhibitor himself is the final censor in every case, although this particular film should never have been passed by the censors. It seems fair that some allowance should be made by exchange or manufacturer, where an exhibitor returns such a reel as the one in question. Some latitude should be allowed to the exhibitor in such matters, for he best understands the character of his audience, their feelings and prejudices, their likes and dislikes.

* * *

One of the encouraging things about present conditions in the industry is the willingness and even anxiety of the film makers in all camps to aid the exhibitor. Recently a licensed film maker sent out special music with a feature reel and it was much appreciated by the exhibitors. Now an Independent concern has followed suit and has endeavored to help the exhibitors in a proper and successful presentation of one of its films. Mutual helpfulness, evidences of good will and harmony, a realization, that co-operation is the order of the modern day are certainly pleasant signs on the horizon of the moving picture sky. It is only fair to emphasize the fact, that such intelligent solicitude on the part of the film maker begets a sort of moral responsibility on the part of the exhibitor to follow the pace set by the makers and to fall in with their suggestions. What vicious results may follow from a failure of the exhibitor to co-operate intelligently is pointed out at some length in the article "A Waste and a Danger," on page 105 of this issue, which is recommended for general perusal.

* * *

The Legislature of the State of New York, which for the first time in more than fifty years is still in session in midsummer, has aimed what is known as "strike legislation," aimed at moving picture men and moving picture theatres. Happily the legislative calendars are so badly clogged that comparatively few bills out of the mass introduced reach the Governor, and the proposed moving picture legislation shared the fate of these other lost bills. One bill proposed the compulsory use of a certain magazine of moving picture machines, and the other proposed legislation was much of the same type. We hope the exhibitors will next year be in a position to combat all hostile legislation and make it die in the committees.

Dante's Inferno, (Milano Films Company)

Shown at Private Exhibition.

Before an audience of invited guests Dante's Inferno, as filmed in five reels by the Milano Films Company, was shown in the office of the Monopol Film Company, No. 145 West 45th Street, New York City. The production fully justified the enthusiastic praise of the Italian and European press, to which reference was made in a recent issue of the Moving Picture World. Beyond a doubt this film is the *non plus ultra* of the moving picture art. The Moving Picture World will devote suitable space in an early number to an exhaustive review of this unparalleled production which will not only be popular wherever shown but will continue to be a classic for years to come.

The Royal Theater Company, of Marion, Ind., issues a 20-page leaflet program that is a bit unusual for a picture theater in point of size and excellence. It is of convenient size and brim full of interesting information about the pictures. The front cover page is adorned by a half-tone engraving of Mr. William Garwood, leading man of the Thanhouser Company. There is a liberal sprinkling of advertisements, which indicates that the Royal people are in good favor locally. Dolly Spurr is the very competent editor of this little paper, which is called "Royal Reports."

Baltimore Censorship Flurry

Something seems to be wrong with the reformers of Baltimore. Recently there has been a storm of protest against the evil motion pictures. Letters have been written to the papers until they became tiresome to the point of nausea. Weeping mothers, irate parents, affronted old maids and childless but careful bachelors have all contributed to the literature of the subject and all were agreed that the deadly motion picture was destroying the youth of the land. Even the Chief of Police, a level-headed person, had to sit up and take notice after a while when harassed editors sought to shift the responsibility and put the matter up to him. With the wisdom of a Solomon he assented to the censorship and named every inhabitant of the city on the censorship board. All any person had to do was to write, wire or call in person with the report of an immoral or otherwise offensive film and his sleuths would go get the film and the man who was showing it. An extra telephone operator was put on at headquarters in anticipation of a rush, but his position has proved to be a sinecure. There has been no complaint registered from any member of the Baltimore Board of Censorship; no word by voice or wire, and the reporters have to write their own "Letters to the Editor" to fill the "Voice of the People" columns. Can it be that the objectors merely liked to see their names in print? Is it possible that the reformers have been kidding the papers? Or is it that the protest was not based upon fact and the objectors are unable to cite concrete instances of the alleged immorality? We hold to the opinion that the reformers dealt in the product designated as oxalene, but then a reformer should not be held down to facts, especially when it comes to criticising and reforming motion pictures.

Mistakes Will Sometimes Happen

We are compelled to chide the Washington Post. We dislike to criticize our contemporaries, but in the language of the day the Post is not onto its job. It violates tradition; it introduces innovations and turns its back boldly upon one of the sacred precedents of the city room, one of the cherished devices of the telegraph editor. The world of journalism stands aghast and we join the mighty chorus of protest. The other day there was a fire in a picture theater in Annapolis. Perhaps the operator trod on a match; perhaps a fuse blew, but at any rate there was a puff of smoke that in the case of a picture show becomes a flagration if there is flame enough to become visible to a short-sighted man standing at a distance of seven feet. News of the happening was telegraphed the Post and the item was headed "Theater Fire Fails to Alarm Audience." Nothing about the terrible panic, no hints of a heavy loss of life, no suggestion that frenzied mothers thronged about the entrance waiting for their offspring to be brought out. Just a simple record of the fact that there had been a blaze that had caused some slight damage "while the house was crowded, but the audience passed out quietly without a trace of excitement." What if they did? Other audiences have passed out quietly only to read the next morning that they fought each other to escape incineration, trampling down women and children in the mad rush for the doors. Other audiences have gone away quickly and in good order only to find in the morning paper that scores were injured. Was the Post story written by a cub reporter without imagination or can it be possible that one paper has decided to tell the truth about photoplay theaters even at the risk of upsetting the entire journalistic structure? The latter seems too good to be true. It must have been the cub.

Another Step Forward

We are quite used to seeing actors and actresses of more than national renown take leading parts in photoplays of French origin, but in this country the great stars have so far not been seen in moving picture productions, excepting perhaps Cecil Spooner, who did such fine work in Mark Twain's "The Prince and the Pauper," filmed by the Edison Company. A distinct step forward in this direction has now been taken by the always enterprising Kalem Company. This company has purchased a motion picture scenario adapted from Sidney Drew's well-known farce, "When Two Hearts Are Won." Mr. Drew, who is a distinguished member of the famous talented theatrical family of that name, will personally direct the production and himself appear in the leading part. "When Two Hearts Are Won" has been played in every English-speaking country and has achieved considerable fame both for itself and for Mr. Drew. The play has had a six months' run at one of the London theatres, and is today justly considered one of the best legitimate farces ever produced. For furnishing to the patrons of the moving picture such high-class comedy the Kalem people deserve great credit. It is a new departure, and a departure in the right direction. It proves, as nothing else could, the refinement of taste among moving picture audiences and the disappearance of the broad, coarse, vulgar "comics" and tiresome "chases," which at one time were by the public believed to be inseparable from the moving picture. There is no doubt that audiences everywhere will enjoy this farce and carry away a new idea of the possibilities of the photoplay.

Fools Rush In

It appears to be the curse of the photoplay theater that this form of amusement enterprise is regarded as a branch in which no person can fail to make a profit. The time has been, and it is not very far back in the past, when almost any store could be fitted over into a picture show and return the original investment within a few weeks or at most a few months. Then the novelty of the idea won quick patronage and the business was still so new that there was little congestion and competition. But although this condition has passed the idea still remains and investors are convinced that the surest get-rich-quick scheme is to open a picture show. With no qualifications as manager, the enterprise is started and as soon as the dooors are thrown open the investor looks for a quick return in profits. They may come for a time, but success is not to be lasting unless intelligent managerial methods are employed. Meanwhile the novice is perpetrating all sorts of blunders, some of them far reaching errors that affect other houses than his own, and at last, when he retires or sells out it is the others who pay the price of his folly. Even among those who might be expected to know better the tales of fabulous profits to be derived from pictures is accepted as a fact and so shrewd an operator as A. L. Erlanger listened to the wiles of the tempter and backed a picture show that provided him with a neat statement of losses each week. There is money to be made in pictures; as much to-day as there ever was, but the price of success is greater, for there is now demanded intelligent management, good taste in the handling of the program, the house itself must be other than a makeshift and the management must be watchful every moment of the time. There are "all sorts of money" in the pictures, but some sorts are counterfeit to match the management. The application of common sense and ordinary business judgment will be found quite as necessary in this form of amusement enterprise as in any other.

The Compelling Harmony of the Whole

By W. Stephen Bush.

Consciously or unconsciously every person looking at a moving picture applies the same test as to its excellence. The critical faculty, which in varying degrees is present in every human mind, looks for the harmony of the whole or, to use a phrase in more common use, the unity of design. To the extent to which the parts of a picture are coherent with and subordinated to one central idea, the picture is good. The very moment any of the parts show a centrifugal tendency, or in other words drifts ever so slightly away from the central governing idea, the picture deteriorates. There is no realm of art to which the same rule does not apply. The painting, the statue, the work of the architect must abide by this supreme test, but nowhere is the criterion more inexorable than in the drama. A clever mise-en-scene, good actors, perfect scenic arrangements, are highly desirable, but utterly insufficient in themselves to make a perfect drama. You and I have wondered at the rude, bare boards of Shakespeare's theatre, at its lack of all those outward helps that today are deemed so necessary. Do you believe that an age like that of James I, so rich in learning, so clever in contriving, could not have supplied the modern accessories of stage play? They were unknown, because not needed. The audience was held by the play itself, and the play had power to hold the audience because it fully answered this supreme test—one central governing thought or idea gripped the mind of the spectator at the start and held it in firmest thrall to the end. Take "Hamlet" or "Macbeth" or "Othello." Not a line but works up to the harmony of the whole. Not a chord is touched anywhere, except as it is intended to swell the great theme of the play. The central idea of "Macbeth" is like all great and controlling ideas in the drama, exceedingly simple—the overwhelming of man by destiny. The first scene plants the seed of the idea in the spectator's mind: we see weird, mystic, irresponsible powers at work, strange forces that help to weave the threads in the web of fate. "Honest in trifles to betray in deepest consequence." The second chord is touched when the invincible powers of evil make the Lady Macbeth their ally; then comes the visit of the King to the castle, the fearful temptation of Macbeth, the taking of the bait of Fate, the crown, and the destruction of Macbeth and the final triumph of destiny. The dramatic art is the subtlest of telepathies. The spectator is moved, then absorbed, and must, when the great play is over, make an effort to shake the hypnosis from his being. The one central idea does it all. In ancient Greece, where audiences of ten and twenty thousand were not unusual, when the dramatic instinct was more highly developed than it has ever been before or since, when criticism was pitiless and would tolerate nothing but the best, the vast auditorium was often in the midst of some great tragedy, hushed in profoundest silence for an hour, until the tension broke at last and the murmuring of twenty thousand voices paid tribute to the power of a central idea over the spectator's mind. The Greek drama conformed absolutely to this compelling harmony of the whole.

Like Shakespeare's plays, the Attic drama derived its tremendous power from the unity of design—take any of its parts, they meant nothing and were nothing but beautiful fragments, beautiful to be sure, but still only fragments; but join them together and the harmony represented in the whole was exquisite beyond the power of words. Each broken piece of a vase has a charm, but the whole vase alone is the true expression of the creative mind.

In the silent drama the absolute dominance of the one central governing idea is the *conditio sine qua non*—the very life blood of the production. Men are so constituted that they understand each other only with the greatest difficulty. When you want to convey an idea to a great number of people you must be plain, clear and simple. If you concentrate your work on one idea, thoroughly absorb it into your own mind and then by a process of elimination cast away all non-essentials in its expression to others, the chances favor your success. Build on a broad foundation, rise step by step and then prepare your climax. Waste nothing, be chary of motion, give enough to show the idea and no more, for nothing will more surely defeat success than overexertion. Use your stage as the potter uses the clay, use it to work out your conception; let the stage be the means and your idea the end. Unity of design does not mean narrowness. Play out your strings as far as you like, dear builder of dramas, the earth is yours and the fullness thereof, but let no thread get out of your hands for a second, and never remove your eye from the one design of the whole. Your audience will let you play at will in the early part of your drama, but it has but little patience, and unless in the second act your idea begins to take visible shape, unless you have charmed some outlines onto the airy nothing of the white canvas, the fatal question is sure to be asked: "What does it mean?" "What is it all about?" The interest begins to lag, when it should be keenest, curiosity tires and dies, and the picture is rejected. Grasp, therefore, your one compelling idea with hooks of steel and let nothing tempt you to wander into bypaths.

I have been moved to these sundry and various remarks because of the recent repeated attempts on the part of many makers to string together a number of pretty, natural-looking, well-staged and well-photographed scenes with the loosest kind of a bond of action and call them photoplays. Such are photographs, but not photoplays. Two or three good actors, good photography, clever staging, do not and never will constitute a play. A capable actor or actress to keep up his or her measure of success must be fed with good parts and new ideas. There is a charm in the very presence and manner of some stage-folk; many of us delight even in the simple spectacle of their walking across the stage or smiling at the audience. This charm, however, soon loses its potency if there is no inspiring purpose in the actor's work. Sometimes an actor has been the end and the drama the means, but this is not as it should be and wholly exceptional and destructive of true dramatic art. The true artist sinks his personality in his part, the matinee idol, to the great mass of the public which pays the bill, soon becomes a nuisance. Lifelike scenes rouse but little interest if not closely connected with the governing idea of a play; splendid scenery in a drama only serves a purpose when it fits into the harmony of the whole or makes the right sort of frame; in itself it is nothing but a reproduction, which today requires but a modicum of skill. Clever photography is a great desideratum, but there must be something to photograph, and a stupid play cannot be improved by good photography, though some manufacturers seem to think so. It is the spirit that quickeneth, the breath of life that is blown into the play, the one governing compelling idea that holds and rivets the attention and arouses the sentiments of the spectator. Where this is wanting all labor is in vain; where it is present the simplest becomes the most effective. Attempt no production of a photoplay until idea and purpose are clear in your mind, even as the picture of the great cathedral must be revealed to the mind of the architect before he asks the masons to begin their work. Good acting is needful, good staging is indispensable, good photography is a delight, every proper technical equipment helps—but *"the play's the thing."*

An Interview With Thomas A. Edison.

By Frank Parker Hulette.

At a recent convention of the National Electric Light Association, held in this city, Mr. Edison was the most honored and distinguished guest. A representative of the MOVING PICTURE WORLD had the good fortune to see Mr. Edison and obtain from him a few remarks and observations about electricity and moving pictures. The modesty of this greatest of all American and modern inventors is well known as is his reluctance to speak of himself or his achievements. The American public in general and the various industries to which his inventions have given rise in particular, are always intensely interested in any thing that comes from Mr. Edison and we of the moving picture field are thankful for any of his utterances on cinematography.

Thomas A Edison

Speaking to our representative on the subject of electricity, Mr. Edison remarked: "I do not know the A B C of the alphabet of the natural force, which we call electricity. I have discovered, developed and applied certain laws, producing certain demonstrable results, which can be commercially utilized, but I am even as a child in the knowledge of a force, that so far as I can see or learn has neither boundary nor limitation."

On the subject of moving pictures Mr. Edison said: "The moving picture has come to stay. In the parlor it will occupy a companion place with the piano and the phonograph. Guests as they now bring their newest phonographic records for an evening's enjoyment will bring their latest reel or film. Amateur photographers will make motion pictures of the interesting features of their travels in America and Europe or the Orient. Brides and their grooms will with pride show to their friends the features of their honeymoon trip by moving picture photographs, and even by that wizard camera, depict for future generations on the film the early attempts at pedestrianism of their first-born. In the church the story of the Saviour and the scenes in Palestine so familiar with His footsteps as it is to-day will be shown by a moving picture machine to congregation and to Sunday-school. In the public schools more accurate knowledge of geography, manufactures, productions, and peoples, with their habits of life and activities will, as no other agency can, impress themselves on the minds of the young pupils.

"I can teach more accurate geography in half an hour to a class of young pupils by moving pictures than a pedagogue can in a month.

"Not only will the future development of moving pictures entertain the family party, instruct the religious, and impart knowledge of distant lands, customs and peoples with their resources to the student, but also it will be prominent in future politics.

"In place of the 'spellbinder' with his stereotyped and now stale plea for 'the Old Flag and an Appropriation' and his customary prayer to 'save the country' from the opposition party just once more! there will be motion pictures showing commercial and industrial conditions abroad, illustrating the homes of employers and employees, their employment, their clothing, their comforts, their food, their amusements, their duties, their burdens and their taxes, as well as their educational facilities, their moral enlightenment and their wage-earning capacity. These moving pictures of actual life in the different nations will instruct the native American and bring with it a connective force which will also educate the stranger within our gates in a manner which no platform eloquence nor spellbinding buncombe can rival."

"There is one more thing that should be taken into account," said this Good Gray Philosopher Edison. "Remember the eighteen to thirty thousand foreigners with-

out knowledge of the English language, which monthly are dumped by the steamships in New York port alone. Their purses do not warrant them in visiting the Broadway attractions a two dollars a throw, and the dialogue of the plays would be unintelligible to them if they spent the money. These people must have their pastimes, they must have entertainment and amusement. The popular-priced moving picture shows furnishes this. They can understand the motion picture tragedy, the motion picture drama, the motion picture comedy!"

"The moving picture art will largely supplement the art of printing for the transmission and diffusion of knowledge. It will be used for teaching many of the elementary subjects. What child, for example, has a very well defined idea of a foreign country or people merely by reading about them? A printed description is obviously incomplete, and mental pictures are formed that are generally incorrect. For a child, reading and study are generally irksome. Now, if geography were taught by moving pictures, if foreign lands and cities were illustrated, if the topography and general characteristics were shown, if the habits and demeanor of the people were depicted, and if their occupations and methods of work and recreations were illustrated, the child would have almost as clear an idea of everything as if the original scenes were viewed directly; and not only so, but the study of geography would be a tremendously interesting experience, and not a hardship, as is now likely to be the case.

"The study of history will also be made easy and interesting by pictures of great events In the study of literature the moving picture will also play an important part, because the books and poems of the great writers can be illustrated as actual incidents, and not be confined to cold type.

"In fact, for educational purposes, the field is without limit, and pictures, for example, have actually been taken illustrating chemical reactions. When I was a boy one of my greatest delights was the study of experiments of Sir Humphrey David. What would I not have given if that work had been brought to my attention as a reproduction of the original experiments of the great scientist! When so abtruse a subject as chemistry can find an opportunity for enlightenment in moving pictures, I think that specialists in other branches will have no difficulty in utilizing them effectively for their own work. Above all else, the fact must not be lost sight of that for educational purposes the moving picture possesses the tremendous advantage of not only giving a more correct and vivid idea of a subject than can possibly be obtained in books, but it places the knowledge before the child in an attractive and entertaining way. Instead of 'the whining schoolboy creeping like a snail unwillingly to school,' I shall not be surprised to see the school children of the future clustered on the steps waiting for the door to open."

The police of Berlin recently made an ordinance absolutely prohibiting the attendance at moving picture theaters of children under 14 years of age after 9 p. m., whether accompanied by parents and guardians or not. The exhibitors made a test case in the courts, with the result that the contention of the police has been sustained.

A French trade journal says that old films are used in France for producing a special gloss on patent leather shoes. It states that there is a chemical process of treating the celluloid and making it useful in the manner mentioned.

Through the recent confiscation and secularization of churches in France many of the chapels and churches have been converted into moving picture theaters. A well-known church back of the Pantheon in Paris has undergone such a change, a fact which was recently alluded to by a famous French journalist.

A Waste and A Danger

W. Stephen Bush.

A house divided against itself cannot stand; no more can a theatre. It cannot, to paraphrase Lincoln, endure permanently, half pictures and half vaudeville. It will be either all vaudeville or all pictures. Go with me into any theatre in this broad land where this division exists and a little observation will tell that it is either on the road to pictures or on the road to vaudeville; or, if the experiment has lasted long enough, more probably on the road to ruin.

When in one of the Keith & Proctor houses of this city the management, having the two reels of "Faust" in the operator's booth, deliberately "sandwiches" between the first and second reel two acts of ghastly vaudeville, every exhibitor of intelligence can draw his own conclusion as to the probable final outcome. How can we expect the public to take the moving picture seriously, to believe in the uplift of the great art, if we treat a two-reel subject of the merit of "Faust" in such butcherly fashion? If such a theatre would hurt only its own box office or its own reputation by such methods a friendly word of warning would measure the extent of our journalistic responsibility in the matter.

Unfortunately the effects of such ignorance or unconscious hostility to the moving picture reach much further. They are sure to breed a contempt for it, which will be contagious. Just think of it: a classic work, for which the film-maker provided a special musical programme; for which this paper printed a special lecture; on which were spent thousands of dollars, great skill and pains, experience and time, "chased" through the machine and broken into by two cheap acts of the lowest form of human amusement. At the end of the first reel the audience is charmed and fascinated; it has seen great artists act, it has been delighted with superb settings, it has watched the unfolding of the immortal story to the point of absorption, and then, instead of the second reel it gets "Blank and Jones, the Musical Tramps," and after they have appeared and (thank God) disappeared, follow "Bill and Jim, the Comical Jugglers," and then—the second reel of "Faust." Why not trained dogs between the reels of the Passion Play?

If a large and growing portion of the public is today more favorably disposed toward the moving picture and believes in its higher mission, it is in spite of such methods on the part of the vaudeville theatres. It shows the vitality of the great art, which has power to combat and conquer even such stupidity. Not only do such methods impede the progress of the photoplay in the estimation of the public, but they injure directly and materially the manufacturers of high-class films. If the latter are fed to the public like swill to swine, thrown at them in contempt and ignorance, the demand for this class of films will not increase as it naturally would, and cheaper pictures will again hold sway. The public will become disgusted and enter into judgment with the film-maker and say: "If you cannot improve and rise, then it is best for you to go out of business." The manufacturers will consult not only the welfare of the industry but their own dearest interests by watching the treatment of great films in vaudeville houses and refusing to supply such theatres that, wilfully or otherwise, degrade the picture with the probable ulterior motive of creating popular disgust and a general reaction against the moving picture entertainment. It would have been better to throw the two reels into the flames than to make them objects of ridicule before twelve hundred people. While every other film shown in the house that afternoon was applauded, more or less, "Faust," incomparably the finest number on the programme, was received in cold silence.

Reviews of Notable Films

"HER DAD, THE CONSTABLE."

A "Classy" Comedy by Essanay.

The Essanay Company has a really delightful film subject in store, the release date being July 18. It is a "classy," well acted comedy by the Eastern company, under the direction of Producer R. E. Baker. Its title is "Her Dad, the Constable."

Most of the scenes are out-of-doors, and the love-making is all conducted out-of-doors—in a nice, poetic, refined way that puts lingering in the sitting-room until the midnight hour away farther in the shade. Thanks to F. X. Bushman and

Scene from the Essanay Comedy, "Her Dad the Constable."

Dorothy Phillips, who represent the happy pair in the story, we are given a valuable lesson in the art of making love without indulging in uncouth "bear" methods. The languishing look, dipped in soul fire, and the beatific smile, tinted with heart rapture, impress us even more effectively than would the "head-on-the-manly-bosom" act and the bearish embrace that forces from us a sympathetic yowl for fragile ribs. Yes, the love-making in "Her Dad, the Constable" is decidedly "classy," and the rough spots over which the hero is obliged to travel, though they awaken sympathy for that nice young man, will force peals of silvery laughter—"silvery," mind you, not the raucous Haw! Haw! of the vulgar.

The settings of the comedy reveal metropolitan and rural scenes, the types of character being chiefly of the country. The old village constable, father of the bride, is excellently portrayed by Harry Cashman, whose make-up and conception of the part will appeal to everyone. All the other Jakes and Joans of the village are well costumed and capably acted.

The photography throughout will bear careful scrutiny. In some places, in the automobile race made by the groom to reach his bride at the hour set for the wedding ceremony, it may appear that there are several unusually long waits, but these are due to the fact that F. X. Bushman cannot drive an auto, although the hero is supposed to, in the story, and a chauffeur is operating the machine, but always kept out of sight in the pictures.

Scene from "Her Dad the Constable." (Essanay.)

THE PIED PIPER OF HAMELN (Thanhouser).

The well-known mediæval legend, celebrated again and again in poetry and music, has fared very well at the hands of the film-maker. The gruesome feature of the legend has always been the punishment of the children whom the piper led away into the water, where they drowned or hid in caves and regions unknown.

The deft touch of some gifted hand has wrought a most satisfying change in the old story. The faithless burghers, who would not pay the Piper, are justly made to suffer by being deprived of their children, but the children themselves are having "the time of their lives" with the Piper, who in the film is a very decent chap indeed. If he does lure the little ones into a cave, he regales them with stories and teaches them all sorts of games and sports and leaves them no time to be homesick. The same clever hand which made this most welcome change in the old story, has directed the production from beginning to end and has given the exhibitors a film for which they will, without exception, be duly thankful. A loving interest in the picture, a minute and artistic attention to all details, a full grasp of the spirit of the legend are apparent throughout. The costumes and settings brought us back to the old town of Hameln in the year of about 1300 A. D. The chief charm of the story is of course to be found in the children, and no one has realized this better and more fruitfully than the producer of the film. Great pains no doubt were taken with the children, for they went through their arduous tasks with understanding and enthusiasm. The outdoor scenes, the wanderings of the children, following the piping lure, the arrival at the entrance to the cave, the passing in of the gay little procession formed a series of pictures that were a constant delight to the eye. The little fellow that played the part of Lame Tim is a winner of hearts. Not a bit of self-consciousness, sweet, natural, full of genuine feeling, he is capable of throwing a gentle spell over any audience. The street scenes were well rendered. The whole production was singularly free from blemishes of any kind. One cannot help wishing that there ought to be more of such reels. The Pied Piper of Hameln is a star in any program.

The Pied Piper of Hameln.

Chicago Letter.

By James S. McQuade.

The oppressively hot spell that has prevailed in Chicago and surrounding territory for the past two weeks has forced the owners of many small picture theaters to close their doors. But I have not heard of a single instance in which a commodious, well-ventilated picture house has been obliged to suspend business.

The extremely hot weather has also demonstrated that vaudeville lacks the power to draw patrons in paying numbers at this time. The Hamlin, a Sullivan and Considine vaudeville house, on West Madison Street and Hamlin Avenue, this city, with a seating capacity of 1400, substituted Licensed pictures on July 3rd for the customary program, and is showing to a paying instead of a losing business. On the night of July 7 the house had an attendance of 1600.

The Alhambra, a combination house in Milwaukee, playing Shubert attractions, has also turned to Licensed pictures for the summer and reports big business. This house seats 3,000 people, and, in addition to an excellent picture service, Manager Rothapfel offers his patrons high-class vocal numbers and selections by a fine orchestra.

Joseph Hopp, of the Standard Exchange (Independent), informs me that while his business has decreased owing to the closing of quite a number of small houses, where the owners must meet the rent of building as well as the cost of service, the decrease is not so large as he expected for such a severe heat. The better class of houses, Mr. Hopp stated, will be run throughout the summer.

Just as in Chicago, many large vaudeville houses in surrounding cities have turned to pictures and, in most cases, the owners have expressed the intention of retaining them permanently.

Here in Chicago, Lyman B. Howe has been running his picture programs at the Garrick for nearly six weeks. During that time many thousands of theater-goers, who never before attended a picture show, have been delighted with Mr. Howe's programs, and they have paid 25, 35 and 50 cents admission without a murmur. Most of the subjects are of the Licensed brand and they have been shown in Chicago picture theaters at 5 cents, some time ago. All of which serves to impress one that pictures, when presented in a large, comfortable and attractive house, with such excellent effects as Mr. Howe furnishes, will yield large profits despite hot weather and strong competition.

Influence of Chicago Exhibitors' Association.

The members of the building committee of the Moving Picture Exhibitors' Association of Chicago have done some effective work since appointment, as the following letter, which has been sent out to certain proprietors and managers of picture theaters by Murdock Campbell, commissioner of buildings in the City of Chicago, shows:

"You are hereby notified that the City Council Committee on Buildings has approved the operation of theaters within frame buildings provided the following is complied with:

"First.—One additional exit must be put in theater at rear or side, not less than four feet wide, and if any scenery is used, same must be of asbestos or sheet iron.

"Second.—If theater has living-rooms, or sleeping apartments over it, same shall be vacated permanently.

"You are hereby notified to comply with these provisions, otherwise no licenses will be approved."

The ordinance before the city council provided that all picture theaters in frame buildings should be closed, but the building committee from the Association appeared and showed that an injustice would be done a number of worthy people should the ordinance be passed in its original form. Thirty-two picture theaters in frame buildings were saved by the ordinance in its amended form.

C. C. Whelan has been appointed recording secretary of the Association, in place of John Bell, resigned.

The Association henceforth will meet on the first and third Monday of each month, in Franklin Hall, in the Fraternity Building, 19 West Adams Street.

It has been announced that delegates from the Chicago Association will be chosen to attend the national convention of exhibitors to be held at Cleveland, August 1. Representatives numbering 1,000, from all sections of the United States, will be present.

Carragien Comes to Life Again.

James B. Carragien, of St. Louis, who, in the expiring days of the I. P. & P. Co., of this city, created such a fuss in his attempt to purchase the interests of that Company from J. J. Murdock, is again in the limelight.

This time he appears in a minor rôle, as a recent article, with scare head, in a St. Louis paper, shows. To quote from the article referred to: "All the claim Ste. Genevieve County had on Sol Carragien, of 4015 Blaine Avenue, and James B. Carragien, his brother, of 4255 Washington Boulevard, was satisfied when James B. produced $53 last night. The Carragiens, who had been arrested, were then released.

"The two widely known amusement resort men were arrested on request of Sheriff Straughan of Ste. Genevieve County. Straughan told the police the Carragiens had sold a moving picture machine to Henry L. Rozier, of Ste. Genevieve town (which is the oldest in the State), and that the machine had refused to perform.

"Rozier sent it back, and the Carragiens sent out another machine. Whether or not the second threw pictures on the screen is not recorded, but Rozier is reported to have learned that the second machine was worth $53 less than the first, even if the first didn't work, and he demanded the difference. When it was not forthcoming, he caused the arrest of the Carragiens.

"Both were locked up at Central District Station yesterday. James B. was permited to go out with the Sheriff to get the $53. He got it."

The Progress Theater Company.

A. M. Gollas, owner of the Jefferson Theater, Jefferson Avenue and 55th street, this city, and interested in several other picture theaters here, announces that all these interests have been incorporated under the title of the Progress Theater Company. The officers of the company are: A. M. Gollas, secretary; Wm. H. Engleman, treasurer, and Mrs. Wm. H. Engleman, president. Licensed service is used in all the houses controlled by the company.

Technique of the Photoplay

By EPES WINTHROP SARGENT

Copyright 1911 by E. W. Sargent. All rights reserved.

Chapter I. The Photoplay and Its Making.

Contrary to the general belief, the photoplay is not pantomime, but a distinct dramatic form, the product of cinematography. It has its own rules of technique and an individuality distinct from pantomime, with its stilted language and rigid construction.

A story is the narration of events in words. Done into dialogue and action, it becomes a drama; substitute the conventional language of pantomime, the arbitrary gestures denoting certain thoughts and emotions, and the drama becomes pantomime. The photoplay is—or should be—related in purely natural action with such small aid as may be had from written or printed explanatory matter thrown upon the screen. The ideal photoplay is told entirely in self-explanatory action, without recourse to letters or other inserts.

The photoplay, then, becomes a story told in action instead of in words, and therefore is written in action instead of dialogue or polished phrase. The author supplies the groundwork of action and idea, but he is dependent upon the director and the actor for proper interpretation and expression.

Most photo-playwrights are familiar only with the filmed presentation of the photoplay. Only a few of the elect have the entree to the studio and editorial office where a knowledge of the possibilities and limitations of the camera may be obtained. The rest write blindly in the hope of achieving result. For the better understanding of the photo-playwright the processes are here described in brief.

How a Photoplay is Constituted.

The photoplay consists of from fifteen to thirty scenes, according to their length, supplemented by such explanatory matter as may be required to make clear the complications of the plot. These scenes are printed upon a band of transparent material somewhat similar to celluloid which is termed film. This film generally comes in lengths of 200 feet each and is made in two light speeds for negatives and positive prints. The scenes consist of successiions of pictures each one inch wide by three-fourths of an inch in height, these pictures being termed "frames" in the studio. A full subject, or reel, consists of from 900 to 1,000 feet of film, but two or more subjects may be used to give that length, forming what is termed a "split reel." Photoplays which may not be given complete within the limit of a single thousand-foot reel may be issued in two or more parts as a "two-reel" or "three-reel" subject. The thousand-foot length is merely a measure of convenience, the amount of film conveniently held in a machine at one time and a convenient standard of quantity for the exhibitor. A thousand-foot reel should run 18 to 20 minutes.

The photoplay manuscript, termed a scenario, may be developed by the editor from a studio idea, the contribution of some independent author or from some current or standard work of literature in its various forms of poems, song, drama or story.

The Scenario—How Handled.

The scenario is merely the story told in action and divided into scenes, each scene being all the action occurring in one setting at one time without the stoppage of the camera. Half a dozen scenes may be marked for the same setting and the action may be continuous, broken only by the insertion of explanatory matter, or the scenes may be represented as occurring at intervals of days or weeks.

The scenario is given to one of the directors, or producers, who assigns members of the stock company to the various parts, indicating the style of costume. He also prepares scene and property plots showing the stage carpenter and the property man what is required of them. The stage carpenter is expected to erect all of the interior scenes, but the director or his assistant arranges for the taking of the exterior scenes.

The interior scenes are made in the studio either under a skylight, with electric light, or a combination of the two. As soon as the settings are planned and erected all of the scenes occurring in that set are made, the exterior scenes being made before or after the interiors or in the intervals as may be most convenient. No effort is made to follow the proper order of scenes. If the setting for the last scene is the first made ready the last scene is played first and possibly one or two others in the same setting.

These scenes are made at a speed of fifteen or sixteen pictures to the second; the film being passed through the camera by a mechanism which brings the film to a stop at the moment that a revolving shutter moves its opening in front of the lense. The camera contains up to four hundred feet of film at one loading, but any amount of film may be exposed without return to the dark room.

Rehearsal of Scenes.

In rehearsing the scenes the director explains to the players the action of a single scene and this is gone through with until the actors understand their business, then the camera is set going and the scene is taken. Then the next scene is similarly rehearsed. The number of times a scene is rehearsed varies with the director and with the intricacy of the action, five to ten times being an average, though a troublesome scene may be gone over five or ten times as often.

In the field there is often little time to rehearse, but the players run through their parts to get their bearings. Usually the exteriors are made within a few miles of the studio, the players being carried in auto busses, but it not infrequently happens that a small company may be sent hundreds of miles to obtain a certain character of setting.

Prints are made from the negatives as soon as developed and in the meantime the inserted matter is prepared and photographed. The various strips, ranging from ten to one or two hundred feet, are cemented together in proper order and for the first time the photoplay is revealed.

If properly done the film is about the required length, but it is frequently found that a scene may be improved by cutting down or building up. Some scenes may need to be taken over, others may be eliminated completely or entirely new ones written; the revision corresponding to the work on a play the morning after a first production. When the play is declared to be right the negatives are marked to correspond to the cuts and a sufficient number printed from each to make up the orders.

Photographic Stage Setting.

The photographic stage differs from the actual setting in that the important action is planned to occur at a distance of from ten to twenty feet from the camera according to the lense used. The stage is six or eight feet wide by six deep, and though the horizon may form the actual limitation of the setting or be laid within an interior ten feet by twenty, the photographic stage remains the same.

This is due to the demand for pictures showing large figures which make for clearness of expression. It is all sadly inartistic, but it is what is required and to sell photoplays it is necessary to meet the demands of the producer. Moreover, it is better to plan your action to bring the active characters to the fore instead of leaving it to the director. Because of the narrowness of the stage it is not always easy to handle the action when two sets of characters occupy the photographic stage alternately, but it can be done. There are exceptions to this as to all other rules, but keep your active characters down front as much as possible. By active characters is understood those who are advancing the story at the moment.

It is well to bear in mind that the actual stage is fan-shaped rather than rectangular, growing broader as the distance from the camera increases. All of the space included within the angle of the lense comprises the actual stage and it is customary to establish the "lines" by tacking strips of wood or running actual lines from the edges of the photographic stages to the edges of the scene and the players are required to remain within these lines while engaged in a scene.

Classification of Photoplay.

The photoplay has the same classifications as the dramatic stage with drama, melodrama, comedy drama, comedy, farce comedy, farce, spectacle and extravaganza. Comedy—good comedy—is in greater demand than any other form since this is more difficult to obtain, but a striking idea of any sort will be accepted. Original ideas only are wanted. Adaptations, or visualizations, of poems, novels or plays can be prepared with greater skill by the editor or directors. The outside contributor should offer only his original ideas. It is a waste of time to submit adaptations as such, and to offer them as original material is dangerous. No men or set of men can be expected to know all written fiction and it may happen that a stolen idea will be accepted and paid for, but most companies use a form of receipt which must be signed by the author before a check is sent and to sign this form for a story derived from any source is sufficient evidence to convict the offender of obtaining money under false pretenses when discovery of the imposition is made.

Censorship.

Photo-playwrights whose stories deal with crimes of any sort should bear in mind the demand of the various censorships that exist in addition to the National Board of Censorship. Stories in which crime or the seamy side of life is introduced should point a strong moral and the actual commission of a crime should not be written. A burglar may be seen taking money from a safe, for instance, but he should not be seen breaking open the safe nor should his actual forcibly entry be depicted. He may be seen beside a closed window, but he cannot be shown jimmying the window in his effort to enter. It is a nice distinction, but since the powers that be decide against it the rule must be obeyed.

The finicalities of the censorships are largely due to the practice of juvenile offenders to explain that they were led to robbery through having seen the crime depicted in the pictures. It is seldom that the plea is a truthful one, but that has no bearing on the matter.

Stories submitted to the manufacturers of photoplays should be addressed to the general offices of the company, and a study of the style of work should be made before a story is sent. Some companies specialize, others offer a variety of subjects, but each has certain ear marks that should guide the expert salesman. It would be absurd to send a dainty love comedy to a company dealing exclusively in Western subjects or to offer a big military picture to a concern with small studio and a liking for small productions. A study of the bulletins of the manufacturers, printed weekly in the Moving Picture World, and a study of the photoplay on the screen, will enable the author to market his wares intelligently, saving both time and postage.

Some Scenarios—and Others

Emmett Campbell Hall.

A couple of neghbors of mine raise raspberries for the market, and the other day I happened to see the wagon-load each was sending in. I was not surprised when, the next morning, Neighbor Brown remarked disconsolately that "raspberries wasn't worth picking, hardly—only worth eight cents a quart," although Neighbor Green had told me that he sold his for twelve cents. I had seen the berries sent in by each.

Well, scenarios are not raspberries—I think almost everyone will admit that—but there are some scenarios, and others, just as there are some berries, and others. This occurs to me each time someone—Mr. Kitchell, this time—raises his voice in lamentation at the prices paid for scripts. Even at the cost of being unkind, I must say that if you take eight-cent berries to market, you are unlikely to get more than eight cents, and from personal knowledge and experience it seems to me that Mr. Kitchell and those others whose checks are stunted are doing just that thing. This, of course, is deduction merely. Those scripts which drag down eight to ten dollars may be worth ten times those sums, but I cannot help thinking that if they were, they would be apt to bring it.

I do not mean to imply that I think the average price paid for scenarios is adequate compensation for a good photo-drama—but then the average script isn't a good drama, or comedy, or farce, as the case may be. If it were, it would bring a fairly good price, even at the present stage of the game. I call a fairly good price $50 or better; two years from now I expect to call $100 a fairly good price.

Without desiring to make comparisons which are odious, it is necessary that I support my remarks with some statistics. During the twelve months ended June 30 last, I devoted about one-half of my working time to scenario writing, and with twelve scripts to hear from, find that that line netted the useful sum of $1,485, this amount being derived from six Licensed and three Independent companies. The best price received for a single scenario was $90; the lowest, $5. I took that five dollars because I knew, as well as did the editor, that the particular script wasn't worth more than that, to him or anyone else. Several scripts were sold at $20 each that should have brought more, but that happened to be the maximum price paid by the particular company, a fact known to me when I submitted them, so I had no kick to make. They were sent to that market for the simple reason that I did not wish to crowd my other markets just then, and those checks were each worth to me $20 more than the scripts.

Mr. Kitchell relates the sale of one scenario "taken by a reputable manufacturer for $8, including a detailed scene-plot and a synopsis." It would be interesting to know whether the picture was produced according to script, or whether the main idea only was available—judging by the price, I should say the latter was the case. If so, the scene-plot and other detail work was, of course, valueless to the producer. It may have been a splendid farce as originally conceived, possibly even better than when the director got through with it, but the producer could hardly be expected to pay for scene-plots and things which he did not expect to use—and the author was at liberty to refuse the check if the script was worth more than eight dollars to him. I agree with Mr. Kitchell that comedy does not pay as well as dramatic stuff, and would like to know what "Man About Town" calls "big money." Twenty-five dollars is not big money in my section, and that is a pretty good average price for a comedy that is **funny** right through.

I am free to confess that at one time I had the idea that $25 was about the limit of the scenario editor's imagination; then it occurred to me that it might be worth while to turn out a script that seemed to me worth $50—and three weeks later I cashed that check, and had learned a valuable lesson.

If one has the peculiar kink in the mind that makes scenario writing a natural, unforced process, and can turn out scripts that are **worth** a fair price, he has a good thing, but if his efforts command but ten or fifteen dollars (and I contend that a scenario will command about what it **is** worth), he had better try some other game. There must be nearly a thousand scenarios written for each one produced.

The dramatic merit of the photoplay, on the whole, is on the upgrade, with just at present a sad backsliding to cowboys and "guns" for the sake of the European trade. Just now a photoplay of the comparative merit of "Hamlet" would not bring over $100, but I sincerely believe that if you can put one across that is **worth** it, you can get your hundred—though I didn't believe it until I got that ninety. Provided, of course, you send it to the right place.

I must also give Mr. Craw a little attention, in view of his recurrent alarm concerning the "piracy" which he seems to think so prevalent in the moving picture offices. He has gone to considerable pains to point out just how a scenario may be coprighted—or may not be copyrighted, or something about a copyright for a scenario—to protect the poor author from the loss of his valuable ideas while the scenario is "being hawked about the country to the various producers, lying about on the desks of scenario editors," etc. Among what class of producers does Mr. Craw "hawk about" his scenarios that he conceives them lying about on desks, etc., accessible to the pirates he so much fears? or does he think the editors or directors will suddenly appear from the property room wearing big boots and a brace of pistols and waving a skull and cross-bone flag? Having sold a total of something over one hundred scenarios—about 90 per cent of those written by me—I think I am in a position to know something of the subject under discussion, and I have not yet felt the necessity of protecting my ideas by copyright while the scripts remained in the hands of the gentlemen running the editorial departments of the film manufacturing companies.

The entire matter might be disposed of by remarking that my experience has been that they are gentlemen, most agreeabl to do business with. Mr. Craw's proposition that a copyright is vitally necessary to protect a script submitted is decidedly insulting to the editorial departments of the producing companies. Who ever heard of an author copyrighting a manuscript before submitting it to a reputable magazine? Why the dark suspicion—apparently to Mr. Craw a certainty—that the picture editors are more prone to literary theft than the readers in the editorial rooms of Harper's or The Century? In view of my remarks above, it is, of course, unnecessary to say that I never encountered the piracy which Mr. Craw thinks so rampant—but then, I never "hawked about" my scenarios—just mailed them to the manufacturing companies, by whom they were either accepted or courteously declined."

The Murder of Othello

By H. F. Hoffman.

It may be wrong for a writer in one department to go browsing around in the pasture of another. Mr. Richardson is supposed to be conducting the projection department of this paper, and no doubt I am violating all professional ethics when I deliberately steal some of his thunder. I have noticed that sometimes operators have criticised him because he goes to a show and then writes a "knock" about the operator.

If Mr. R. were not so capable of taking care of himself I might feel sorry for him and be inclined to help him out, but as it is I know he would not thank me for such a foolish proceeding on my part. However, there is no law that I can find against the giving of moral support, and therefore whatever I may write here about the operator will come under the head of Moral Support.

Many of you exhibitors make use of a little slide that reads: "If you like our show tell others; if not, tell us." Then when someone tells you your show is awfully bad you call it a "knock" and mumble something about deadheads being the biggest kickers, etc. That is, some of you do, but the majority of you take the criticism in the spirit in which it is given.. The politicians say, "Let the tariff be reformed, but only by its friends," and we say, "Let the moving picture be reformed, but only by its friends."

Someone has got to do the kicking; that is a certainty, and we feel to a large extent the burden falls upon us who have the welfare of moving pictures at heart. We wish that everything about them were perfect, so we would not have to criticise. We believe we will live to see the day when they will be as nearly perfect as possible, but we also realize that nothing was ever improved by trying to gloss over the faults. One of the best ways to learn things is to learn by making mistakes. Teddy Roosevelt says that the only way to make a people correct their faults is to keep reminding them of those faults. In other words, "Ding it into 'em."

There has been considerable written in the past in these pages about bad projection, etc., and the chances are that there will be and ought to be considerably more, just so long as there are exhibitors who stand for films to be run without titles or with the words reading backwards, or a dozen other stupid sins of comission or omission that are to be seen daily almost anywhere. The only way to remedy the fault is to keep on dinging about it.

Your little slide that says "If you like our show tell others; if not, tell us," is all very pretty on the screen, but it doesn't amount to much. If you are an exhibitor you know very well that none of your patrons comes to you and tells you your show is "rotten." In the first place, they wouldn't want to hurt your feelings, and secondly, they won't take a chance on you swelling up and asking what people will want next for a nickel. If you are an exhibitor you also know that the public is fickle. You know that they simply reverse your little slide. When you show is good they tell *you,* and when it is bad they tell *others.* They like to flatter you, perhaps in the hope of getting on the free list some day. Your faults they relate to your competitor up the street because they may think he likes to hear it and may possibly grant them the freedom of his house, or something else. I don't know why they do it, but they do.

The opinions of lay critics are not very safe guides, as I have found out once or twice to my sorrow. The public judges by results only. With them a picture is either good or bad, but they could not tell exactly why. Their criticism is not analytical. They do not know good projection from bad, except in the most superficial way. When the operating is bad you never hear them say, "What poor projection they have here." No; you are more apt to hear them say "I like the pictures, but they hurt my eyes." When the projection is good they forget about the technical end and lose themselves in the picture itself. Why? Because things are as they ought to be; they expect good projection when they come. They have a right to expect it.

At one time I was press agent of one of the largest three-ring circuses. Every time we went to Atlanta I had trouble with a certain editor who was very stingy with his space. Finally I met him one day in Savannah and he was out of a job. I had long determined to bring him to time if ever the opportunity came, and here it was, so I invited him to lunch with me. When we were comfortably settled I handed him the following: "Will you be kind enough to tell me why it is that if a performer were to climb to a trapeeze, and there perform some of the most dizzy, dazzling, desperate, dare-devil, dreadful, death-defying deeds, done with a deftly dashing debonaire, dwarfing dull description; can you tell me why it is that if he did such a wonderful act you would give him only an inch of space in your paper, whereas if another performer got up there and was so absolutely incompetent that he fell and broke his d—n neck you would give him a couple of columns of space?"

He looked at me a few moments and smiled; then he said, "Yes, I will tell you. Your wonderful performer would be doing only what he was supposed to do. The other fellow by falling would have done the unexpected and it is the unexpected that makes news. The people who paid their admission had a right to expect that they were going to see that man do what he was advertised to do." And so it is with projection. The public have a right to expect good operating, instead of a lot of breaks and stops and flickers and ghosts and burning reels, and when these things happen it is up to the men who gather news to say something about it.

Now then, having brushed away opposition from all sources, let us proceed with the Murder of Othello. He was murdered by an operator last Friday night. They took him out of his tin armour and placed him on the operating table in the operating room. They made a diagnosis, gave him an anasthetic, then put him through a sausage machine and when the poor fellow came out of the other end he was mangled beyond recognition.

I had been talking just before with the manager. He said, "Yes, I take the Moving Picture World. A manager should not be without it because it is so full of valuable advice. Have you noticed our solid brick operating room?" I then took notice. The place was an airdome seating at least 1,500, with loads of room to spare. Behind the rear seats was a promenade fifty feet wide, and there at the end of the middle aisle stood the solid brick oven on four legs. It covered an area about six feet square or 36 square feet. He could have built a two-story residence there without interfering with anyone's view, and yet he who took the World for its helpful hints had contructed this 6 x 6 oven and called it an operating room. Oh, Brother Richardson, you will have to use bigger type.

The Othello picture began with the usual chorus—"What's the name of this?" "I wonder what this is." "Mamma, who's that man?" "Did you get the name?" "I beg pardon, sir, did you notice the title of this?" "I wish I knew what this is all about." "What is it?" "I don't know, looks like something from the Bible." "What did it say?" "Excuse me, was there any name to this?" "No, I didn't see any," etc. Now in the name of just plain common sense, I am going to ask why this thing is done, day after day, in so many places. Is it possible that a man can have the nerve to call himself a manager or an operator, and still show such indifference to the one thing of all that brings the people to the place—the picture?

I would like to have a photograph of the mind of such a man to see by what mental process he concludes that the audience knows what it is looking at. After the first offense, if that party were in my employ, he would last about as long as a June frost. All this talk about reels coming from the exchange without titles is a lazy man's excuse. Cover glass is cheap and title slides can be written in half a minute. Fancy lettering is not necessary and takes up too much time. There is nothing in a temporary slide that looks any better than good plain handwriting, especially if the slide is tinted and the principal words are properly capitalized and underscored. Try it and you will find it better than most of these horrible hand-printed affairs.

The big laugh in Othello came with the first scene when the title and sub-titles came through reading backwards. It was the same laugh you hear when a song slide gets in upside down. But the fun didn't end there. Instead of clipping his film at once and reversing the upper reel, the operator let the whole thing go through the way it was. We are all aware that Othello is not the easiest subject in the world to follow, even under the best of circumstances. The title and all the sub-titles are extremely necessary, even to those who know it, and a good lecture should go with it for those who do not. Imagine the audience then, for the most part in utter ignorance of what they were looking at. The light was vile. The patrons had their choice of two things to look at. On the sheet the spectacle of a white woman smearing her love upon a colored man, or in the operating room, the operator who had attracted their attention.

It seems that in his dilemma he had hit upon the idea of hiding his mistake by speeding up his machine when the sub-titles appeared, so as to get them over with quickly. But the racket of it only made matters worse by drawing their attention to him. All thought of how the audience was enjoying the picture was far from his mind, but they were enjoying it just the same. They quickly saw that he was trying to pull the wool over their eyes so they began to watch for the sub-titles. When these appeared and he put on the high speed the audience would howl with delight. He was greeted with mock applause, laughter, cat calls and other noises. Nobody felt bad when Othello breathed his last. The program was short on comedy anyhow, and this filled the bill very nicely. On my part, for a long time to come, I will remember the murder of Othello.

The Coming National Convention of Exhibitors

Preparations for the Great Event, Which Is To Take Place in Cleveland, Are Complete.

F. M. Kenney,
Chairman of Committee

O. M. Christenson,
Secretary

W. C. Kasper,
Treasurer

Preparations for the National Convention of Moving Picture Exhibitors are as complete as the zealous labors of competent committees can make them. Unless all signs fail, the National Convention will be one of the greatest events in the history of American filmdom. One of the most indefatigable workers in the cause is Mr. M. A. Neff, the president of the Exhibitors' League of Ohio and a resident of Cincinnati. Mr. Neff sends out the following, which the Moving Picture World prints in full in view of its importance. Mr. Neff in his letter says:

"The National Convention of Moving Picture Exhibitors to be held in Cleveland, O., August 1, 1911, will be a grand success. The interest in this convention is growing every hour and exhibitors all over the United States and Canada have become interested in the movement. The Ohio Exhibitors' League, through their efficient, energetic, hard work, have made such wonderful progress that they have strengthened and encouraged every movement throughout the country.

"The convention will be held in Weber's Hall, located on Superior Avenue directly opposite the postoffice and city hall, Cleveland, Ohio. The convention will have at their disposal the whole of the third floor of this large building. All manufacturers of moving picture machines and supplies are invited to make an exhibit. Ample committee rooms and space for exhibits have been provided for.

"All exhibitors of moving pictures in the United States and Canada are invited to attend this meeting. Every exhibitor who expects to attend will please send name and address to the Exhibitors' League, 703 Euclid Ave., Cleveland, O., where headquarters of the committee having the arrangements in hand has been established. The committee must know in avance the number of exhibitors that expect to attend.

"Five hundred dollars has already been secured to give a banquet to the exhibitors attending this meeting. Everyone who can attend the banquet will please write the committee, so covers can be laid for all. A grand banquet and a good time will be had after the first day's work is over. The convention will probably last two or three days. The important features of the moving picture business will be discussed freely and any exhibitor's counsel and advice will be gladly listened to.

"Again we wish to assure every bona fide exhibitor that he is welcome. Not only welcome, but we urge everyone that possibly can attend, whether they belong to any local or state exhibitors' league or association, that they attend this Convention.

"The future prosperity of the moving picture exhibitor depends upon a thorough organization. If you hear anybody knock this convention, just remember a knock is a boost, as it is a positive fact that any one who knocks does not want a fair, square deal for the exhibitor.

"There is one of two things to choose from—organization, or quit business. Let the thought and the word be 'organize.' Co-operate, and help one another. **Get together** for mutual protection and benefit, and remember August 1, 1911, **'On to Cleveland,'** every exhibitor who believes in commercial rights and liberty."

JOHN J. HUSS,
Treasurer of the Exhibitors' League of Ohio.

Mr. Huss is part owner and manager of the Royal Theater, on Vine Street, Cincinnati, Ohio; also interested in the Colonial, the Sun, the Gem and Star in that city. Mr. Huss is also in the clothing business and a large real estate owner in Cincinnati, a thorough believer in organization and a good worker.

A WELCOME AID TO EXHIBITORS.

The Imp Company proposes to release an exceptionally meritorious reel in the near future. It is called "The Call of the Song" and in its desire to aid the exhibitor in a proper presentation of the reel the Imp Company have issued a set of instructions for the pianist and singer. Every exhibitor will be provided with a copy of these instructions, in time to allow of an intelligent rehearsal. The music will also be provided.

Moving Picture Actor Drowned

Albert Brighton, leading man for the Henry Belmar Moving Picture Company, was drowned in a pond near Grassmere, Staten Island, N. Y., July 11. In the center of the pond, which covers six acres and is twenty feet deep in places, a lily had been dropped, and Brighton rowed toward it. As he got close to the lily Miss Murray leaned far over the side of the boat and, as pre-arranged, fell into the water. Brighton dropped his oars and with a neat dive went after the woman. She was struggling, but held the lily in her hand. An audience of 100 watched the scene breathlessly.

Albert Brighton.

The actors and the spectators watched for him to reappear, expecting to see him rise many feet from shore. The seconds passed, however, and there was no sign of Brighton. Mr. Kerrington in another boat picked up the actress and then rowed rapidly toward the spot where Brighton had entered the water. Other actors and many men of the spectators got other boats and rowed about the pond. There was no sign of Brighton, however.

Then some of the natives began to tell how the pond had a bottom of quicksand and how many other persons had lost their lives in it. Word was sent to the police at Tompkinsville and they came with grappling irons. They dragged the pond for hours before they finally got Brighton's body from the bottom, where the actor had stuck fast after his dive.

Mr. Brighton, though only 35 years of age, was well known in his profession. He began his theatrical career in the Southwest, where he later became popular as leading man of several stock companies. He made his entry into the moving picture field with the Edison Company of New York. After eighteen months, he signed with the Nestor Film Company to play juvenile leads, but was soon playing leads in their Western dramas by virtue of his thorough knowledge of the West.

Mr. Brighton left the Nestor Company several months ago, and, until hs recent engagement with the Belmar Company, was actively interested in the movement for the relief of sufferers from the "Sleeping Sickness" in Africa. Mr. Brighton was a splendid actor, adapting himself with ease to comedy or drama. The Nestor Company speak with much praise of his work. Had he signed the second contract offered by them, he might be alive to-day.

Among Mr. Brighton's most successful work were the lead parts in "Sleepy Hollow," "At Cedar Ridge," "At Panther Creek," "The Bridal Trail," and others, all by the Nestor Company. He was especially strong in the portrayal of roles of rugged heroism, such, for instance, as the one in which he met his death. Mr. Brighton leaves a widow. They were married only last October. The Moving Picture World extends its sympathy to the widow and relatives. The best consolation it has to offer is that Mr. Brighton still lives. Though not in the flesh, he lives in more than spirit. His living image is preserved in moving pictures, and while he may be gone forever, he is not lost forever and those who love him best can always see him as he was. Among many other good things, the moving picture is one of the greatest of consolations to those who are thoughtful enough to have their loved ones filmed while they are living.

The Call of the Song (Imp).

A very pretty Imp picture, called "The Call of the Song," is to be released on August 3d. The story itself deals with the old theme of the lure of the city and the more subtle and eventually triumphant charm of the homestead in the country, where the slighted sweetheart, trembling on the verge of despair and insanity, still cherishes the memory of her first lover and fondly waits for his return. A song, that they often sang together amid the fragrance of the roses, wakes the slumbering love and conscience of the indifferent

Scene from Imp's release "Call of the Song."

lover and leads him back into the arms of his old sweetheart. The acting is good throughout and the settings are strikingly beautiful. What deserves especial praise is the accurate portrayal of American country life, the scenes in the school and in and about the post office and the grocery store are charming in their naturalness and reflect great credit on the stage director. In order to aid the exhibitor in the proper instructions both to pianist and singer and if these instructions are intelligently followed with the splendid picture on the screen the audience will not be backward with its applause.

NEW BALTIMORE PICTURE THEATER.

The Picture Garden is the name of a new theater on Lexington Street, between Liberty and Charles Streets, Baltimore, Md. The opening exhibition was given Saturday, July 8th, to a crowded house and "Mutt and Jeff" pictures were the feature of the program, with illustrated songs by Mr. Archie Lloyd. The Picture Garden is advantageously located in the shopping dstrict and is handsomely equipped throughout. H. A. Fitzgerald is the proprietor, and the manager is Mr. Edward R. Price. A five cent admission is charged.

Want Sanitary Booths

Cleveland Operators Appeal to the City Council for Relief—Specifications Submitted—A Subject of General Interest.

Better ventilation for operating booths of picture theaters is being made the subject of a determined effort on the part of Local No. 160, Moving Picture and Projecting Machine Operators' Union, of Cleveland, Ohio, to secure better conditions. In an effort to obtain official action, an address setting forth the operators' grievances has been presented to the Cleveland Common Council. It reads as follows:

To the Honorable Council of Cleveland:

There have been enacted into law in recent years as part of the building code of the city and state certain requiremeuts iu reference to the coustruction of moving picture theatres, which have for their object the protection of the audiences visiting these theaters. In formulating the requirements for moving picture theatres we feel the health and well-being of the moving picture operator have not been given the consideration they should have.

The operating booths of the moving picture theatres are located near the ceiling, the most disadvantageous position for uatural ventiiation.

Air ordinarily contains: 79 per ceut. of nitrogen, 20.8 per cent. of oxygen, .2 per cent of carbon dioxide.

When it is exhaled from tthe lungs it contains: 79 per cent. of nitrogen, 15.4 per cent. of oxygen, 5.6 per cent. of carbon dioxide.

There is a loss of 5.4 per cent. of the amount of oxygen in air when exhaled from the lungs over the amount of oxygen inhaled, and a gain of 5.4 per cent. of carbon dioxide. Oxygen is necessary to sustain life, whereas carbon dioxide will kill life.

When the amount of carbon dioxide in air is increased it naturally rises and thus the air containing a large amount of carbon dioxide which is exhaled from the lungs of the audience in moving picture theatres naturally rises to tthe operating booth, where, if there is no artificial system of ventiiation, it is inhaled by the moving picture operator, to the detriment of his health. That this statement is not a theory is proven by the fact that although our organization has been in existeuce only two years, during that time four of our members have died from tuberculosis.

We believe that an artificial system of ventilation is an absolute necessity in moving picture operating booths in order to conserve the lives of the operators. The fact that the majority of operating booths are steel lined adds to the intensity of the heat in these booths, because the steel acts as an insulator and prevents the escape of the heated atmosphere.

Article No. 4 of the following specifications you will note calls for a vent pipe to carry off carbon dioxide and the heat generated in the booth by the projecting arc lamp or lamps, and Article 3, for an 18-inch electric fan to ventilate the booth and to carry off the carbon dioxide which is exhaled by the audience and which goes to the ceiling of the theatre and is breathed by the operator if not carried off in some manner.

We, the members of the Moving Picture and Projecting Machine Operators' Union, Local No. 160, I. A. T. S. E., realizing that we are working under conditions which are injurious to our well-being, and believing that measures preventing the tendency toward tuberculosis among moving picture operators will not only be beneficial to ourselves, but to the community as a whole, present for your consideration and enactment into law the following specifications for construction of moving picture operating booths. These requirements are already part of the law of tthe states of New York, Illinois, Massachusetts and California.

SPECIFICATIONS.

Art. 1. All projecting machine booths shall not be less than seven (7) feet high. The floor space shall be according to the number of machines in the booths, regulated as follows: One (1) machine in booth: The booth to be not less than eight (8) feet wide by nine (9) feet long. Two (2) or more machines in booth, and not exceeding three (3): The booth shall not be less than eight (8) feet wide by fiftcen (15) feet long.

Art. 2. All picture machine booths shall have at least one door, the dimensions of which to be not less than six (6) feet high by two and one-half (2½) feet wide, said door must open outward.

Art. 3. Near the center of the booth shall be a circular opening of not less than (24) iuches diameter; said opening must have an 18-inch vent pipe leading to outside of building or to a special incombustible vent flue. In the circular opening shall be placed an 18-inch exhaust fan.

Art. 4. Over each arc lamp of machine or machines shall be placed an incombnstible pipe of not less than six (6) inches in diameter. In this vent pipe shall be placed a twelve (12) inch electric fan. Said pipe to lead to the outside of building or to an incombustible vent flue.

Art. 5. Wherever possible, there shall be at least two (2) windows in booth. Said windows to be not less than three (3) feet square. Said windows to be near ceiling of booth.

Art. 6. All booths must be provided with at least four (4) inlets not less than fifteen (15) inches long, three (3) inches high, the lower slide not to be more than three (3) inches above the floor level. Said inlets to be covered on the inside by wire net of not greater than one-eighth (⅛) inch mesh.

Art. 7. All rheostats for arc lamps must be kept outside of booths. We deem it advisable to have them out of the booth, as they cast off a considerable amount of heat, and in order to avoid all possibility of trouble and danger.

Local No. 160, Moving and Projecting Machine Operators' Union, I. A. T. S. E.

From the foregoing it will be seen that the Health Committee of Local 160 has made a careful analysis of the unsanitary conditions under which operators are compelled to labor and have asked but reasonable measures for relief. As this subject is one that interests all operators in cities and states requiring steel booths, the fight of the Cleveland operators will be watched with interest.

A singular commentary upon the conditions under which operators are compelled to labor is provided in the following letter from the medical director of a prominent insurance cmpany:

Springfield, Mass., June 20, 1911.

E. W. Snyder, General Agent,
Cleveland, Ohio.

Dear Sir:

The application of Otto C. Hauber is before us, and I am sorry to advise you the same has been declined.

Operators of moving pictnre machines, we have never considered snch risk as our company would be justified in assuming. We class such occupation as extra hazardous, owing to the liabi lity of explosion and fire, and the probable inability of the operator to escape injury, owing to the close quarters in which he works.

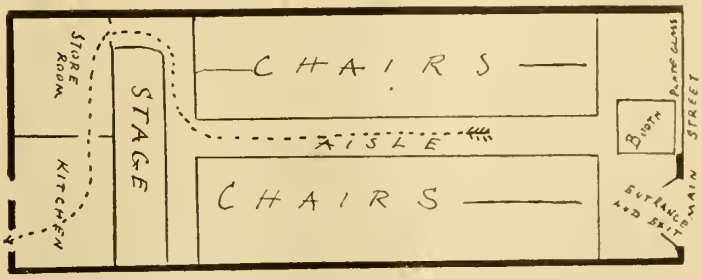
I am sorry to disappoint you in this matter.

Yours truly,
(Signed) G. S. STEBBINS,
Medical Director.

A Dangerous Theater

While some cities and underwriters are pushing the precautions against fire to the extreme, certain authorities seem to be blind and tolerate things that should not exist. In a certain small town I have found a very dangerous moving picture theater. The place can seat 200 persons, but in case of a fire, it is safe to predict that at least half would perish. As it is not my intention to ruin the business of the man who needs to show motion pictures for a living and as I do not wish to call down the authorities, ignorant of the danger, I will call the town in question X—and hope that when these lines will reach the exhibitor and the authorities, alterations will be made, to insure the safety of the public.

The following diagram will illustrate the dangerous condition of the place:



It is a long hall a few steps from the ground and part of a new substantial brick building. The hall, with only one large door on the main street, serving for entrance and exit, is divided in three sections: The front part acting as the auditorium, the second section, the stage, the third section is divided into two small rooms, one a sort of store room and the last one a kitchen. The front of the place has a large plate glass. The rear of the place has, in the kitchen, a small window and a small door opening on a back yard. The side walls are brick. One side wall is a heavy partition wall with no door or window. The other wall, also heavy brick, has a few windows, but they are small and near the ceiling, they should be called mere transoms and cannot be reached without a ladder. The booth is placed next to the entrance. If a film should ignite, the flames would shoot around the operating booth and play in front of the only practical exit door. The spectators would be pushed backwards towards the stage and their only way to safety would be to follow the arrow shown in dotted lines. If we follow this arrow, we can see that many turns are necessary to reach the small exit door of the kitchen. There is no doubt in my mind that the crush would be such as to jam the narrow passage near the stage and the spectators would fall on top of each other, blocking the passage to others. There would be no escape, as no ladders are provided and no one could escape through the high windows. It is true that the operating booth is supposed to be a fireproof, galvanized booth, but to save a little space between the said booth and the front plate glass, the door has been removed from its hinges and the operator would never have time to replace the door. The iron booth is provided with a top flue for the escape of the fumes and flames, but as this flue has never been connected with any pipe, the flames would shoot through this flue and set the ceiling on fire. It is supposed to be a fireproof iron booth, but it is worse than no booth. Another fault with the place is that the owner, instead of paying the wages of a competent operator, placed his son, a young, green man, in charge of the machine. A good, competent operator can act in case of emergency, but a novice will merely add to the confusion. If the owner was to place his curtain against the plate glass of the front of the hall and the operating booth on the stage, there would be less danger as the main exit door would not be closed by the flames. The next best plan to insure perfect safety would be to open two large exit doors in the solid brick wall, to lead into the alley. I am sorry to have to call the attention of the authorities to this very dangerous theater as I do not wish to place more hardship on the exhibtor, but if we neglect to do our duty we will see more disastrous fires and more restrictions placed on the theaters. The owner of the moving picture theater has not been in the game more than a couple of months;, in fact, he does not know how dangerous is the handling of the films and most likely he is ignorant of all the fires of the past. In the course of time, he will find out all the drawbacks of the business, but in the meantime we cannot be like the old farmer: wait until the horse is gone to lock the door of the barn. As this is the first moving picture theater in the town, the authorities themselves are no better posted than the owner of the place, and it is better for us to show them the danger than to wait for a fire to open their eyes. J. M. BRADLET.

With the Western Producers

By Richard V. Spencer.

The Co-operative Film Mfg. Company, on Sunday, June 25, filmed the dances and amusements of the local Scandinavian Society picnic, held on that date, securing some 1,300 feet of film. The society had contracted with the company to take 2,500 feet of film; however, a bitter controversy among the members of the society's executive committee, in which the three nationalities participated, delayed the dances until afternoon, causing the postponement of some of the more important ceremonies until the following Sunday when it is hoped to have the dancers present unhampered by a mob of curious spectators, who, last Sunday, interfered with photography by persisting in getting into camera range. T. K. Peters, the inventor of the new non-infringing camera that the company are using, and his chief mechanic, M. Sasir, after working all the preceding night, had completed a new one thousand foot film magazine, the first, to the writer's knowledge, that has ever been used upon a moving picture camera. The new magazine was given its first tryout Sunday and proved to be successful in every way. The adoption of the new magazine is a departure from the camera's former design, having the effect of narrowing the camera boxing with the magazine projecting a foot in the rear. The Swedish Consul and others on the Scandinavian Society's executive committee have made arrangements to take the remaining 1,200 feet of film the coming Sunday, when the dancers and other participants only will be present and unhampered by the curiosity of spectators.

* * *

The Western Essanay Company under the management and direction of Mr. G. M. Anderson, are now at work at San Raphael, near San Francisco. The company will remain at San Raphael seven months. Mr. Anderson has just returned from a brief business trip to Chicago, bringing back Mrs. Anderson, his wife, with him. The company are about to put on a "one actor cast" film, in which Mr. Anderson will feature Miss Anna Little in the one and leading rôles.

* * *

Miss Queenie Mack, recently playing leads with the Essanay Western Stock Company, has left that company and affiliated herself with the Co-operative Film Mfg. Stock Company to play leading roles. Miss Mack is well and favorably known in local moving picture circles. Her presence and ability will prove a valuable addition to the new stock company, the output of which, the writer of this article predicts, will make decided "splash" when the company have completed their pre-release reels and entered the market with their films.

* * *

The Co-Operative Company last week took an 1800-foot educational film, which will be used in the lectures of Adam Dixon Warner, a famous travelogue lecturer known from coast to coast. The film was made to the order of Mr. Warner, and included various pictures of Los Angeles street scenes, public parks, fine residential districts, views of other city attractions, and several hundred feet of film taken at the beach resorts and suburban cities. The film when completed will be shown all over the United States, accompanied by an attractive and instructive lecture by Mr. Warner. The company have a series of other big contracts about to be fulfilled by them in photographing big industrial plants and other films of advertising interest. The company intend to begin daily work on their pictures about July 15th.

* * *

Secretary Charles Kays, of the Brawley (Cal.) Chamber of Commerce, together with a number of prominent business men of the Imperial Valley city, have perfected arrangements wherby the city and the Valley are to be given moving picture publicity. Mr. Kavs has arranged with a local moving picture manufacturing company by which a 1500-foot film will be taken of the various phases of the cantaloupe industry, from the picturesque picking in the field, packing, hauling, loading cars, icing cars moving trainloads of the popular melons, together with views of the annual cantaloupe fiesta held in the valley, which includes an industrial parade, firemen's tournament, aviation feats, and various sports and races. The completed film will be shown in thousands of moving picture theaters all over the United States and abroad, and will show the public the industry at its best.

* * *

Mr. and Mrs. James Young Deer, at present in New York on business in the interest of the company, are expected back in Los Angeles by July 2nd, after which, it is said, work at the studio will be actively resumed on the pictures. During the interval, the members of the Pathe Stock Company are enjoying their brief vacation.

Selig.—The Selig Company on June 30th photographed the gathering of the American Medical Association at the Busch Gardens in Pasadena. The A. M. A. are holding their annual convention in Los Angeles, and on the 30th were the guests of Mr. Adolphus Busch, the well known St. Louis millionaire, at his beautiful summer home and famous sunken garden, Pasadena estate. These beautiful gardens have been visited by hundreds of thousands of beauty-loving tourists. Last year the Selig Company staged a costume play on the grounds.

* * *

The Bison Company actors and mechanical force are the busiest people in town this week. They are rushing preparations for their trip to Bear Valley, and taking pictures between times. Crate after crate of scenery and "props" have been already packed, and the end is not yet in sight. The coming trip will be the most expensive ever taken by any of the local producers. Forty people will be taken North by the company, and thirty head of horses. The Company leaves on the 10th and will be gone from three to five months.

* * *

The local branch of the Selig Stock Company, under the personal direction of Mr. Francis Boggs, leaves on the 7th for Santa Cruz, Cal. They plan to be gone about ten days, and will film a series of marine pictures on the Santa Cruz coast.

* * *

Miss Ardis Allworth, who until recently has been playing leads with the Robinson-Allworth Dramatic Company, of New York, has left that company and is now on the way West to join the stock company of the Co-Operative Film Manufacturing Co., producers of the Fox Brand films, soon to be in the market. Miss Allworth has signed a contract with the Co-Operative Company to play character leads and other important parts. Her acquisition should prove a valuable asset to the new stock company.

* * *

The Selig actors of the local half of the stock company have found a new use for the big concrete tank on the studio grounds. This tank, about thirty feet square and six feet deep, used for staging marine and trick pictures, has been filled with water, and every evening after work some of the actors may be seen enjoying a refreshing plunge bath in the tank.

Boston

These columns have contained considerable about the Columbia Theater, which Marcus Loew was reported to have acquired. In writing these columns I have always held that Marcus Loew really had acquired the house, even though its present owners, Messrs. Farren and Edwards, had declared it untrue. All legal trouble and questionings have now been finally silenced, as Mr. Loew has formally come into possession of the Columbia, which he hopes to open on Labor Day with the usual Loew brand of "pop" vaudeville and pictures. Mr. Loew has left contracts in this city for the complete renovation of the Columbia.

The terriffic heat put a decided crimp in the business of local moving picture houses. Every "legitimate" theater in Boston is closed, none of them being able to withstand the heat. Moving picture theaters are certainly doing much better than their big brothers, as they find it possible to remain open.

The Majestic Theater, which was playing stock company attractions, was forced to close the latter half of the week of July 3, owing to the heat. All local moving picture theaters remained open.

Mr. George Delmore, connected with the Bowdoin Square and Howard theaters, has jumped to Maine on a vacation, leaving the moving picture end of these two houses to his lieutenant. Mr. Delmore has put in a very busy season and certainly deserves his respite.

Manager Joseph L. Roth, of the Olympic Theater, Bowdoin Square, has decided to cut out his vaudeville program for the balance of the summer, and is using W. E. Greene's Independent service and songs.

The pictures of the Coronation of King George V of England were not able to stimulate trade in local houses, as the pictures were released during the hottest weather of the year.

HENRY.

Mr. Max Lewis, of the Co-Operative Independent Film Company, of Denver and Salt Lake City, spent a few days of this week in New York. He stated that his mission was just plain business, but from the earnest head-to-head conversations he was having with some of the leading Independent film moguls, it looked as though something "big" is soon to be put over.

Education and Science

"PRIEST HALTS FILM SHOW TO DENOUNCE PICTURE OF NUNS."

The above heading on the first column of the first page of the New York Herald of July 9th gives it world-wide importance. It appears that the Very Rev. Dean York, having occasion to call upon the manager of the Bijou Theater, at Huntington, L. I., was invited by him to see the pictures. It happened that one of the pictures shown was entitled "The Nun," a picture released last May, consequently fairly well known to most exhibitors by this date.

After seeing the picture, Dean York there and then openly denounced it, contending that it was not only "untruthful," but "a libel upon the most devoted women of the world.". There is no doubt this is the first time in the history of moving pictures where such a public denunciation has been made, unfortunately with perfect truth and reason. It is to be regretted that the advice, instructions and warnings which are constantly being given upon these pages are so little heeded. It is pure ignorance for the readers of these pages to describe and treat as "knockings" the just criticisms and corrections often given here. Untruthfulness in religious pictures has been pointed out over and over again, also the fact that a levity bordering upon the sacreligious seems to be the attitude of writers and players towards both office and men of the sacred profession.

In "The Nun" the treatment and characterizations of both priest and sisterhood is an outrage upon a noble body of people, while the breaking of the crucifix is an act so blasphemous and desecrating as to cause a thrilling shock of horror to pass over the beholder—worse perhaps than that occasioned by the witnessing of a murderous crime. This indecent outrage is not an insult against the Roman Catholic Church only, but an offense against all Christendom—yea, against civilization itself, and is repugnant to everybody. The only credit the originators of this film can take to themselves lies in their immediately withdrawing it from the exhibition, and most effectually destroying it. They will by so doing atone for the wrong done, respect public decency, admit the error or oversight which sent it forth, and redeem their good name; besides restoring moving pictures to the high level from which this lamentable film has pulled them down.

Dean York further gives forth the threat that he will use his wide influence and the influence of his church in warning people against moving pictures. It is to be hoped this will not be necessary, if the good dean reads these strictures, he will know that the picture which so justly aroused his ire is not a representative one, or even a type of what moving pictures are today supposed to be. Conceived in irreverent thoughtlessness, and executed by more blameable carelessness, it found its way into the world almost before its existence was noticed; there is little doubt that had it been seen by the censors of the Moving Picture World, it would not have appeared in public except as it passed over defiantly the strictures which would have been passed upon it, and which now appear even at this late date—but not too late, we trust, to offset and eradicate if possible the evil its appearance has caused.

A GREAT CHANGE.

Ten years ago, when Coney Island was about the most crude and vulgar pleasure resort in the world, the far-famed and justly notorious "barker" was a unique character; like as the ugly bull terrier is the perfection of ugliness, so the "barker" was the perfection of impudence, ignorance and vulgarity. With its many advances and changes, the "barker," too, has become educated in Coney Island. No longer does he rend the air with his rancorous voice, calling customers to the questionable show, but in respectable language he speaks his piece—learned and rehearsed—inviting people to the "amusement which is exercise," and the "exhibition which is educational." What a commendation from the lowest quarters. "These pictures have all been censored, no vulgarity and nothing indecent, even the most fastidious mother can enter here with her children and not be ashamed."

Such is the agreeable and polite language of the "barker" today. Not only is the campaign for the "educational" being waged from the top down, but this change shows tendencies to improve from the bottom upwards. What a pleasure it is to know that the vulgar and indecent no longer pleases, the harvest of nickels and dimes is no longer reaped in the unclean and vulgar resort, but in the respectable, intelligent, morally satisfying exhibition, which gives a clean laugh, a healthy amusement, and a vigorous enjoyment; may the tendency be still upward!!

THE CORONATION.

In an American paper an account of the coronation might, if written by an American, be somewhat prejudiced; if written by a Britisher it might be biased; if, however, it be written by an Americanized Britisher there is every reason to expect that it may be true and impartial. The advance films of the coronation are not satisfactory; there is nothing especially pleasing, consequently nothing of deep interest. As a spectacle it is not what was expected, and unless we get some pictures giving more details, these films are not destined to become more than musty historical records. Another drawback to the advance films is that (no doubt due to extreme haste used) the titles are misplaced, making the descriptions untrue and misleading, only those possessed of the knowledge of English customs know whereby they can rightly interpret the pictures for themselves. King Edward VII funeral pictures were especially valuable in those details which the present coronation pictures lack. May it be, however, that when the later pictures come they shall cover present deficiencies and impart that interest eagerly awaiting the film record of the first coronation since the coming of the art of cinematography.

Oliver C. Pike, the well-known English cameraman, who has scored such marked success in taking moving pictures of bird life, writes thus interestingly in a British trade journal:

"Despite the fact that the resources of Nature have been drawn upon pretty freely in the past, I do not apprehend any difficulty in devising new subjects in this direction in the future.

"It will, of course, be readily admitted that the majority of Nature subjects have been obtained. But Nature is such a vast field, and there is so much variety even in different pictures of the same subject that neither the resources of the photographer with the moving picture cameraman in search of something new, nor of Nature itself will ever be exhausted.

"I have photographed the same birds dozens of times, but in fresh surroundings, and the movements of the birds make a new and what you might call an original picture each time. The wild creatures in Nature do not work like a machine. Take a dozen thrushes, for instance, there is as much variety in them when you attempt to photograph them as you would find in a dozen children.

The photographing of birds with the kinematograph has as yet only been touched upon. In the future, perhaps, more will be done in this direction, yet so vast is the field open to the bird kinematographer in this country alone that he could employ the whole of his energies for the whole of the time at his disposal without exhausting the resources of even our own small kingdom.

Then there are the foreign birds, and here I may add that their photography in their native haunts has, as yet, not been seriously attempted. And now it has been made possible to invoke the aid of natural color photography to the kinematograph, think what a wonderful picture may be secured in the tropics of the many species of bird life in their splendor of plumage amidst the beauty of natural foliage.

The public will never be tired of pictures of wild birds. A bird appeals to a person as much as any creature in Nature, and when some of the hidden scenes of Birdland that can be seen only in a state of nature by a few are brought onto the screen, they will always be welcome."

Music for the Picture

By CLARENCE E. SINN

It is coming to pass sooner than I dared hope. Good musicians are being commissioned to arrange the music for some of the better releases of films. Witness the Pathe Film d'Art "Il Trovatore" and "Faust," recently put forth; and now comes the welcome news that the Milano Film Company has motiographed Dante's "Inferno," with special music arranged by "Signor Carvaglios, composer of some note" (in Naples, Italy).

Some time ago I prophesied that the future would bring such a condition of affairs, but it seems to be much nearer than I imagined. At present these embellishments are being confined to a few of the more pretentious pictures, which is but natural. May we have reason to hope that all pictures will be more pretentious than they now are, and that in the near future? Yes. Think of the immense strides forward that have been accomplished by producers and actors in the last two or three years, and doubt if you can that the once disparaged "picture-show" is soon to occupy a high plane musically as well as dramatically.

An important factor has entered the field, viz: the moving picture critic; one who criticizes pictures, not from the standpoint wholly of a dramatic critic, but from the standpoint of moving picture producers as well as spectators. There is a difference in the two positions, and the intelligent comments made by gentlemen who are taking the trouble to study this difference are no doubt playing an important part in the development of the picture.

On the other hand, the criticism of music for the picture cannot exist in the same degree, for the reason that this branch has not reached the stage where it is worthy of real criticism. I am not intending to cast reflection upon the performers; I am referring to conditions. Imagine a musician sitting down before a critical theater audience to "dope out" music for a play he has never seen (or heard of, possibly), and whose nature he has to guess as the play progresses. What would be the probable result? Not very satisfactory, I opine.

Suppose, in addition to this, he never had any previous experience in this line, but had to rely entirely upon guess work as to what might or might not be appropriate to the subject before him. Yet this is exactly the position of the majority of moving picture musicians to-day. Those who are trying at all are doing the best they can under adverse conditions, and the fact that they accomplish anything at all is worthy of commendation. Some few obtain results that are really remarkable. (This may be applied both ways if you wish).

When music is to be composed or adapted for a theatrical production, the man who is to do this work is usually called for a consultation with the stage director. He often attends one or more rehearsals if expedient, and sometimes is given the manuscript to read. A set of "cues," with explanation of the situations and suggestion for their musical setting, is given him if he does not prepare these himself. Every opportunity is given him for a thorough understanding of the nature of the play, the kind of music required, where to put it and why. Of course, he is supposed to have the technical knowledge requisite, or he wouldn't get the job, so he already knows much of the "where and why."

Dramatic music has its reasons for being and its traditional lines, which are pretty well defined. I should say "theatrical music" rather than "dramatic," for it enters into forms of entertainment other than the drama. How much of this is due to custom it would be difficult to say. Of course, the whole idea of music accompanying a play is artificial, but so is the play (*vide* Webster: "Artificial—contrived by art or by human skill"). Now, whether we have simply grown accustomed to it, or whether it just "naturally ought to be that way," certain it is that some situations or actions or dialogues are given certain forms of musical accompaniment. It is an established fact that these do not "go" so well without as with the music. The higher forms of drama require little or none; melodrama usually requires much. A "dumb act" falls flat without music. Pantomime, being a play in dumb show, would lose half its interest if given without music. Pathetic scenes are often intensified by a strain of soft plaintive music. Noisy and turbulent scenes can often be worked up to a higher climax by the addition of music of similar character, and many times the introduction of "creepy" stuff in mysterious scenes is as valuable as is the proper handling of lights. Both are accessory to the effect.

Unnatural? Certainly it is. "Art" in this sense is something opposed to nature. The juggler wants the leader to "keep time" with him in certain places; the acrobat wants a lively accompaniment by the orchestra or band, and that crash on the bass drum as he falls into the net. Of course, falling into a net couldn't possibly produce such a sound, and nobody imagines it does, but experience has taught them that these things help to make their acts "go."

All these things are traditional, but they are the result of the cumulative efforts and trials of centuries—since Monteverde first introduced the **pizzicato** and **tremolo** in descriptive dramatic music—and I believe their reason for being is a psychological one. I do not believe the use of dramatic or descriptive music is due altogether to the fact that people are accustomed to hearing it and therefore expect it. In fact, there are many times when the accessories are not noticed or realized by the spectator; he carries away with him a memory of the general effect only, and music can be made an important factor at times in producing this effect.

Talking about the future of music in this work, I wonder what will be the future of "sound effects." Will they be eliminated or elaborated? I think they will be very much elaborated. We know the lecturer adds to the understanding and consequent appreciation of the picture and it is, therefore, fair to presume that when the "talking picture" is brought to the required perfection it will be the one best bet. Here and there is found a spectator so esthetically inclined as to enjoy his pictures better in silence, but the majority of people like to hear something. Hence the theater manager employing "Lily Limp Limpwrist" and "Percy Fuzzyhead" is apt to fare better financially than if he gave a perfectly silent show. This may not be true in every locality, but I believe it would hold good in most of them. For this reason I believe the better way to answer the vexing question of accessory sounds is by improving their quality and not by cutting them out altogether.

Of course, it does seem absurd to see the lips of the actors moving in soundless speech and hear a dish fall with a crash. In this essential pantomime differs from the photoplay. The pantomimist does not pretend to speak or even move his lips. Ideas are conveyed by gesture and facial expression alone. The sound effects as made by the use of inanimate objects are heard of course. I will admit this is quite a difference; we see the actor talking in the photoplay, but do not hear him. We see a railroad train approaching and hear a part at least of some of the sounds it is supposed to make. The baby falls out of bed and makes a noise like a horse falling from a house, but the shriek of the terrified mother is inaudible, although she must have made the greater noise of the two. It is essential that these inconsistencies be reconciled in some way, and I think it will be along the line of a greater number of and more truthful sound effects (including speech).

How about several classes of picture houses with all the "high brow" stuff in one and all the horse play stuff in another. You could then choose your form of entertainment for the time and know where to find it. You might see a first class drama given with every word and sound audible. With correct music and other accessories. You could see pantomime if you wanted to. The lovers of the purely silent picture could be accommodated, providing there are enough of them to make such an enterprise pay. We could have high comedy, low comedy, vaudeville, burlesque, and musical shows each in its own "canned drama" theater. We could see—

Oh, wake up! This hot weather must be going to my head.

Mr. Thomas Bedding asks us to state that he is no longer connected, either directly or indirectly, with the Associated Motion Picture Patents Company, of 1482 Broadway, New York City.

Projection Department

Edited by F. H. RICHARDSON

QUESTIONS ON LAST WEEK'S LESSON.

1. What is the critical angle?
2. Explain, in detail, how it acts.
3. At what point is it passed?
4. What qualities must a good lens possess?
5. What is meant by the refractive power of a lens?
6. Upon what do the optical properties of glass depend to a considerable extent?
7. What is refractive index?
8. Of what is white light composed?
9. What is the dispersion and what is the dispersive power of a lens.
10. What glasses are commonly used in lenses?
11. Why are they used?

LESSONS ON LIGHT (Continued).

If a ray of light be passed through a plain prism it will be, as is generally known, split up into its primary colors. Lenses are nothing more or less than a series of prisms, each with different angle and base, as shown in Fig. 30.

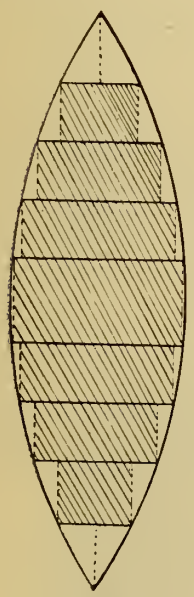


FIG. 30.

In this illustration you must, in imagination, obliterate the glass between the side lines of each prism until the ends of the side lines meet at one point, which gives you the real angle of each successive prism. On Figure 30 the glass represented by the shaded portion is of no optical use whatever. It is merely a carrier for the prisms represented by the unshaded portions. As a matter of fact, while shown quite large, to illustrate the idea, the prisms are of almost minute smallness, the lens surface being made up of tiny prisms, each but the size of a pin point.

You will, by this process, see that, starting from top or bottom, each successive prism has less angle until at the exact center a point is reached where the sides are exactly parallel.. This point is the axis of the lens. But to return to the manufacture of lenses for a moment. The discovery and working out of new glasses and the general improvement of lenses has been an exceedingly costly matter. The difficulties encountered have been tremendous. The use of certain components require that the glass be not heated beyond a certain very definite point barely sufficient to allow of the materials being thoroughly mixed. If heated beyond this point the very components whose presence is necessary to success are votalized and escape in the form of vapor. Some of the most useful modern glasses cannot be kept heated to the required temperature for sufficient time to allow all the bubbles in the "metal" to rise to the surface, hence, though a perfectly homogeneous glass of this kind can be made, it will invariably contain a few air bubbles. There are certain glasses with valuable properties which cannot be used except they be cemented between two other glasses for the reason that the surface is subject to deterioration through action of the air. It may amaze the average reader to learn that certain kinds of glass will tarnish, or rust almost as readily as will iron. One of the interesting operations of glass making for optical instruments and lenses is annealing; a process requiring much time to complete. It is absolutely essential that the annealing be properly done or the glass is of no use in lens making. If glass in its molten state be allowed to cool too rapidly its outer surface will harden more rapidly than its interior, the consequence being that, through contraction, pressure is put on the mass within. The result is a glass having uneven density. It, of course, follows that its outer surface and inner mass will have different refractive powers; also there will be constant strain present in the glass which tends to give a crystalline structure, in a measure destroying the perfect homogenity of the glass. The method of avoiding all this is called annealing. It consists of very slow cooling, carried out in ovens, the temperature of which is allowed to gradually decrease, so that the whole mass becomes solid at the same time. In the case of large discs the process may require weeks, or even months, to accomplish perfect annealing.

In some condenser lenses there is a tendency to discolor under the action of heat. Pink or purple is the usual tone of color found. This not only signifies that a portion of the light is being stopped, hence lost, but also the more serious fact that the ray is being robbed of one or more constituents going to make up a pure, white ray of light. The best light cannot, therefore, be had through such a lens. Color may be an inherent defect or may be the result of deterioration. In condenser lenses it is usually the latter, being due to the presence of an excess of some metallic constituent, presumably lead.

Small air bubbles in a lens do not necessarily do harm, but the presence of veins is a serious defect. They signify imperfect preparation or handling of the glass in its molten state. Such glass is not perfectly homogeneous, hence will not give the best results. These defects are frequently met with in cheap lenses. In high grade lenses they are not found, since they would reject the lens or place it in the cheap class.

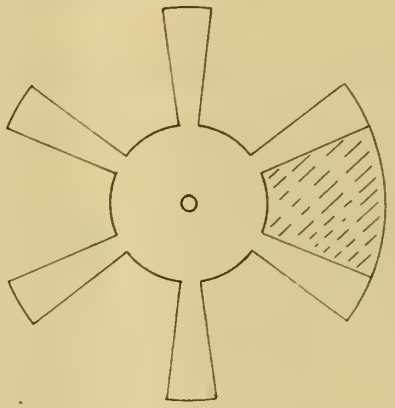
I am sure it will be of distinct interest, as well as of some value, to describe the process of grinding lenses. It will give the operator some idea of the delicate nature of the article he is handling, perhaps inducing better care. Many operators, not comprehending the extreme delicacy of a lens surface, are exceedingly careless in handling the same. I have seen operators wipe objective lenses with coarse cloth, and even waste, applying considerable pressure. Every time this is done the projection is bound to suffer. It may be the result is not bad enough to be readily perceptible to the naked eye, but it is there just the same and repeated abuses will, in time seriously injure the projection—the sharpness of definition. That lens surfaces must be absolutely true and that very little is required to disturb this accuracy, will be better understood through description of the making process.

To grind a glass disc some material harder than the glass is employed, in powdered form, such as emery, sand or diamond dust. The glass is rubbed against a metal tool, or mould, of the desired shape, with the grinding material between the surfaces, so that the glass is gradually made to assume the shape of the tool. That an evenly ground surface may result, the movement of the glass, as it is pressed against the tool, must be irregular. If the glass be held stationary a series of circular grooves would be plowed, leaving a corrugated surface. It is therefore necessary that it be given a motion similar to moving a ball in a socket. Glass grinding tools are cup-shaped, concave or ball-shaped convex metal tools, usually fixed to a glass grinding lathe. They are made in pairs, one concave and the other convex, so that each pair can be ground together to keep the curve true, and for every different curve to which a lens is to be ground (and their number is legion) a special pair of tools must be made. In order to construct a pair of such tools, say of six inch curvature, a brass gauge is first made by turning in a lathe a disc and ring, of brass, measuring exactly twelve inches across (six inch radius). The cup and ball tools are now turned to fit these gauges as accurately as possible. They are then ground together with emery until they fit one another exactly. They are now spherical curves and are tested by an instrument known as a spherometer, which registers the curvature. If the curvature is not correct at first trial it is returned and re-ground until exactly the desired form is attained. These tools are for rough grinding and such exceeding care is not exercised in their making as is accorded those required for the more delicate operations of fine grinding and polishing to come later. The grinding process consists of gradually shaping the glass to the exact contour of the mould. Coarse emery is first used, until the approximate curve is attained, then finer emery, in connection with more accurate tools, until the surface is smoother and more exactly fits the contour of

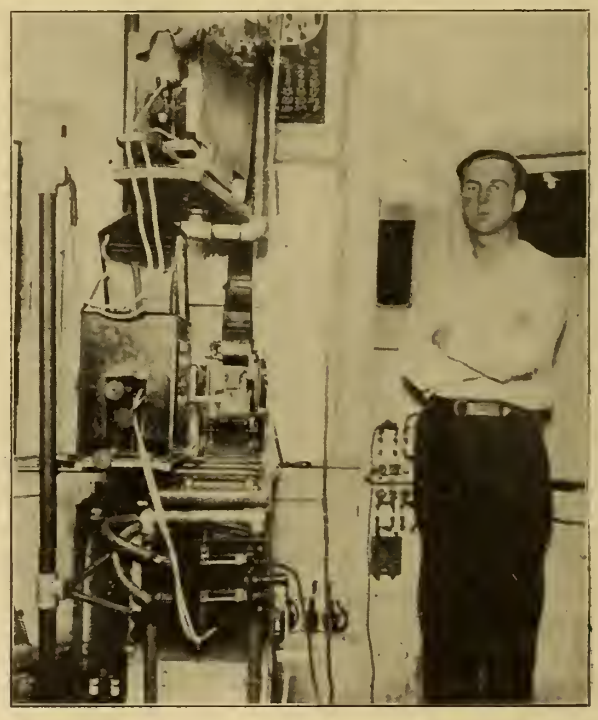
any, made to attain the exact curvature required. The process of grinding, as above described, seems simple enough, but as a matter of fact great skill is necessary to produce a true surface. The motion given the glass must be as irregular as possible else more will be ground from one part than from another. For spectacles and very cheap quality lens work (I'm afraid projection lenses come under this classification to some extent) which require but a moderate degree of accuracy, automatic machines can be used, in which the motion is conveyed by means of a crank, but no automatic machine can even approach the requirements necessary to produce a good optical surface. Good lenses depend for their accuracy upon highly skilled labor and are accordingly expensive. A particular skill of touch is attained by the best men; a certain grip indicates whither or no the tool, during grinding, is equally in contact over its entire area, and tells how the surface is progressing. If curves are very convex as compared to their diameter, they are ground singly. If the curves are slight a number may be worked together in a block. Such lenses as spectacles, whose curvature is usually slight, are made in large blocks of maybe fifty or one hundred at a time, but most lenses used for photography, and many short focal length projection lenses, must be ground singly or in small blocks.

(To be Continued.)

Interesting Experiments.—Mr. D. L. Van Leuven, Bakersfield, Cal., writes: "I wish to contribute a few lines, in the hope it will be of some benefit to brother operators. I am a constant reader of the World, especially the Department, and wish to thank you for the help it has been to me. In my last letter I promised to send in the results of certain experiments, then under way, with different carbons and different amperages. My experience has been that, when A C is used, a very low voltage at the arc gets the best result. It is, however, a very difficult matter to pull 70, 80 or 90 amperes and have only 30 to 35 volts at the arc. When using resistance wire you will find that if you cut out some and raise the amperage, thus your arc pressure will be too high and there will be much noise. When you cut in the resistance you don't get the light and—there you are. But I have known 45 ampere arcs to make more noise than others pulling 75. In a recent test I discovered a new way to lower the voltage, viz: by use of an extra rheostat made of 100 feet of No. 10 B & S gauge bare copper wire. With 100 amperes flowing (this heats the wire, but not to hurt. It adds a resistance of .21 of one per cent. for every added degree of temperature) the copper resistance decreases the pressure by 20 volts. There will still be plenty for the other rheostat of six coils, each containing 16 feet of No. 8 B & S Climax resistance wire, to do. The copper rheostat, the climax wire resistance and the arc are all hitched in series. Hitched up thus the ammeter showed 86 amperes at the arc. Now, brother operators, don't imagine this will work out the same in all cases. Your transformer, or the mains themselves, might be overloaded. At my house the voltage is 114. When my full load is on it pulls down to 109, which is about right. And now to the experiments: The following tests were made while using the before described resistance arrangement. Tested G E volt and ammeters were used. All carbons were cored. A C current, 5/8 Arco; with 86 amperes, arc voltage 32; excellent light, but hard to control. 7/8 Bio, 91 amperes, arc voltage 32, extra good light, large crater, clear field; light easy to control. 3/4 Bio, 86 amperes, arc voltage 34, extra good light and easy to control. Hooked in more resistance and with 75 amperes, 7/8 Bio carbons, arc voltage 44, had poor light. With 5/8 Arco carbons, 73 amperes, arc voltage 38, had good light and good crater. With 3/4 Bio, 75 amperes, 36 volts at arc, had good light. Hooked in still more resistance, and with 5/8 Arco , 62 amperes, 34 volts at arc, had fair light. Still more resistance and, with 5/8 Arco, 50 amperes, arc voltage 38 had poor light. My throw is 86 feet; 16 foot picture. I use two 7½ condensers, one a concave and convex and the other convex on both sides. I like them better than the ordinary plano-convex condenser lenses. I also have an idea for an outside shutter. This shutter gives about 15 per cent. more light than the ordinary three-winged article in common use. They give about 47½ per cent of the light, while this one gives 65 per cent. Also it can be used successfully with 60 cycle A C. It must be made very accurately, however, or it will cause flashing, just like the others, on A C, 60 cycle current. The transparent wing must be shaded and colored exactly right or it won't work well. The precise shade can only be ascertained by experiment. I tried many times and came near giving up in disgust before I finally struck it right. The idea is that the transparent wing must be frosted just enough to kill the travel ghost, but at the same time let enough light through to even up with the other light spaces. I found that sometimes a very little tinting with very light red or blue would help. Here is an idea I have not as yet seen set forth in the Department: A rubber elastic, such as you can buy in any drygoods store, one inch wide, or wider, makes



the best takeup belt I have ever had experience with. Of course special pulleys are necessary, but they are easily and cheaply made. It is also excellent for motor drive belt. It is easily adjusted and, by use of an idler, eliminates all, or very nearly all, takeup tension trouble.



I am sending samples of carbon stubs used on heavy amperage—the 7/8 on 91 amperes, also picture of my operating room. Bakersfield has no poor operators working at present. Projection in all houses is extraordinarily good. We are organizing an operators' and stage hands' union, I A T S E, of which I have been a member for some time. Will have charter soon. Yours for good projection, and prosperity for the Department."

We cordially thank Brother Van Luevens for setting forth the results of his experiments. Personally I cannot just see why there should be a difference in effect between the copper wire resistance and the same amount of resistance in climax wire; also rheostat resistance for A C is costly and not good in any way. A low-voltage transformer (Economizer, Inductor, etc.) is the better form of A C arc regulation. As I see it, however, your experiments simply show that the higher the amperage, carbons being increased proportionately, the better the light. Instead of all that resistance in series, why not use multiple connections? Possibly, however, there is, as you say, some advantage in elimination of

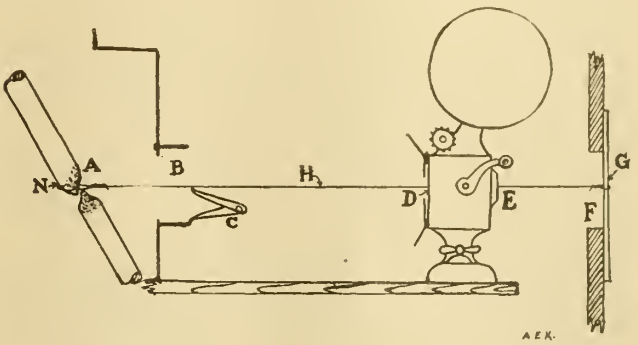
noise in that particular form of resistance. I confess I cannot see why it should be so, however. The condenser you use is the common form in England and Germany. It has advantages, but is costly if one breaks many. The "convex on both sides" is called a "double convex" lens and the other a concavo-convex (also, if I rightly remember, a meniscus). The shutter, if it works O K, is great. If you can really project a sharp, clear, white picture, free from flicker, travel ghost and halo, with a shutter cutting only 35 per cent. of the light you have contributed a decidedly valuable discovery to the art of projection. But, frankly, Neighbor Van Luevens, I am skeptical! If you knew the number of things along these lines, which have been tried out and discarded, you would understand my hesitancy in accepting this as gospel until I have first seen it in operation. The trouble with translucent shutter wings is that, while they eliminate the travel ghost, blot out the image completely while the film is moving, and all that, they must, to serve the purpose intended by the translucent shutter, pass a certain amount of light. They cannot, of course, pass it except in diffused form. The light must be broken up completely, else we have the travel ghost and—there lies the trouble. The diffused light rays cannot be confined to the screen! The practical result is that you get a halo of light around the picture, which spoils the general effect. This may be, to some extent, counterbalanced by outlining the picture in dead black, but even this does not entirely eliminate the trouble. Also, where translucent shutter wings are used and the halo deadened by black, the picture, instead of being clear white, in its high lights, is a grayish color. Now, friend Van Luevens, I am simply setting forth known facts. If you really have made some discovery which overcomes the difficulties named you might send on a shutter and I believe I can do something with it for you. But, before sending a shutter be very sure that the faults named are in no degree present. As to the elastic belt idea, it "listens well," and ought to work all right. The 7/8 carbon craters are well formed and as large as the average 25 ampere D C crater.

Wasted Labor.—During the past week the Editor was called upon to examine a new projection machine, the invention of a man who has worked long and faithfully in its perfection, besides sinking close to $1,000 in the model, experiments, etc. It is with positive dread that I approach such a mission, for it is almost a forgone conclusion beforehand, what I am going to have to say. The gigantic error made by nine out of ten who enter the inventive field, as applied to projection machines, is that they have little idea of what has already been done. They do not realize that the machine manufacturers are constantly experimenting, and have been, some of them for years, constantly seeking for improvement. The cost of experiments made by one company alone, to my personal knowledge, amounts to thousands of dollars every year. These experiments are made by trained men, having every facility at hand. As against this what chance has the individual, working without adequate facilities or capital, of perfecting an improved projection mechanism? He may evolve an improvement of some one point—yes. But to be able to enter the field with a complete mechanism enough better than the established machines to be successful in pushing its way to the front, is quite another matter. The neighbor who sent for me had but one single point in his mechanism which was new, and that was a minor one, though very good. Even it may have been tried, I do not know; but I have heard of nothing like it. I was confronted with this proposition: If I smoothed the matter over by being noncommittal the brother would be encouraged, possibly, to expend still further time and money. This I would regard as purely a waste. If I told him the plain, unvarnished truth, as I saw it, I would in all human probability lose his friendship and possibly even make of him an enemy. In such a matter there was, to my mind, no choice. He had asked my opinion. Disagreeable as was the task, I gave it. It was an extremely unpleasant thing to have to do, under the circumstances. I am telling you of the incident as a warning to others. When you get the inventive bug, the very first thing you should do, is search diligently and see what has already been done along the lines you are working. To discover all that has been tried out is sometimes well nigh impossible, but go as far as you can anyhow. I thoroughly approve of the operator using his brains and experimenting for improvement. I do NOT approve of his expending much time, labor and money, however, without first trying to see if the same idea has not been already tried and discarded.

Lining the Machine.—La Harpe, Ill., writes: "Can you describe method of lining up the lens, condenser, aperture and arc? My picture is a bit brown on the left side and I think the lens is not exactly in line. How about it?"

The fact that your picture is a "bit brown on one side," does not necessarily indicate out of line trouble, LaHarpe, though that would be a possible result of that condition. Examine the following: (a) The screen itself; (b) See to it that your carbons are exactly in line with each other sidewise, so that the crater faces squarely to the front, instead of to one side ; (c) Make certain that all lenses are perfectly clean. On page 421, Feb. 25th issue, will be found complete directions for lining the machine, lenses, etc. For the benefit of new readers I will re-print same: "Lining the Machine.—Mr. Albert E. Kirk, Galveston, Tex., contributes the following: 'Here is an arrangement for bringing the arc lamp, condensers, aperture plate and objective lens in one accurate straight line with respect to each other. It is, or should be, a well known fact, that the very best results can only be obtained with any projection apparatus when the various parts composing its optical system are in one direct line or axis. Many of the complaints made by operators of "ghosts," unevenly illuminated screens, shadows, blurs, distortions, etc., can be traced to this cause. The method here given is purely a mechanical one, and is infallible.

" 'In the drawing A is the arc lamp, B the circular opening in the lamp house for supporting the condensers, but with the condensers removed. D the aperture plate of the machine, E the front plate with the objective removed, F opening in wall of booth, C shows method of applying calipers.



" 'To line up the machine, remove the condensers from their mount and objective from machine head. Procure four or five feet of rather fine spring steel or brass wire, and make a loop at one end. Hook this loop over the carbons exactly where crater on positive carbon is formed, closing the carbons sufficiently to prevent wire from slipping off. Pass wire through condenser opening, aperture and objective opening, on through opening in wall and draw up tight winding the free end as shown at F. The wire can be made still more tense by backing up the arc lamp a little by means of its focusing screw provided for that purpose. Now, by means of rule or calipers, center wire in objective opening at E, sliding stick F up, down or sideways until accomplished. The tension on the wire should prevent the stick F from slipping out of place. Next, center the wire at B, raising or lowering arc lamp to accomplish this. It may be necessary to adjust both B and E simultaneously to gain the best results. When satisfied that B and E are absolutely centered, examine aperture opening, and if everything is O. K. the wire should pass accurately through its center, as may be tested with the calipers. Most likely, though, this will show 'out,' in which case the machine head should be moved bodily until all openings are directly central with respect to arc lamp. No attention should be paid to opening in wall of booth, as this has nothing to do with lining up of the machine itself. If it is known about how far apart the carbons are drawn when running the lamp regularly, a small notch could be filed in the upper carbon at N, directly opposite the crater, to hold the loop in the wire, and then the carbons drawn apart to their working distance when making all the above measurements.' "

Condenser Focus.—Canton, Penn., writes: "Having been subscribers to the World and enthusiastic readers of the Department and the Handbook for several months, we would like to ask a few questions concerning our own theater. We have an Edison machine and 110 volt direct current. The length of the throw is fifty-four feet and the picture is eight by ten. The arc ordinarily pulls about 35 amperes, although it can be increased as high as 100 if it is ever necessary. The films are commercials, none being newer than one hundred days. What size condensers do you think suitable for this work? How many amperes should be used? How long should Edison brass sprockets wear, with moderate use? Could an electric fan, located back of the arc—although not directly back—affect the light? Is it necessary

to have the idler rollers adjusted in any special way?" You have about a five-inch objective lens, and two 7½ inch condensers ought to give best results. Try two 7½ and try one 7½ with a 6½. Use whichever gives best results. As yet I have been unable to find any rule for condenser lenses applicable to all cases. Generally speaking, however, two 7½ condenser lenses should give best results for working with objectives of more than 4 or 4½ inch E. F. See remarks on condensers in my answer to another letter this week. You can project a very good ten foot picture (10 feet wide), using an ordinary cloth curtain, with 25 amperes D C, but for myself I would use more—say 35. I very much prefer a brilliant picture. With a mirror screen, or with a metallic screen, the latter being properly made, 25 amperes should be plenty. As to length of life of Edison brass sprockets, I cannot answer that. It would depend on too many things. For instance: the life of the lower sprocket would depend on how tight you kept your take-up tension. Yes, a strong current of air will effect the arc, particularly with D C, since the D C arc is comparatively long. Also a fan located so that it blows into the lamphouse (from what you say I assume you have the back of your lamphouse open) will very likely cause excessive condenser breakage. Yes, your idlers should be set about twice the thickness of a film away from the sprocket. Too close or too far away is very likely to cause trouble.

Wants To Act.—Taunton, Mass., writes: "Will you please tell me where and how I can obtain a position as motion picture actor?"

The correspondent signs himself "A Young Handsome Man," which ought to help some, anyhow. No, Taunton, I cannot. You will first have to get in touch with some one of the many producing companies and convince them of your ability. Most motion picture actors have had considerable, some of them very much, experience on the regular stage. Unless you have experience, or extraordinary natural ability you will be wasting time, I am sure, trying to enter ranks of the moving picture actors.

Several Things.—Chicago, Ill., writes: "Foregoing unnecessary and trite remarks, such as being a 'constant reader of the World and your Handbook,' I will hold myself to the questions in hand. Obfuscation No. 1 is that of condensers. According to the laws of refraction and dioptrics, rays emanating from the focal point of a lens will become parallel after passing through it. Or, conversely, parallel rays, such as those from the sun, will come to a focus at the focal point of the lens after passing through it. Assuming that we will, or desire, to use a 4½ inch condenser lens at the back, and remove the crater of our carbons 4½ from the condenser we will get parallel rays. If our crater is further emoved we will get converging rays, and if closer, diverging rays. This fact, if you grant it correct, will determine the focal length of our back condenser. Applying this same rule to our front condenser, i. e., that parallel rays will come to a focus at so many inches from the lens according to the refractive power of the lens, we have but to determine the desired distance we wish to have the front condenser removed from the focal center of the motion picture lens. If this is ten inches, then a ten inch condenser will give the desired effect. This must be considered in the light of possibility, also taking into consideration that this same distance of focus can be attained with widely different condenser focal lengths. This seems to me, however, a very unscientific mode of procedure. Having noted many and various methods of choosing condenser lenses, I found that the combination of 6½ and 7½ predominated, with the lamphouse, that is, condenser mount, removed about 12 inches from aperture. Methinks this would work out in this way. Granted that we are using a 6½ inch condenser for the back and a 7½ for the front, and the distance from condenser box to focal center of M. P. lens 12 inches. Removing our crater 6½ inches from back condenser the rays emanating therefrom would be parallel, and after passing through the front condenser they would come to a focus at 7½ inches from the front condenser. This would not give us the desired effect. We therefore move the crater closer to the back condenser. The result, an increased length of focus from the front condenser, but also diverging rays emanating from back condenser. We continue until we obtain the desired spot, thus placing the front condenser more and more at a disadvantage, since not only must it bend the divergent rays parallel, but in addition converge them to give the desired result. This seems to me impractical, and unscientific. Your comment on this controversial subject is awaited with pleasure.

No. 2. I am using a Chicago Stage Lamp in conjunction with a Powers head. As you probably know, the Chicago Stage lamp, as some others of similar make, change the angle of the carbons in relation to the condensers by a rod which at the same time serves to distance the carbons from one another. I have also noted that the Motiograph lamp has the rack bars set at a greater angle than the Powers, or possibly any other make, and that this angle is maintained whether the carbons are short or long. This shifting of the rack bars with the Chicago Stage lamp becomes imperative as the length of the carbons changes. Is this change due to the difference of length of the upper and lower rack bars? I have also noted that in the Motiograph lamp that the lower carbon (D. C. current) need not be set as much in advance as with my lamp due to the angle. Can I change the principle of my lamp to that of the Motiograph. Is the angle due to the position of the crater in relation to the back condenser? It struck me that it is, also that its change becomes imperative, due to the consumption of the carbons. Why not also with the Motiograph?"

Your conclusion, Chicago, regarding focal length of condenser lenses, would be correct but for one thing, viz: You must remember that rays from the crater diverge. Hence it follows that the further the crater is from the 4½ inch circle of the rear condensing lens, the less number of the light rays will reach the lens, and the greater number will be wasted on the interior lamp house walls. To use a 4½ inch back lens, setting the lamp at such distance as would send the rays from that lens in parallel lines, and a front lens of focal length to give the proper spot at, say, 12 inches, would be an ideal condition in theory. In practice, however, a considerably increased percentage of the light would not reach the condenser at all and the extreme thickness of the back lens would induce excessive breakage. More than this, with the use of lenses of short focal length and consequent heavy curvature, the factor of spherical aberration becomes very pronounced. Without figuring the thing out or experimenting, I do not believe a practical combination, giving the results you describe, could be had. You must remember that the two lenses cannot be considered alone, or separately. We can only consider the E F of the combination.

As to the lamp matter: It is two years since I have seen a Chicago Stage Lighting Company lamp. The hook limiting the angle on the Powers lamp is to comply with New York City rules. It is, to my way of thinking, merely a nuisance. A hacksaw will remove it in two minutes and you may then give the lamp all the angle desired. By means of the up-and-down adjustment, the endwise and sidewise adjustment of the Powers, Motiograph, Edison or Edengraph lamp, the arc is readily kept in exact center with the condenser, regardless of how the carbons burn. I do not remember as to the C. S. L. Company's lamps up-and-down adjustment. The angle of the carbons should remain the same until they are consumed. Tilting the lamp to secure up-an-down adjustment is NOT good practice. The carbons are, or should be set with the one, single idea in view of having the crater face the condenser as squarely as it can possibly be made to do, keeping in mind the fact that, if the angle be too great the lower carbon tip will interfere. Changing the angle of the lamp changes the relation of the crater to the lens, which should be constant throughout.

Throw.—Los Angeles, Cal., writes: "Am making arrangements to incorporate a company, with a view to put in a line of amusements. Will you kindly inform me how far a motion picture machine can be made to project a picture? Also what, in your opinion, is the best make of machine?"

The question you ask is difficult to answer definitely. It is not a matter of the machine itself, but of lenses and light-loss. As the focal length of the objective lens is abnormally increased, the focal length of the condenser must also be made greater. This necessitates the moving back of the crater further from the back condenser lens, with consequent loss of illumination. Also, where the extreme distance between objective lens and film, in very long projection, must cause some loss. However, up to say 150 feet, you will encounter no difficulty whatever, provided the atmosphere be reasonably clear. As to the machine, it is not the province of this Department to compare goods made by different manufacturers. The handbook, $1.50, for sale by Moving Picture World, will give you much information in concrete form along these and other lines.

English Publications.—Chicago writes: "Will you kindly give me the addresses of the two leading London magazines devoted to the moving picture business? Also I would like to know the subscription rate charged when taken in conjunction with the Moving Picture World. I have a copy of your Handbook and consider it worth many times its price."

The Kinematograph and Lantern Weekly, Tottenham Street, Tottenham Court Road, London, W., and the Bioscope, No. 85 Shaftsbury Avenue, London, W., are the two leading

London publications devoted to moving picture affairs. Their price, in conjunction with the Moving Picture World, is $7.00.

Answer to New York.—Chattanooga, Tenn., writes: "Regarding the letter 'A Puzzler,' page 1375, June 17 issue, I take it for granted the brother was using a lamp. I had the same difficulty and the only way we found to eliminate it in part was to keep the carbons very close together, set the carbons about the same as for D C, giving the lamp about the same angle as that of the Edison lamp. I decided the fault lay somewhere in the lamp, for the reason that when I used an Edison lamp and lamphouse I got a perfect spot."

You are wrong Chattanooga. It was not the lamp you suppose, but an Edengraph, set at about the Edison angle. The trouble was not in the lamp. Of this I am positive, for I personally examined the outfit. Nevertheless we are indebted to you for setting forth your own experience. I did not name the lamp for the reason that, your surmise being incorrect, it would not have been fair to do so.

Lens Trouble.—Williams, Cal., writes: "Have changed my location. Sent in change of address, but have not received paper. Please look matter up as I miss the 'World' very much. I have three projection lenses. The smallest gives me a 9-foot picture at 54 feet. Picture is sharp except for slight ghost in center. The next size gives a 10-foot picture, but it is out of focus at one side and the ghost is more pronounced. The third will not project a picture at all on my Motiograph No. 1, but gives fine 13-foot picture on the Optigraph No. 4. I have lined my machine by several methods, but still one side of the picture (the right-hand side) remains out of focus. I have a new way to line the machine. I remove tube from lens jacket, fit a piece of pasteboard into the end of the jacket, finds its exact center and punch a small hole. I then tie a knot in a small wire, or thread, pull it through the hole, take it through to the crater, making a loop to fit around the carbon-tip, move the lamp back until the thread is tight and with callipers or rule center the aperture with the line. I bought this house from the party who owns the local light plant. The dynamos are overloaded and they will only allow me to pull from 12 to 15 amperes. I use about 15. If I draw more I pull down the dynamos. Have had several rather heated disputes with the manager of the plant. He claims that before I took the house they projected a 13-foot picture 54 feet with 8 to 12 amperes. This is D. C. I have had considerable experience with A. C., but D. C. is new to me. I can't do what he claims to have done and don't think it possible to get even a fairly good picture with 12 amperes. I notice you have said 20 to 25 amperes and think you are correct. Am using two jars of water with lead plates as resistance. Is there anything better? Can one use the same rheostat on A. C. and on D. C.? The pressure is 220 volts and I have a 110-volt rheostat. Can I use it? If I move the lamp back the picture is much brighter, but the ghost is larger and white; also the title letters string like they would were the shutter not set properly. If I move the lamp up close the lettering is perfect, but the picture is dark and the ghost is dark instead of white. If I draw 20 amperes I can almost take the ghost out, but I can't do that or they will cut off my service. Is the trouble in my condenser? What size should I use? I have used the same condensers on 10-foot picture, about the same throw, with plenty of alternating current and everything was fine."

Your order to change address was not received. Have attended to the change and you will now receive the paper. Your smallest lens is about a 6-inch E F. The next size is about a 5-inch E F, while the last is approximately 4-inch E F. Possibly the last named strikes the shutter before it is back far enough to focus, though I thought all models of the Motiograph would take a 4-inch E F lens. If the ghost is more pronounced in the second lens than in the first you might try shorter focal length condensers with it. First, however, try moving the whole lamphouse further back. Probably that will eliminate the ghost. You say that one of the lenses gives a picture out of focus on the right side. Try turning the lens half way around. If the out-of-focus effect is then on the left side look for the trouble in the objective lens itself. Possibly some of the balsam has melted and run down between the two factors of the front combination. Your method of lining is all right, but differs very little from another way we are re-publishing this week. In using either method the lamp should be moved up or down, and sidewise until the string is precisely centered in the condenser mount. A good way is to make a wooden model the exact size and shape of a condenser. It can readily be shaped out of soft wood. Bore a half-inch hole in its exact center. Place the model in the mount just as you would a lens, pass the string through the hole and attach to the carbon. Move lamp until string is exactly in center of hole and then center aperture by moving machine and center back end of lens barrel (removing aperture to do this) and you are through. It is necessary, first of all, however, to see to it that the lamphouse sets square with the machine. I have seen lamphouses setting a quarter of an inch further to one side at the back than at the front. This means that, to center the light on the aperture the crater must be to one side of the center of the condensing lens, thus placing the condenser at decided disadvantage. As to the matter of amperage: it is quite possible that the former owner projected a 13-foot "picture" with "eight to ten amperes of current." I can project with five amperes, but **what kind of projection is it?** If the gentleman can project a 13-foot picture that could, by any stretch of the imagination, be called even half way good, with that amount of current, he is indeed a wonder. There isn't another like him in all the world. To project a really good picture, according to my standards, of that width, you would have to use at least 25 to 30 amperes of current with an ordinary bleached muslin screen; somewhat less with a mirror or metallic surface curtain. I am inclined to believe that your ghost is at least partially due to the shadow of your lower carbon tip. With that exceedingly small amperage you will get better results using one-half inch cored carbons above and ⅜ solid below. Get the solid carbons medium soft. If too hard the light will be yellow. No, you cannot use a 110-volt rheostat on 220 volts. Is the dynamo a 220-volt machine or is it a three-wire system? If they can supply you with 110 volts it will require far less electrical energy for a given amperage. Twenty amperes at 110 volts is 2,200 watts. Twenty amperes at 220 volts is 4,400 watts. The surplus is taken up in your resistance, but it works the dynamo just the same. In other words, your 15 amperes at 220 volts takes precisely the same energy from the dynamo as 30 amperes at 110 volts pressure would. As to the movement of the lamp back and forth causing travel ghost (strings from the letters, as you call it), that is a new one on me. I have known travel ghost to result from moving the arc up or down excessively, but not from moving it straight forward and back. Your lamp should be set at a distance from the condenser which gives a spot just covering the opening in the gate, with maybe an eighth of an inch to spare at the corners. If that does not give results look elsewhere for the trouble. If you have got to use 220 volts, confining yourself to 15 amperes, better purchase a 220-volt, 15-ampere rheostat. If the rheostat you have is a 110-volt, 25-ampere one, it is likely that two of them in series would reduce your current altogether too much. You could cut out coils, however, until you got what you wanted. I would suggest that you send in $1.50 for one of our handbooks, by myself, which will explain many things to you. Send the money to the Moving Picture World.

An Outrage?—Boston, Mass, writes: "Can you tell me how many ways there are of ascertaining voltage. A man recently took the State police examination for an operator's license. The above question was asked, among others. He gave the following methods: by using a voltmeter; by connecting 110-volt lamps in series; by phoning the power house, by spacing of switches and fuses; by the way the resistance is used—series or multiple, and by inserting fixed resistance in the circuit, using an ammeter and multiplying the two. He was refused a license because he could not tell another way. You thus see what an operator is up against in this State. If you know of any other practical way of ascertaining the voltage, I would appreciate the information."

The tag on incandescent lamps and stamp on nameplate of meter, if any, or transformer, if any, would be two other methods. It is almost unbelievable, however, that any board would refuse license on such grounds. In fact, the thing is so utterly absurd on the face of it that I am compelled to believe the real reason for refusal lay elsewhere. If, however, the board really did do such a thing it was an outrage, pure and simple, and if it were I, I would take the matter into the courts so quick it would make the heads of that board swim. Spacing of the switch bars or fuses is no proof of voltage since a 250 or even a 500 volt switch may be used on 110 volt current. Very frequently 220 volt switches are used on 110 volts, also 220 volt fuse blocks. The house may have used the higher pressure and changed to the lower. It would be sheer idiocy to change the switches and fuse blocks. The lamp test is entirely practical and is amply sufficient for safety. If one wishes to know his **exact** voltage, a volt meter is, of course, the thing. The editor of this department is thoroughly in accord with the proposition of limiting license of operators to really competent men as soon as is practical. He, however, is most decidedly **not** in sympathy with refusal of license to men except for good and sufficient cause. As a general thing, examiners have

been too lax, rather than too strict, and only occasionally has there been real ground for complaint. We believe the real cause for refusal of license was other than the correspondent believes it to be.

Combination House.—Every succeeding summer sees an increasing number of the deservedly popular "airdomes" in operation. Many theaters abandon their regular auditorium to camp in a vacant lot alongside, more often than not amid more or less ugly, uninviting surroundings. Many houses close entirely, re-opening in the form of an airdome, perhaps a considerable distance from and in an inferior location to their regular theater.

The writer sees no really good reason for all this. The airdome idea is most excellent, since it provides amusement for the people in open air, instead of inside a sweltering theater, in air contaminated by odors arising from hundreds of perspiring bodies.

There are, however, objections to the airdome. Bad weather renders a shut-down necessary, while sunlight precludes any possibility of early opening. In summer 7:30 p. m. is as early as the airdome can hope to open, while on bright days it will be eight o'clock, or even later, before there is sufficient darkness to allow the projection of a really good picture.

The writer has given this subject considerable thought and sees no good reason why the summer open air theater and the winter house cannot be combined in one. He believes that could be done without excessive, much less prohibitive cost. He believes that by such a plan, rightly and intelligently carried out, practically all the advantages of the airdome may be had while, at the same time, retaining the advantages of the comfortable seats, decorations and curtain of the regular, winter theater. The construction cost would be considerably higher, true, but, as I have said, not excessively so.

To accomplish this it would only be necessary, so far as the walls be concerned, to carry the roof on pillars (of brick, concrete or steel), between which could be fastened, in some convenient manner, removable panels. Such panels could be made of fireproof construction, of considerable thickness and light enough to be handled without undue labor. All this is entirely feasible and practical, though the details would have to be carefully figured out, of course.

The roof could be made removable in several ways, but the most feasible plan consists of a sloping roof, the upper half of each side made to slide down over the lower. The New York City Madison Square Garden has such an arrangement, though built of glass, and very heavy. This scheme has the advantage that in case of rain the roof may be quickly closed and the performance continued without interruption.

I am only merely outlining, roughly, the idea as it appeals to me. Details are quite another matter, but, most certainly, there is nothing impossible or impracticable in the scheme. The one really valid objection to the removable roof idea is the fact that, to obtain the full benefit, the audience must actually see the sky. This would preclude the use of an ordinary ceiling, unless it, too, be made removable, which would probably not be practical.

KINGS HIGHWAY AIRDOME.

Charles Letts, proprieor of a particularly successful picture theater in the Loth Building, Amsterdam Avenue, New York, has opened an airdome at Kings Highway and 14th St., Brooklyn, N. Y. Best Licensed pictures will be shown, with a change of program every evening. One thousand seats of comfortable character have been installed and every device intended to give comfort to patrons is included in the equipment. As a special bid for the patronage of men, smoking is permitted. This is said to be the finest equipped airdome in Greater New York.

POWELL SELLS THE IDEAL.

Adolph Powell, founder and proprietor of the Ideal Theater, at Kokomo, Ind., has sold that house to Mrs. Gypsy Lillard-Jones, who took possession July 1st. The Ideal has been in operation for two years and is very popular with local picture patrons. The purchase price is said to have been $6,600. Mr. Powell advises the Moving Picture World that he is in the market for a suitable house seating not less than 350.

Mr. H. F. Truelich, of Chicago, Ill., has arrived in New York and will remain as the New York representative of the Exhibitors Advertising Company, who are having great success in their new enterprise.

RECORD OF LICENSED RELEASES

Week of July 17—22, 1911

July 17th—The Indian Brothers (996 ft. Dr.)	Biograph
July 17th—The Badge of Courage (1000 ft. Dr.)	Kalem
July 17th—Alice's Sacrifice (1000 ft. Dr.)	Lubin
July 17th—The Daughter of the Watch (430 ft. Dr.)	Pathe
July 17th—Benares, the Holy City of the Hindoos (300 ft. Sc.)	Pathe
July 17th—Raising Ostriches in Egypt (270 ft. Ind.)	Pathe
July 17th—The Way of the Eskimo (995 ft. Dr.)	Selig
July 18th—The New Church Carpet (1000 ft. Dr.)	Edison
July 18th—Her Dad, The Constable (1000 ft. Com.)	Essanay
July 18th—A Shot from the Brush (640 ft. Dr.)	Gaumont
July 18th—Under the Palms of Tunis (360 ft. Sc.)	Gaumont
July 18th—The Warrant (1000 ft. W. Dr.)	Selig
July 18th—The Lure of Vanity (Dr.)	Vitagraph
July 19th—A Famous Duel (980 ft. Com.)	Edison
July 19th—Making Mother Over (990 ft. Com.)	Kalem
July 19th—Her Gypsy Rival (1000 ft. Dr.)	Pathe
July 19th—The Tie That Binds (760 ft. Dr.)	Eclipse
July 19th—A Round-Up in Chili (240 ft. Sporting)	Eclipse
July 19th—On a Tramp Steamer (Dr.)	Vitagraph
July 20th—The Ghost (515 ft. Com.)	Biograph
July 20th—Jinks Joins the Temperance Club (481 ft. Com.)	Biograph
July 20th—A Gay Time in Atlantic City (1000 ft. Com.)	Lubin
July 20th—Bessie's Ride (1000 ft. Dr.)	Melies
July 20th—Memories of the Past (1000 ft. Dr.)	Pathe
July 20th—The Profligate (1000 ft. Dr.)	Selig
July 21st—The Capture of Fort Ticonderoga (1000 ft. Dr.)	Edison
July 21st—God's Inn by the Sea (1000 ft. Dr.)	Essanay
July 21st—By the Aid of a Lariat (1000 ft. Dr.)	Kalem
July 21st—The Perfume Clue (640 ft. Dr.)	Pathe
July 21st—Review of the French Army (350 ft. Sc.)	Pathe
July 21st—Sky Pilot (Dr.)	Vitagraph
July 22nd—The Outlaw Samaritan (1000 ft. W. Dr.)	Essanay
July 22nd—Jimmie, the Detective (678 ft. Dr.)	Gaumont
July 22nd—In the Shadow of Vesuvius (302 ft. Sc.)	Gaumont
July 22nd—The Stranger in Camp (1000 ft. Dr.)	Lubin
July 22nd—Her Boy (827 ft. Dr.)	Pathe
July 22nd—The Zyiras (150 ft. Sc.)	Pathe
July 22nd—Widow Pogsou's Husband (Com.)	Vitagraph

Record of Independent Releases

Week of July 17th—22nd.

July 17th—The Ranchman's Nerve (W. Dr.)	American
July 17th—A Southern Girl's Heroism (Dr. 950 ft.)	Champion
July 17th—Charley Has a Manuscript to Sell (Com.)	Eclair
July 17th—Teddy's Three Duels (Com.)	Eclair
July 17th—The Class Reunion (Dr. 1000 ft.)	Imp
July 17th—The Way of the World (Dr.)	Yankee
July 18th—Her Captive (Dr.)	Bison
July 18th—A Moral Coward (Dr.)	Powers
July 18th—That's Happiness (Dr.)	Thanhonser
July 19th—The Schoolmaster's Overcoat (Dr.)	Ambrosio
July 19th—A Daring Duel (Dr. 950 ft.)	Champion
July 19th—The Plains Across (Dr.)	Nestor
July 19th—A Forest Romance (Dr.)	Reliance
July 19th—All Aboard for Reno (Com.)	Solax
July 20th—When East Comes West (Dr.)	American
July 20th—Just For Her Sake (Dr. 1000 ft.)	Imp
July 20th—A Charitable Young Lady (Dr.)	Itala
July 20th—Sherlock Holmes, Jr. (Dr.)	Rex
July 21st—A Cheyenne's Courtship (Dr.)	Bison
July 21st—Plucky Bill (Com. 439 ft.)	Lux
July 21st—One Good Turn Deserves Another (Dr. 521 ft.)	Lux
July 21st—Sergeant Dillon's Bravery (Dr.)	Solax
July 21st—Two Little Girls (Dr.)	Thanhouser
July 21st—Outwitting Father (Com.)	Yankee
July 21st—Giant of the Ocean (Sc.)	Yankee
July 22nd—Foolshead Heels (Com.)	Itala
July 22nd—A Kind-Hearted Brother (Dr.)	Great Northern
July 22nd—Little Girl (Dr.)	Powers
July 22nd—The Two Mothers (Dr.)	Reliance
July 22nd—Mutt and Jeff at the Fortune Teller's (Com.)	Nestor

Comments on the Films

Licensed.

"The Price of a Man" (Edison).—Here is a somewhat melodramatic story of a man wrongfully accussed of a crime making his escape from prison, befriended by a widow whose home is about to be taken from her under foreclosure proceedings. He gives himself up to the parson that the reward may be given to her to save her home. The man is proved innocent and freed. This play gives a decided tug at one's heart strings. It is a very worthy play, convincng and effective.

"Swat the Fly" (Essanay).—A farcical comedy based upon the plague of flies. McSwatt does some fancy swatting before he regains his senses, and much furniture and other property is injured during his brief but mad career. But ultimately peace is restored and all goes well. The audience laughs while the run for flies is in progress, however.

Scene from "Jimmy Elopes" (Gaumont).

"A Hungry Pair" (Essanay).—Shorty and Skinny appear once again in this picture and give a good imitation of men who want something to eat. The only difficulty is Shorty failed to perform his part and when Skinny begins blowing the whistle in the restaurant for the purpose of being arrested by Shorty. Shorty has fallen asleep and real polcemen lead the offender away. The comedy is short, but is lively and good.

"Saving the Standard" (Gaumont).—The principal feature of this picture is the cleverness of the girl who succeeds in eluding the sentries and secures again the standard which the victorious prince has wrested from her very hands. The conqueror discovers his loss, but before he can rally his men the defeated duke's soldiers arrive and the prince is driven away. The settings are picturesque and the expedition of the girl into the conqueror's apartments while he is feasting is a thrilling bit of work which brings applause.

"The Cuttle Fish" (Gaumont).—An interesting and instructive film. The fish is first shown in pursuit of its prey, the prawn, and later the water is shown clouded when the fish itself is pursued by an enemy. The work of securing a film of this character must have been considerable, and that it is well done is well understood from previous pictures of this type from the same house.

"The White Medicine Man" (Selig).—This comedy is based upon the Indian's well known belief in occult powers. Here a magician is represented as visiting the Southwest, and the Indians believing him capable of performing almost anything, kidnap him to effect a cure for the chief's daughter. He resolves to resort to mesmerism. The Indians appear much mystified by his apparently supernatural disapperance. The film is of unusual interest.

"The Cattle Herder's Romance" (Kalem).—In this cowboy romance a couple elope and are married without parental consent. They take up their abode in a little cabin. Later another cowboy is brought in badly injured. The woman is introduced as the sister of the young man. The injured man falls in love with the woman, which creates a bad complication. As soon as he is ready to leave he is invited to make tracks along the trail. Chagrinned, he goes to the nearest town and almost the first thing he sees is a reward offered for the discovery of the couple. The girl's father has relented The grouchy cowboy leads the sheriff to the cabin only to find that the father sends her a note asking them to return to the ranch, where a pardon awaits them.

"Trading His Mother" (Edison).—This is a delightful story of a very human small boy whose mother is a pretty widow. The mother won't marry again unless Donald will consent. It takes a new gold watch to buy his good will, and when his mother and the stepfather are away on their wedding journey, he gets lonesome, and the watch doesn't any longer seem valuable. The ending makes a very pretty picture. He has written a letter telling his stepfather that he needs his dear mother and that he can have the watch back, and falls asleep. The mother and stepfather come in and find him and the letter.

Scene from "Jimmy Elopes" (Gaumont).

"Polish and Pie" (Edison).—This is a slight but very amusing picture. Mr. Brown brings home varnish in a whiskey bottle and the new cook finds it. This new cook is very well played. She uses the varnish in making a pie. After she has taken the pie into the dining-room she drinks what is left in the bottle. The varnish seems to taste good, but it quickly makes her feel very uncomfortable inside. The family has meanwhile begun on the pie and there are wry faces in the dining-room.

"Ancient and Modern London" (Urbanore).—These views of London are all taken from the Thames. The cameraman seems to have passed down the river taking the Houses of Parliament and the palaces and other buildings down to the old Tower of London. We see the two towers of Westminster Abbey and the dome of St. Paul's. These are very interesting and welcome pictures.

"Boys Will Be Boys" (Eclipse).—This is a film made after a pattern quite common on the other side. Boys play pranks and are chased by policemen and others. The film made several people laugh.

"In the Northern Forests" (Vitagraph).—Here is a picture which stirs the emotions. It represents an escaped prisoner giving up his freedom to save a lost child from destruction by wolves in the depths of a forest whither she has wandered. The same child had given him a cake on the train when he was being taken to prison and he hasn't forgotten it. He is captured by the sheriff and his posse and

returned to prison, while the child goes with her parents. The people join in thanking the prisoner and declare that they will endeavor to secure his pardon. It is well, perhaps, to call attention to the fact that the sheriff takes his prisoner back. There is no mawkish sentimentality here. He has transgressed the law and though he may have performed a brave and noble deed he must go back and make reparation. That the people will petition for a pardon seems perfectly right. The principle of justice, of punishment for wrongs committed, is not set aside, which is the important feature. Entering into the spirit of the picture it seems hard, yet it is perfectly just, and the teaching of the film is proper.

"The New Cook" (Kalem).—In this film we see the cook discharged and a young man seeking a daughter's hand thrown bodily out of the house. The young man assumes a cook's disguise and secures the vacancy. All would have gone well, only he objected to having the ice man remove a large piece of ice and put in a smaller one. In the fracas his wig comes off and he is revealed. Just then the old cook returns and pleads to be taken back, which is done. Then the daughter and young man plead with the father to allow him to return. And the father relents. It is a lively comedy and through most of its length is diverting enough to satisfy.

"The Woes of a Wealthy Widow" (Vitagraph).—This is a very amusing comic character play in which the character stars of the Vitagraph Company have parts. This company does this sort of thing exceedingly well and, though this picture is not so good as "Captain Barnacle's Courtship," it is praiseworthy. The last suitor's three harumscarum girls do very creditable work also. The original lover, Bunny, while this suitor and his girls are inside, eaten up by suspense, is seated on the steps outside. When they are shown out he takes hope again. There's a very amusing final scene when the widow appears and Bunny comes into his own.

"To the Aid of Stonewall Jackson" (Kalem).—This is a thrilling and beautiful picture showing the courageous ride of a pretty Southern heroine with important news of a proposed Union attack on Gen. Jackson. The first scenes are at the girl's home. Though it is summer, there's a fire on the hearth. The Union forces arrive and Gen Shields makes the house his headquarters. The girl climbs from her beautifully furnished bedroom down a pillar of the porch and listens to Gen. Shields's commands to his officers. She then climbs back. One feels that such a young lady would hardly have been been able to accomplish this unaided. Her ride to Jackson, 100 miles away, is through a very beautifully pictured woodland. She has an exciting adventure at an inn, but reaches the Confederate general, and we catch a glimpse of a fierce battle in the distance as a closing scene. This last picture is very creditable. The picture is for the most part intelligently conducted and very commendable.

"The Crucial Test" (Edison).—This fine picture is taken from Davis's "The Derelict." It is commendable on nearly every point, for it tells the story of a noble action; it pictures in a suggestive way the naval battle of Santiago, of which we get glimpses through the tug captain's binoculars, and is both well conducted and well acted. It is also instructive as showing something of how a war correspondent does his work. The Cuban backgrounds are also interesting. It is sure to be very popular.

"Along the Danube River" (Pathe).—Perhaps no river in the world is more interesting than is the Danube and we have had too few pictures of it. These photographs of castles, towers and villages are clear and very welcome indeed.

"Obedient Limbs" (Pathe).—This is a trick picture, but what the audience sees is startlingly unexpected. Among other things, this magician sends his leg on a journey to kick his enemy. We see the leg leave, do this little service in good shape and return to its master. It is short and slight, but commendable.

"Chinese Potteries" (Pathe).—This is an unusually interesting and instructive educational film. It is very well worth while, for it shows Chinese potters at work making and decorating pots and porcelain figures.

"Tested by the Flag" (Vitagraph).—Miss Story makes a pretty heroine for this very melodramatic love story. The early scenes are in New York. The heroine pictures very well her difficulty in choosing between the two lovers. One is a lieutenant and is ordered on duty in the Philippines, where he leads an infantry charge against a gatling gun. The other stays at home and is accepted by the girl. He evidently doubts the depth of the lady's sentiment for he steals the hero's letter to her which says that he is on his way home. For some reason he also hates the flag. The hero returns and proves him a villain. He is compelled to kiss the flag and then is dismissed. The gatling gun scene is thrilling. The villain plays up to his part most villainously and the picture is likely to be popular.

"A Village King Lear" (Gaumont).—This is a very intelligently produced picture of a tragic incident. It doesn't seem as effective as it ought to be. It is an extremely difficult situation to picture adequately, for the bitterness in such an old man's heart at being ill-treated by his two daughters, to whom he has given everything he owns, needs words to express it. The village Lear has to sit in judgment on himself and his daughters before he can feel all their sharp-toothed unkindness. These are things that cannot be expressed by gestures alone. The acting is very good, but though the picture is interesting, it doesn't get across powerfully.

"His Birthday" (Lubin).—This is a very pretty picture indeed. The wife intended buying new furniture for her husband's office to be a birthday surprise. She didn't make this quite plain, so the spectator didn't know what she and her husband's clerk were doing with the book that they had —it was a furniture catalogue. The rest of the picture is quite clear and very pleasing. The acting is also pleasing.

"Foxy Izzy" (Lubin).—This is a slight, but very amusing character comedy. Izzy is a Jewish necktie man, a Cheap-John, but he had enough brains to get back the roll of bills that the tramps stole from him. The spectators seemed to enjoy it.

"The Wonderful Eye" (Biograph).—This is a picture of a mean trick, but the sharp-practice sale of the glass eye by the two actors isn't convincing. The plight of the stranded theatrical company is pictured very convincingly.

"Stubbs's New Servants" (Biograph).—The situation pictured in the film is comical, but not uproariously funny. The trouble with it seems to be that some of the scenes that had comedy when first pictured were repeated without adding anything to the fun. This was due to poor acting. The play lasted longer than the fun in it. There is no company that puts out better dramas than some of the Biograph plays, but its comedies seldom come up to the best.

"A Craven Heart" (Selig).—Here is an exciting drama, with a fire and a rescue from a window, a fall from a broken ladder, with one man left clinging to the upper portion. A count interferes between a young countryman and his sweetheart. She and her people, flushed with pride at her being loved by a nobleman, give their consent. Before matters have proceeded far the count's wife appears. As a rsult, there is a fight between the count and the young man and the house is set on fire. The fire is the spectacular scene in this film and as may be imagined, is somewhat exciting. The rescue scene is realistic enough to satisfy the most ardent apostle of realism.

"The Snake Bite" (Lubin).—This Western seems very weak. There's a bad, hard-drinking character on the ranch. For some unaccountable reason he cuts the girth of the heroine's saddle and with the horse at a stand she has an unconvincing fall. This leads to a duel. The shots are fired and the villain falls. Everybody supposes that the hero has killed his opponent, but they can find no wound on him, and find that a snake, till then hidden, has been the cause of his death. This is very undramatic.

"At Break of Dawn" (Essanay).—The background of this picture is Mexico and it tells the story of an American surveyor who marries a Mexican girl. Called to his home office she hears nothing of him for five years. A Mexican who has loved her all these years discovers the husband with an American woman in the vicnity and hastens to tell her. Taking her little one, she rushes out to see for herself, when she is overtaken by an earthquake, or some other cataclysm, and falls to her death in a crevice in the earth. The picture closes with the Mexican weeping over the body of his sweetheart, which he has drawn from the crevice into which she fell.

"Always a Way" (Lubin).—Here is a comedy detailing some of the adventures of a couple when the girl's brother, a minister, refused his consent to the match. An elopement was planned, but it was nipped by the minister's returning unexpectedly. But after Harry was led away by the constable for breaking into the house and Ruth had escaped they dressed as Indians, went to the minister and asked to be married in the Christian way. After the ceremony was performed they removed their wigs, disclosing their identity to the astonished brother.

"The Two Lives" (Selig).—This is neither a story nor a drama, so much as a dramatic sermon. It contrasts two lives and except for the characterization of the different players there is nothing in it that hasn't been used often. Of two college friends, one becomes poor and has to begin at the foot of the ladder in a foundry. The other lives for

money, becomes rich and unhappy and then failing, goes to the dogs. The poor man, now prosperous, helps him. The photography of the foundry scenes is so poor that very little idea is given of what goes on in a foundry; these pictures are not so good as the untouched photographs of such places that an advertising man sees. The other scenes are very well photographed. Most of the actors played squarely into the camera. Yet the picture is undeniably interesting.

"The Latent Spark" (Vitagraph).—This is no comedy, but it was produced under the comic masque. It's the story of a tramp who "stowed away" on board a ship and proved so worthless that he was put ashore at Hong Kong, China. Chinese roughs insult the Stars and Stripes and the sailor pitches into the whole crowd and gets knocked out badly. His old shipmates passing see his plight and carry him back to the ship. Some spectators may be surprised and delighted at seeing Bunny as a fat Chinaman. The Hong Kong scenes are very well produced and the play is interesting. It isn't up to the Vitagraph's high standard.

"Love and Cheese" (Pathe).—This latest adventure of Max kept several in the audience laughing clear through to the end of the picture. But Max has been funnier than in this picture, where he is shown as carrying, without his knowing it, a piece of cheese to his own bethrothal party. He knew there was a bad smell around; everybody did, but he didn't know what caused it, till he took off his coat and it forthwith began its journey home, Max following in shirt sleeves.

"Mt. Etna in Eruption" (Pathe).—This is a marvelous film. It brings one closer to a volcano in eruption than most would care to go in the body. It shows the craters and the hot flowing lava. Of course, the great trouble with such pictures as this is the smoke. A photographer can hardly get behind it; but we are shown here an astonishing amount of what actually takes place. It is a film more than usually worth while seeing.

"Marvels of Horsemanship" (Edison).—This commendable film was taken by permission of the commandant of the Fifteenth United States Cavalry, Col. Joseph Gerrard, and gives a good idea of what the cavalry can do on a horse. Some of the feats are thrillng and all are interesting. The closing portion of the film, showing the evolutions of the entire company, is more than ordinarily interesting.

"Mustang Pete's Love Affair" (Essanay).—Here is a Western film giving some of the comedy incidents at Snakeville, where rival boarding houses sought trade. The project of sending for a pretty girl to draw a crowd had the desired effect, but there was, of course, trouble, which ended in a fake duel and the flat failure of Mustang Pete to win out in his contest for a woman's heart. As a character sketch the film is a success.

"The Picture on the Screen" (Gaumont).—This is a love tale in whch a young man sees in a motion picture a girl that interests him and he followed the lead until he finds her. Then he obtained a position as actor with the same company. Ultimately the mother withdraws her opposition to the match and after the wedding they learn that he is wealthy, thus ending a pretty romance.

"A Ragged Coast" (Gaumont).—A film showing breakers and wild waves along the Catalonian coast is given here. Included in the pictures are views of some of the oldest Roman ruins in Spain. The work is done with care and there is about these scenes a sense of wildness difficult to describe, but none the less effective.

"The Old Folks' Sacrifice" (Vitagraph).—Here is a picture that will suggest many things to the thoughtful. Perhaps others will pass it without much care regarding it. It tells how two old people sacrificed all their savings which they had accumulated to purchase a home to save a ne'er-do-weel grandson from prison. The sympathy of the audience is clearly with the old people and some comments heard by this reviewer were not very complimentary to the young man. Perhaps this is sufficient proof of the power of the picture.

"Temples of India" (Eclipse).—Every one of these travelog films is welcome. This one, showing several of the temples of India, can be criticised only as giving us too little, but everyone will agree that it gives much more than our money's worth. It shows a very interesting picture of a procession in which the ashes of Buddah are supposed to be carried.

"The Free Lance" (Eclipse).—A mountain bandit captures a young girl. Because he falls in love with her, he frees her and gives himself up to the police. This incident is dramatically told among beautiful scenery, probably in Sicily. The film has one particularly beautiful picture of a small lake with a village beside it. The acting is by no means poor, but it isn't good enough to make the picture important. It is acceptable and interesting, however.

"The Trapper's Five Dollar Bill" (Edison).—This comic-character play is taken from one of O. Henry's stories. The setting is in Kentucky mountains and the story is of a mountaineer and his wife, who have a five dollar bill and can't agree on spending it. The squire gets it in the end. It is a very amusing picture and there are some fine scenes in it, too, especially one of a fine yoke of oxen.

"The Jealous Husband" (Biograph).—Here is a picture of a husband who feigned ill health to enable him to get away on a fishing trip with the boys. He sees his wife riding with the doctor and this awakes his jealousy so much that he decides not to undertake anything of that sort when he wants to get away in the future.

Independent

"When Pals Quarrel" (Powers).—Here is a Western picture which has a scene of jealousy, two murders, with the wrong man accused in one instance and considerable more business of that character to distinguish it. The film is saved, however, by some clever work on the part of a horse which accuses the right murderer. Ultimately the picture works out to a wedding and a peaceful living, but not until the fiery trials of the principal characters make one think that the world is all bad.

"The Love Potion" (Powers).—Here is a bit of comedy which has for its basis the sickly sentimentality of a young man in a boarding house, where his attentions to the young women disgust them. He discovers an advertisement of a love potion which, when mingled with the food or drink, will make the person thus affected fall madly in love with the one nearest. The girls learn the young man's scheme and induce an actor to dress as a woman and act the part of falling in love with the man. The result is that he is driven out of the house by the ridicule heaped upon him.

Scene from the Eclair masterpiece "Jerusalem Delivered."

"The Fighting Rev. Caldwell" (Champion).—Here is a Revolutionary picture which has been told in some detail in books, but never as fully as here. It is an episode in the life of Rev. Caldwell, the fighting parson of Springfield, N. J., whose wife was wantonly murdered by the British and tories and who afterward led his people against their foes. The accessories are all there. The blunderbusses and muskets in the pulpit, and the constant fear of armed foes, and the measures for protection which were required. Then comes the cruel murder and the rush of the minister and his people to the chamber of death, with the baby girl weeping her heart out by her dead mother's side. "Give 'em Watts, boys," said the parson as he distributed hymn books among them for wadding for their rifles.

"The Emperor's Debt" (Ambrosio).—This is one of the Ambrosio Company's Napoleon pictures. It is a story of a conscript. We see him depart and when he writes home, as line by line the letter is flashed on the screen, a picture follows, illustrating it. He writes, for instance, that he saved the Emperor when a powder barrel blew up, and we see the explosion and see him jump before Napoleon. He returns to his home badly wounded and finds his widow-mother unable

to pay the taxes and in danger of losing the cottage. The Emperor chances to pass through the village and helps the soldier. The army scenes are like others that have appeared in other pictures of this series. The picture, though very interesting, is not important.

"The Message from the West" (Nestor).—The chief merit of this film comes from excellent acting and almost perfect photography; but these are not the only qualities that commend it. The hero of the story is not heroic, but he is the victim of grinding poverty, and when he reaches the West he makes good. His case is one that demands suspension of judgment. The young man who acts the part makes a remarkable portrayal of the situation and keeps our interest strongly from the beginning. The poor wife, who is left to shift for herself and the baby, is very heroic. Just before help comes to her from a rich uncle she faints at the washtub. The play is skillfully conducted, and the end very pleasing, the father joyfully reunited with the young mother. The picture is notable for the number of distinct, individual types that it shows. It is very commendable.

"Golden Rule" (Reliance).—Good characterization makes this picture fresh in spite of the triteness of its subject—the common marital difficulty. The pretty, young wife flirts with her husband's friend. The husband orders her out of the house. Finally their child brings the two together again. There is much that is new in the conduct of the picture and many of the scenes do not lack beauty. Most of the players, we believe, are new in Reliance pictures. They do very commendable work.

"Jim and Jack" (Great Northern).—This is an animated photograph of two acrobats who are very clever. They have a manikin and a life-sized wooden mule which is used to increase the fun.

"A Cowboy and a Lord" (Champion).—Here is a Western picture which shows the love affairs of a cowboy, a lord and an American girl, and the cowboy wins the contest. The girl is kidnapped and carried away by two Mexicans, but the cowboy follows, shoots one and compels the other to give her up. When the lord proposes she makes it known that she loves the cowboy, even though her mother has just told him she is already engaged to the lord and has sent him away. However, the lord, when he learns the true state of affairs, is man enough to go after the unfortunate cowboy, inform him of the situation and bring him back. The running fight when the Mexicans are taking the girl away and are pursued by the cowboy is thrilling and there is applause when the girl is rescued.

"Starting Something" (Solax).—A lively comedy professing to be a travesty upon "mind cure," or mental suggestion. A number of people sample the contents of a bottle and all are told that they must continue dancing because the bottle has been poisoned. After half a dozen are engaged in this vigorous exercise, the fact that the effect is owing merely to mental suggestion is discovered and the dancing ceases. It is very funny while it lasts, however.

"Fate" (Rex).—This can hardly be called an optimistic picture, though the man who is in the toils seems to deserve all his troubles. He is being bled by a blackmailer and has no more money. In an interesting dive this blackmailer pulls a revolver and is shot by the man in self defense. The man goes to prison. We then see that his wife has married again; she seems to think him dead, which is somewhat bewildering. The convict escapes over the wall and later seems to be compelled to become a burglar. His own little girl finds him in the house. She is not frightened and apparently recognizes him as her father by firelight. She was only a baby when he saw her last. He doesn't know her; she tells him who she is and shows him his picture. This recognition is also bewildering. He is discovered with the child by her step-father and kills himself. The man covers the face of the body as his wife comes down the stairs. It has dramatic scenes and is well acted, but it is not very convincing.

"Blacksnake's Treachery" (Bison).—This is another of the Bison pictures devoted wholly to Indian life and customs. It is a love story, very interesting and very artistically conducted, and finely acted as well. One can find no fault with it. It has some feature riding, but even this is skillfully knit into the whole and heightens the final dramatic impression.

"The Silent Signal" (Solax).—The silent signal is given by the smoke rising from a fire over which a blanket is alternately held and lifted. By this means the heroine of the story warns the U. S. cavalrymen that one of their comrades, her lover, is in danger of being killed by her band. This brings the boys to the rescue on the gallop. The Indians are too plainly not real; they are white men with close-fitting jerseys. The soldiers ride well. It is a fairly interesting film.

"For the Queen's Honor" (Imp).—This is a thoroughly romantic picture of a court intrigue. The king (played by Owen More) is good-natured and unsuspecting, though the queen is plainly beginning to think too much of one of the courtiers. The queen's sister (played by Little Mary) is aware of this and saves the queen by taking her place. This deceives the king, but he requires that the villain and the queen's sister be maried. She loves another courtier and the terrible situation is very well pictured by Little Mary. The villain turns out to be heroic and sacrifices himself. This saves the situation. For a romantic play, it is effective and commendable.

"The Little Wayfarer" (Itala).—This is a poetic picture in which two boys play the leading rôles. The poor one, the wayfarer, is hungry and asks the rich boy for some bread which he is feeding to a fine St. Bernard dog, but is refused. The rich boy is brash and falls into the lake and the poor wayfarer saves him. He shakes hands with the rich boy and his parents, but will accept no reward. He thanks them and after his clothes are dry departs on his way under the blue sky. The play is effective, being well acted, save in one or two short incidents.

"The Court's Decree" (Thanhouser).—The court's decree, in granting the husband a divorce, was that he should have the custody of the child (Little Marie Eline). This story tells how the mother, frantic with love for the child, attempted to kidnap her and how she was foiled by a clever lady detective, and how she and her husband were reconciled. Little Marie Eline's acting is very popular, and this is not surprising. In this picture her playing is remarkably intelligent. The Thanhouser Kid has genius. The other parts in the picture are well acted, of course. It is a very commendable film.

"The Schoolma'am of Snake" (American).—Here is a lively Western comedy telling of a proposed kidnapping to be followed by a forced marriage, which did not work according to schedule. A schoolma'am has two cowboy admirers. She favors one more than the other, whereat the one who is not favored is jealous and determines to force the teacher into marriage anyhow. It is a good story, well told, with nothing severer than an umbrella fusillade to worry the one who doesn't care for much killing.

"The Ranch Chicken" (American).—Here is a good comedy, containing an illustration of the so-called darkey's desired for chicken. The scare the pair of darkey chicken-stealers got with the ghosts, and the way 'Rastus departs, leaving Dinah to her fate, is funny. The last scene, with the chicken suspended by a string down their chimney and their devout belief that it is a gift of the gods is quite as funny as the rest. The scene is laid among the cowboys and it will keep an audience pleased throughout its length.

"Secret Service" (Lux).—This story represents the attempt of a certain general to obtain documents describing the invention of another general. The lieutenant goes to the inventor's house, falls in love with his daughter and finds it hard to carry out his orders. He sends photographs of the documents, but is sharply informed that these will not do. The originals must be obtained. The chief goes, too, and together they enter the room where the documents are kept. The lieutenant tries to prevent his chief from taking them and is shot dead. The chief departs, leaving the documents. The inventor and his daughter enter the room, see the papers and the dead body of the lieutenant.

"His Great Sacrifice" (Yankee).—Here is a love story which represents a young man giving of his skin to save the beauty of the girl he loves, even though she had, in a way, deserted him. It was a case of a country boy loving a famous actress. She meets with an accident which promises to mar her beauty for life. Her only hope is skin grafting, but when volunteers are asked none of her admirers will submit. The country lover hears of the case and presents himself at the hospital. The operation is successful and when the girl recovers she decides that a man like that is worth having and marries him. The heart interest is strong and there is much in the film to please.

"As a Man Soweth" (Great Northern).—Sermons on the screen are often effective. This one presented in a church or during a lecture would support any argument a speaker might advance regarding the dangers of the downward path or the benefits of the way upward. It is the life history of two separate individuals illustrated. One goes the bad way; the other goes the good way. One spends a portion of his life in prison and ultimately dies in the agonies of delirium tremens. The other becomes an honored man. The closing scene, representing the two, with the ocean of life between, is effective. It is a strongly worked out picture, but distinctly of the homiletic order.

"Turin Military Tournament" (Itala).—This is an unusually interesting educational film. It shows a series of competitive performances in which soldiers, sailors and firemen show their skill and endurance. There's a particularly interesting race over obstacles in which sailors carry a field gun, lifting it at one point over a high wall.

"Thou Shalt Not Lie" (Reliance).—This play of French peasant life gets over pretty effectively. The father, who has disciplined his son for lying, is saved by that son's telling the truth in a perilous situation for him. We see him at the time when the priest has lied to save him, and the son is asked the same question. The son tells the truth and the father is arrested, but the fact that he was truthful really saves his father's life when nothing else would have. It is acted acceptably.

"The Haunted Island" (Powers).—One very foolish "made up" scene comes near spoiling this otherwise effective play. The first scene on board the burning ship is so good that one wonders why the Powers Company ever attempted to "make up" a ship on fire seen way out over the water. However, when that scene is once passed, and the spectators feel the creepy, haunted feeling produced by the pictures of the island, the burning ship scene is forgotten. It took imagination to work out those island scenes. The effect they give is new in motion pictures. There are no ghosts seen, but the whole island seems filled with mystery.

"A Child's Heroism" (Eclair).—This is a pretty tale of the times when even villains had courtly manners and dressed in frilled trousers and wore plumed hats. It is wholly improbable, yet has some interest due to graceful actors and acting. The background of some of the scenes is beautiful. The story tells how the boy's mother was stolen and kept a prisoner in a castle. The boy, like Coeur de Lion's page, finds where she is and rescues her. In the rescue there's a smack of Jack the Giant Killer.

"From Wallace to Grant" (Champion).—Not much care was taken to make the actions pictured on this film seem probable—most of them are quite impossible. Such a film is apt to seem amusing, because it is so far below the best films in interest, workmanship, everything.

"A Gasoline Engagement" (Imp).—The Imp Company has produced so much first-class work that one seeing this film would hardly believe that it was of Imp make. It is a farce with very little real humor in it. The situation seems, for some reason, a little stale, and though the players worked very hard to make it amusing, in most parts it was flat. Some in the audience chuckled now and then as they watched it unrolled. Owen More plays the hero-chauffeur, and Little Mary plays the heiress.

"Cupid in Chaps" (American).—Here is a Western love story which tells of the difficulties of the cowboys at a certain ranch because of the efforts of the hired girl to marry one of them. Later they meet a beauty, take her to the ranch and the foreman speedily falls in love with her. It is assumed that they are shortly happily married.

"Portugese Joe" (Yankee).—This story of brutality and injustice on the seas ends with a murder, the flight of the murderer and the unjust accusation of an innocent man. The Portugese boy, the real culprit, drops exhausted in front of a beautiful house into which he is taken and cared for. While there he learns that the man accused of murder of the mate of the vessel and at one time the boy's champion is the son of this house. The boy then confesses. Through the influence of the family he is pardoned and is given a home with them.

"When a Man Fears" (Thanhouser).—This is a very interesting love story with an unusual climax. The man, threatened with consumption, is sent by his doctor to live outdoors in a tent. He falls in love with a girl who lives on a farm close by. The doctor also chances to fall in love with this same girl, and because he is jealous tells the man that there is no hope of his recovery. In despair he is about to hurry the end by shooting himself. This is the weakest part of a good film. These suicides are not typical, healthy or original. We see too many of them in the pictures. The girl enters in time to snatch the revolver away from her lover and the conscience-stricken doctor confesses that he lied. There are some delightful rural scenes in this picture, including one of a fine flock of hens and chickens, with one self-important turkey. Aside from the one grave fault, it's a good film. It is well acted.

"A Red Girl's Heart" (Bison).—Nearly all the pictures in this series of Bison films of Indian life without white men is very interesting. This story of a woman's jealousy and vengeance may seem to some not quite so good a play as, for instance, "An Indian's Love," but it is clear, dramatic and convincing. It's a commendable film.

"How Aunty Was Fooled" (Powers).—The Essanay Company's release "What Happened to Aunty" might have been made from the same scenario as this picture. The comedy is an unusually good one. When a company releases a picture that so closely as this resembles one released by another company, we generally expect to see an improvement rather than the reverse, as here.

"The Love Tyrant" (Powers).—The love tyrant is Cupid and the part is taken by a pretty little boy or girl with butterfly wings and a bow and quiver full of arrows. The story is what might be called a modern fairy tale, mixing a poetic conceit with realism. Cupid finds two lovers, harnesses them with long, white silk ribbons like a team, and drives them to the piazza steps, arm in arm, and very well content with each other. By this time each is shown full of arrows. After the two are married they have the usual little falling out. Cupid is in despair for a moment or two; but, going out, brings in a charming baby and sets it down on the table between the young husband and wife. The baby comes in smiling, but is frightened and begins to cry. The two comfort him and this ending scene is very pretty. It adds much charm to the picture.

"Baby's Rattle" (Solax).—This little comedy is somewhat spoiled by over-acting. The idea is new to this reviewer and it is worth putting into a play, but to set it in a Mr. and Mrs. Henpeck farce seems a pity. The baby is supposed to have swallowed his rattle. That it was a physical impossibility doesn't seem to relieve the mother's anxiety. Perhaps it would have been better to have supposed that he swallowed only a part of it. The doctor with Xray apparatus is new, and his experiments amusing.

"That June Bug" (Solax).—This play was perhaps suggested by the famous pictures to which Max has the leading part; but it is unquestionably an American play. Though the play does not convince us as a whole, many of its scenes do and are very amusing. Many of the spectators laughed again and again. The policemen at the end seemed unnecessary. They cleared the situation it is true, but spoiled all the real fun. Their presence seemed but an easy way of getting out of writing something that was worth while, something original. The Solax Company players all seem to be intelligent and competent. The picture seems to this reviewer equal to the best of the comedies released so far this week that he has seen. That isn't very high praise.

"The Wrong Telephone Call" (Ambrosio).—This dramatic sketch is convincing, chiefly because it is skilfully conducted and well acted. The banker, ruined by gaming, and in despair, learns through the telephone girl's mistake that a rich lady is sending valuable gems to her jeweler's. He impersonates the jeweler's man and attempts to get the gems, but the lady is too sharp-witted. After she finds him out, she permits him to go unmolested, however; and to show his gratitude when, later, he has become again successful, and sees the lady passing on the street, he quickly buys a bouquet of flowers and has his little girl run with them to her. The scenes are interesting chiefly because the action is not padded.

REX THEATER, AT ABERDEEN, WASH.

Allen H. Dougherty, manager of the Rex Theater, of Aberdeen, Wash., favors the Moving Picture World with an interesting description of that house, which was opened on March 19, 1910. Beginning with the lobby will be found a space 24 feet square, completely tiled, with the tiling forming a wainscot three feet high. French plate mirrors and oil paintings complete the mural decorations. A beautifully decorated box office of tile and prism glass is in harmony with the lobby. A marque extends to the curb across the full width of the lobby. In the auditorium the ceiling is of steel and the walls are beautifully decorated. Smith & Siese patent automatic chairs to the number of 400 provide most comfortable seats. An aluminum screen, which Mr. Dougherty claims is his own make, occupies the center of the back wall. He is very proud of this screen and is willing to back it against anything on the market. A $3,000 Kimball pipe organ sets immediately under the screen.

A well ventilated operating booth, 6 feet by 10 feet, gives the operator plenty of room and good air. A Powers No. 6 projector is installed with other modern devices for good projection. The throw is 90 feet and the combination of machine and curtain gives a picture that can be seen clearly across the street, says Mr. Dougherty.

Large entrance and exit doors, back and front, give a good circulation in the auditorium, aided by four big fans to keep the air moving. The floors are well oiled with antiseptic oil and a porter is kept busy cleaning things constantly.

Chicago Film Brevities

Mr. D. F. Humphrey, president of the Humphrey Company, of Cleveland, Ohio, has recently been in Chicago completing the purchase of equipment for a large moving picture enterprise in Cleveland.

The Humphrey Company is a unique corporation and a big factor in the amusement game in Cleveland. The stock of this large company is all owned by the Humphrey family and all of the officers of the company are selected from among them.

The company owns and operates the largest amusement park in the world, comprising of eighty acres of land along the shores of Lake Erie, in the suburbs of Cleveland, known as Euclid Park.

Among many attractions at the park is a very pretentious moving picture theater, which is run along high-class lines.

Another of the Humphrey Company's successful enterprises is a large artificial ice rink. Under the management of this company this enterprise has always been successful and in order to utilize their building continuously in a profitable manner, they are now installing a high-class moving picture theater which will run until winter.

It is the policy of this company to conduct their business along high-class lines and they have contracted for Kinodrone projecting machine and all the other necessary projecting apparatus and have contracted for one of the "Sunlight" Metallic Cloth Curtain Company's fixed screens of the largest area that has yet been constructed. Size of the screen is 18 feet by 24 feet and will be installed on their special "Standard" frame with tightening device attachment, which will insure an absolutely perfect installation of fabric on this enormous area.

The fine new theater of the Penn Square Amusement Company, 55th and Euclid Avenue, Cleveland, Ohio, will be opened to the public about July 1st.

The building is of strictly modern construction, built as a motion picture theater exclusively.

Mr. Emil Meyer, formerly of the well-known Senate Theater on Madison Street, Chicago, has been selected as manager for the new house and has moved his family to Cleveland so as to be early on the ground and personally look after the final preparations.

Mr. S. M. Hexter, of the firm of S. M. Hexter & Co., is managing owner, which indicates that the theater will be run upon high-class lines.

The latest improved projecting apparatus will be used and first-run films will be used and the pictures will be shown on a "Sunlight" metallic cloth curtain.

The Chicago office of the Moving Picture World had the pleasure of receiving a visit this week from two gentlemen from far away Philippine Islands, Mr. Frank H. Goulette and Edwin E. Tait, of the Exhibitors' Film Exchange, Manila.

FROM EL CAJON VALLEY.

Mr. Jack Richardson, character man of the American Film Company's Western stock, is usually delegated to assume the dare-devil and reckless feats which other members of the company express an unwillingness to attempt on account of the risk to life and limb. In the "Ranchman's Nerve," Mr. Richardson is cast for the character of the desperado, feared and abhorred by the cowmen. In this character Richardson is supposed to be shot. The place of execution was a point of rock jutting out over a cliff having a drop of sixty feet. Upon being shot, Richardson missed his footing and actually fell the sixty feet, which was not intended, suffering a broken ankle and collar bone. But the camera man was on the job and caught Richardson in the film as he hurtled through space to what seemed sure death. Though Jack is still hors de combat, he seems perfectly satisfied since he knows that his sensational fall is in the picture. This fall is the climax to one of the best pictures the "Flying A" has put out.

Another sensational production is entitled "The Outlaw's Trail," which has for its chief incident one which has long been seething in the mind of Allen Dwan, the producer in charge of the Western aggregation. This incident is of great dramatic value and depicts the rescue of a cowboy about to be lynched, through the clever marksmanship of his sweetheart, who is supposed to cut the fatal rope with a shot from her rifle. In this instance, the sweetheart, Miss Pauline Bush, though a good shot, is not quite up to the rope-cutting trick, which is performed by Mr. Morrison, a crack-shot, hidden nearby. Watching for the flash of Miss Bush's rifle, Morrison cuts the rope neatly with a bullet from his deadly "48." Four trials had to be made, however, before the feat was accomplished to Director Dwan's satisfaction.

SOME "SOLAX" WESTERN PICTURES.

While it has not been the policy of the Solax Company to join in the general craze for Western pictures, it is not averse to taking advantage of an opportunity to get something out of the usual line when chance offers. While working on a big military series being taken at Fort Myer, a government post near Washington, D. C., it was discovered that the "Cheyenne Days Company," a troupe of cowboys, had an open week in their engagement with the Orpheum Circuit. Arrangements were quickly made for the cowboys to appear before the "Solax" camera in some of their wonderful feats of riding and rope throwing. The Cheyenne Days Company are Art Boden, champion lariat thrower of Wyoming; Otto Kline, champion bronco-buster; Big Murphy, champion steer thrower, and the celebrated cowboys, Gregg and Earl Hornbrook.

One of the pictures taken shows the training and riding of a wild horse. A thrilling incident in another picture is the rescue of a girl from outlaws by Otto Kline, who picks the girl up from the ground while riding at full speed.

A MAMMOTH MOVING PICTURE PALACE.

The Elysian Theater, under the control of the Humphrey Company, was opened a few days ago at the corner of 107th Street and Euclid Avenue, Cleveland, Ohio. A splendid program was offered, the features being a first-run of Licensed film and a travelogue on Oberammergau. This program will be continued for the next four weeks. The Sunlight Metallic Cloth Curtain Company has installed the largest fixed screen ever made by them. It was installed on one of their standard frames with a special tightening attachment and is 18 x 24. The auditorium of the Elysium Theater is 270 feet long by 150 feet wide. It has a seating capacity of 4,000. The place is artificially cooled and is always 20 degrees cooler than outside. The attendance on the opening night was of the S. R. O. variety and everything augurs well for its continued success.

"THE CRUSADERS."

Tom Quill, manager of the World's Best Film Co., was seen in the offices of the Company, in the Boyce building, last week. Mr. Quill at present is engaged in giving extensive publicity to "The Crusaders," a four-reel rubject by the Cines Company, of Rome. The World's Best Film Company has purchased outright the United States and Canada rights for the film, which took five months to produce. Nearly 500 people were employed in the production. Mr. Quill is closing arrangements to exhibit "The Crusaders" in one of the large Chicago theaters. Prominent clergymen in the city, of every denomination, will be invited, as well as representatives of the Chicago press. An able lecturer has been engaged for the occasion. The exhibition will be given some time within the coming two weeks. Mr. Quill has already received numerous telegrams from Independent exchanges throughout the country, asking for information as to state rights, date of release, etc.

THAT SET OF DEAGAN BELLS.

Much interest is being shown by exhibitors in the set of Deagan's Musical Bells, which was recently installed in the New York office of the World. Many managers have called in to see what they are like, and as a result, Mr. Deagan is having all he can do to fill orders on time. They are an excellent adjunct to the musical department of any theater, airdome or tent show, as well as being strong for a bally-boo, in places where such a thing is in keeping. Managers who have not inspected these bells should do so at once, or if time is pressing, they should at least delegate their piano players to make a report. The bells are finely nickeled, and nice to look at. They are in perfect tune and simple enough for a child to operate.

IMPORTANT NOTICE.

George Kleine announces that his big feature "A Society Mother," which he has been advertising for some weeks for release on July 25th, has been delayed in shipment from Paris and cannot be released until July 29th. The reel which he has decided to release in its place—"A Favoring Current" —"St. Malo and the English Channel"—is one of exceptional merit, especially the dramatic production, which is one of the most perfect stories he has ever released.

ARREST OF SIGNOR CALZIBINI.

The celebrated Italian comedian, Sig. Calzibini, was arrested last week in the Bronx by the New York police while enacting an American comedy for the Rex Motion Picture Company. Sig. Calzibini enjoyed his first ride in an American patrol wagon, accompanied by Senora Calzibini, who was also conveyed to the "booby hatch," dropping large copious tears all along the right of way.

As every one knows, to be arrested in Italy is far from being a joke. Once they get you behind the bars over there in sunny "It," it is one of the hardest things in the world to get out. Instead of proceeding on the assumption that a man is innocent until he is proved guilty, they take it for granted that every man arrested is guilty until he is proven innocent and put him in a cage like a big rat trap. Therefore we can

Signor Calzibini

imagine the state of mental anguish in which Sig. Calzibini made his journey, supposing the rigors of American law to be the same as those of his native country.

The Rex Company was acting upon the street, a film to be known as "The Betwitched Shoes," during which Sig. Calzibini was to become entangled with a shoe polisher at work upon the shoes of a customer seated in a chair. When the police arrived all hands were writhing upon the sidewalk in a general meelee, which one of the bystanders thought was a genuine altercation. Sig. Calzibini's anguish descended to the depths of dire despair until he was bailed out, when his disposition took a change for the exact opposite, and which was a desire to celebrate his release and kiss the judge. He did not know that such a beautiful institution as "bail" existed in this beautiful land of the free.

TEXAS AND THE "SPECIAL FEATURE" PICTURE.

The Happy Hour Theater, Dallas, Texas, a moving picture and vaudeville house, has just finished installing the largest exhaust fan in the State of Texas, and may be in the United States. It measures 6 feet 4 inches and is operated with a 4-horsepower motor. Before the big fan was installed, there were 8 ceiling and 8 wall fans in the building and with all of them running at full speed the place was like an oven. The big fan is such a success that all the other sixteen fans have been taken out. The fan runs only 200 revolutions per minute and it does its work well. Very little noise can be heard inside of the building, but on the outside it can be both heard and felt for quite a distance. If any other house has a fan as large or larger than this one, the Dallas managers would like to hear of it. The fan is such a success that arrangements are being made to install a second one in another part of the house.

This section of Texas is being over-run with "Special Feature" pictures. It is hardly a week that passes that one don't show up. The pictures are all right, but the price is always raised to 10 cents. Patrons that go to their favorite place every day or night and when they lay down their five cents for their ticket and they are told the price is ten cents,

MELIES

WESTERN PICTURES

Thursday, July 20, 1911

Bessie's Ride

Scene from "BESSIE'S RIDE"

WHEN Burton was refused Bessie's hand in marriage, he shot her father, and by a villanous plot accused the successful suitor of the crime. Steve was about to be hung when Bessie found a bit of evidence that revealed the truth, and with it rode like mad to the scene of execution, arriving just in the nick of time to save her lover and obtain the conviction of the real dastard. A picture with plenty of thrill and excitement.

July 27, 1911

AT THE GRINGO MINE

A spellbinding drama of the West. See description among the film stories in this issue.

Send $1.00 for a set of photos of our leading players. We have posters, too.

G. MELIES
204 E. 38th St., New York
Western Representative
JOHN B. ROCK, 109 Randolph St., Chicago, Ill.

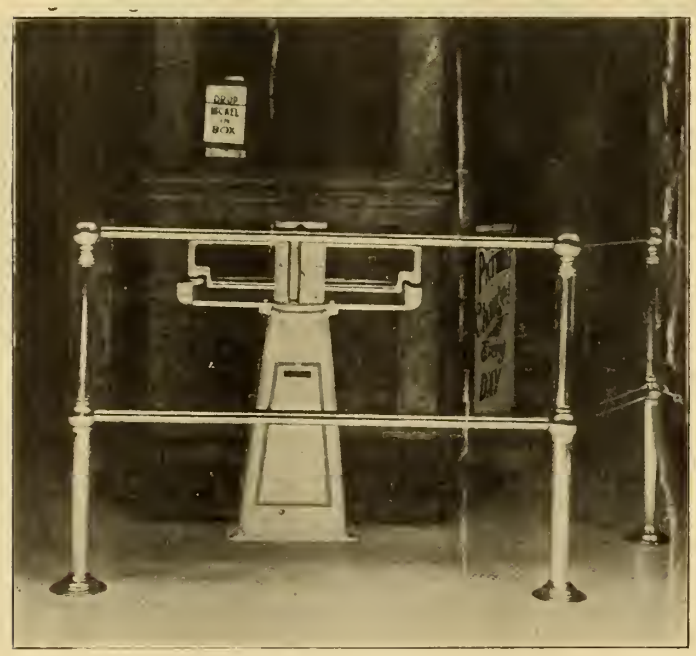
then is the time a howl goes up. Of course the film owners show on percentage and it is not the managers who raise the price of admission, but the patrons don't take it that way. It drives trade away.

Two of the best pictures shown here in many a day are the Melies subject "When Tables Turned" and the Essanay picture of the "Greatest Auto Race." The Melies picture drew more applause and laughter than any picture shown in months. The Essanay picture was a thriller through and through. People got clean out of their seats when the accident was shown. Several women screamed. Auto cranks turned out in big numbers to see it. T. J. K.

ELECTRIC TURNSTILE AND CASH BOX.

Langslow Double Check System.

The Pastime Theater, 441 Market Street, Pittsburg, has shown the usual progressiveness of its owner, F. D. Allison, by installing a new electric device that will, undoubtedly, be welcomed by owners of theaters and parks as a valuable assistant in their checking of receipts. Like the cash register it is bound to fill a long-felt want, and will aid materially the cashiers of the future in that they will know exactly where they stand as to the amount of receipts placed in their temporary custody; too, it will enable them to be relieved any number of times daily, and permit each one to have a check on that portion of the cash for which they, personally, are liable.



Langslow Double Check System.

The initial device is a cash box on the pay-as-you-enter plan, except that by electrical connection it registers each coin when deposited, and simultaneously releases the electric turnstile, again registering the entrant.

While much is claimed for the Langslow Double Check System, on the whole, the mechanism is so simple any possibility of its getting out of order has been eliminated; a novice can set it up and place it in operation. Numbers of them are now on active "police" duty on the elevated roads and baseball grounds in New York City, and it is not too much to expect that they will soon supplant any similar device ever manufactured.

Arrangements are under way in the Middle West for the placing of them under contract, and this territory will be governed from Pittsburg, with George R. Allison, of the Jenkins Arcade Building, in managerial charge.

"The New Congressman," a recent release, embodied several scenes in Washington, D. C., in which society personages appear as an ensemble. The Yankee Film Company arranged with a number of prominent society ladies and gentlemen to appear in this production, among which is an Austrian Countess whose picture appears above. By request, the name is withheld. This simply illustrates the Yankee's progressive methods.

REX NEW POSTER OUT.

First of all, it is an artistic, elaborate poster, prettily conceived, well executed. But that is not the only claim it has to praise. Another fact that takes it out of the general run of posters and sets it off as a thing apart, more conspicuous, and justly so, than the ordinary lithographs of other film manufacturers, is that it embodies the portrait of Phillips Smalley, the leading man of the Rex studio. Both features

The latest Rex Poster.

combine to make it a poster that's a poster; a piece of lithographic art.

Aside from the cardinal artistic merits of the poster, it would attract attention and arouse interest merely because it bears the expressive face of Smalley. For Rex is to be congratulated on possessing Smalley, and Smalley is to be congratulated for being connected with Rex.

It's a great combination—and a great poster!

USEFUL AND ORNAMENTAL.

The two adjectives make the best summing up of the merits of the IMP book, which that ever enterprising concern has issued to its exhibitors. Typographically, it is fine—paper, printing and general make-up being away out of the ordinary. It is a book, well and wisely designed to aid the Independent exhibitor, who by properly introducing it to his audience cannot fail deriving benefit from it. The cost is a matter of cents (three, to be accurate), and is in view of the profits to be gained by means of it, altogether the lowest possible. It is in very truth a business getter and ought to be thrice welcome to the exhibitor in this torrid season.

THE SIMPLEX MACHINE.

The new motion picture projecting machine advertised on the front cover of the World last week will be fully described and illustrated in an early number. Meanwhile an examination of the machine at the office, 23 East 14th street, will be an eye opener to moving picture men. Although many new ideas are incorporated, it appears the Simplex is so easy to thread and operate and so safe to handle that it well earns the title of being "absolutely fire-fool-proof." Mr. Frank J. Cannock, who is acknowledged to be a mechanician without a peer, has laid himself out in the Simplex to create a machine that will make the operator's lot a more happy one. It would be anticipating our descriptive notice to go into details, but we will say that those who are in the neighborhood will be well repaid by inspecting the machine and those at a distance will make no mistake in ordering one.

LETTERS TO THE EDITOR

WASHINGTON CORRESPONDENT CORRECTED.

Washington, July 8, 1911.

Editor Moving Picture World,

Dear Sir: In the July 8 issue of The World, in the Washington correspondence, occurs the statement that "The Leader has the distinction of using the only aluminum screen in the city!" This is not so. I personally know of three theaters and two airdomes using an aluminum screen, and I believe the palm belongs to the airdome men, for, while any fool can handle aluminum indoors, it requires brains to put up an aluminum screen outdoors, to stand all forms of weather without even a lath overhead to protect the surface. Unfamiliarity with the business also leads to the statement that "Reduction of the size of the screen has been an improvement, bringing the figures more to a normal size." The writer last year projected a picture approximately 9 by 12 feet with good results on a white screen, and this summer the picture is 13 by 19 feet, in round numbers. An aluminum surface gives a brighter picture, even with the increased area of the screen, and the comments of the ticket-purchasers are unanimous in favor of the large screen. Too many publicists in the picture game commune with themselves or some pin-headed manager as to what the public likes, and insist on following that valuable (mis) information. And you will note that I am not trying to get a little cheap advertising by mentioning the two places in which I have a controlling interest. Why cannot the writers go down in the cellar if they want to "swell up?"

MANAGER.

GOOD SCENARIOS UNAPPRECIATED.

Philadelphia, Pa., June 2, 1911.

Editor Moving Picture World,

Dear Sir: Just a few words—I have read your magazine for some time, but I don't think I ever read a communication from a secenario writer. Probably a few words from one of the clan would not be amiss. Here goes:

In nearly every issue of the Moving Picture World, we read a protest from some point of the compass on the poor quality of the pictures produced. Sometimes this protest is from Manila, P. I., or maybe it's from London, Eng.; in any event, it is a protest.

With all the protests, has the quality of the picture changed? Answer—NO. I think I can give a fairly good reason that it has not. In the first place, the Editors (God bless 'em) don't seem to have any originality; they seem afraid to do anything that has not already been done. The result is poor picture plays. The editors seem to have a grave fear of what "Mrs. Grundy" (personified by other editors) will say. They stick in the same hackneyed ruts as in the creeping days of the picture play.

That is one reason. Here is another—the producing companies will not pay for good stuff; think of a first-class film company offering a man $10.00 for a 28-scene scenario, full of action and with a well-defined plot that is brought out without the use of a stuffed club or a sub-title. Can you beat it? No wonder the quality is poor, if you pay $10.00 for a thing you must expect $10.00 quality in the future.

I have written numerous scenarios, with all kinds of success; have had lots returned, which in turn were accepted by other companies. I have never received over $50 for a script since I have been in the business. Mostly I get insults of the $10 and $15 variety.

Now if a play is worth producing it is worth more than the above small amounts. Occasionally we see a film shown which gives the name of the writer, usually one who has made a name in the short-story line. Do these men get the magnificent sum of $10 for their efforts? I guess not; yet lots of men and women are daily sending in scenarios, and good ones at that, who are getting their little $10 and $15 per.

The film companies can not control the price scale of the operators, yet they can make prices to suit themselves, for those who make the operator's job a possibility. We must admit that a scenario is necessary to produce a play; we must further admit that all scenarios can not be "doped" out in the editorial department. Therefore, scenario writers are a necessary evil, why not pay for talent? Some of the picture plays look as though they were written in a boiler factory to the accompaniment of an "anvil chorus," and show about as much thought as would be possible under the B. F. conditions. This sounds no doubt like the wailings of a sore head; well, maybe it is. But I think any and possibly all scenario writers who read this will agree with me in all that I have written.

I want to touch on one more thing before I close; why is it necessary for the great majority of film companies to keep a manuscript two and three weeks before any word is received concerning it? All that I have had business with do this with the exception of one company. It is a pleasure to do business with that one company because you know within four days just where you stand. The others, well—some time I have to think whether I really wrote the stuff they write about or not. Gee whiz! but it sure is encouraging.

Well, Mr. Editor, I suppose by this time you are about distracted by this epistle, but I feel better now that I have, in a measure, let off steam. I will ask you "as a poor, but deserving" scenario writer, not to disclose my name, because if you do, the next time I submit a scenario, I will not receive the usual $10, but merely a wreath.

Thanking you for your compassion in reading this (I feel sure you did) and wishing you continued success and prosperity, I am,

Yours very truly,

"INTER NOS."

ANOTHER WAIL FROM AN UNDERPAID SCENARIO WRITER.

When, some time ago, I met a "bally cockney" who insisted on telling me how much better everything was in "dear old Lunnon," I casually inquired why in thunder he hadn't stayed there?

I feel like asking much the same question of your correspondent who, in the issue of July 15, sings his plaintive wail, on the futility of being funny.

If, as he jocosely remarks, the Sunday sections and the magazines will pay so much better prices for "stuff," why in the name of common horse sense don't he turn his humorous cerebrum on the dastard manufacturers, and let his wit scintilate in the comic sections, at from two to four cents a word?

I make no quarrel with his statement that the prices paid for successful scenarios are ludicrously inadequate. If that did not come so near being a tragedy to so many writers, it would be the greatest farce ever written.

That a writer should draw from the storehouse of experience or invention an idea, evolve from that idea a plot, arrange that plot into a logical sequence of scenes, with detail of business, etc. Should then use the necessary paper, typewriter wear and tear, and postage, all that he may possibly (for mark you, it is not even a probability) get a munificent check for eight dollars—all this is, except to the poor devil who happens to be playing the unfortunate role of author, a huge joke.

For that that eight dollar story is no figment of your correspondent's heated imagination, I can testify. I once received a like check, from probably the same "reputable firm," for I cannot imagine there being two firms equally extravagant in their payments for Mss.

But all the jeremiades this side of chaos will not effect a rise in the financial temperature of the average manufacturer's scenario department.

There is only one way. Send back those five and eight dollar checks. Insist on a fair price for a salable scenario, and if you don't get it, turn to the comic sections and the magazines.

Even the most talented of directors, talented at least in the revamping of old film stories and the filching of magazine story plots, will come to the end of his rope sooner or later, if the rank and file of the scenario writers would refuse the pittance offered.

For that Court of Last Resort—the Public, is even now demanding a better class of films. They are daily becoming better educated to the possibilities of the photoplay; and their incessant demands must be met, not alone by good acting, fine scenery and clear photography, but by clean, crisp, intelligent, up-to-date stories.

Verily the man behind the nickel or dime is the final arbiter, and through him and his demands. I am optimistic enough to believe the scenario writer will eventually come into his own. Oh, thou Pro Bono Publico, hasten the day.

Another help to this "consummation devoutly to be wished."

Why does not the writer get credit for his work, on the screen? Why does not the author's name appear as it

should, under the title? I have heard various specious arguments, but the only tenable one—one, by the way, that I have never heard mentioned—is because the public would thus come to know the writers of the kind they like, and they would demand more of his work. This would force the manufacturers to go to those men, and naturally, pay them better prices.

It would mean a real reputation for the writer; not one that is hid in the editor's desk, but one that every attendant of a show would come to know and demand.

By all means, my dear Mr. K., go to the magazines with your stuff when the manufacturer refuses an honest wage, and take as many of your fellows with you as you can. Thus and thus only will "Caeser get his due."

GORDON V. MAY.

MAKERS "WESTERN MAD."

Cleveland, O.

Editor Moving Picture World,

Dear Sir: I am enclosing a clipping of an editorial from the "Cleveland Press" of April 19th, which, if brought to the attention of film manufacturers, might be the means of the better moving pictures the article calls for.

I have never seen the situation discussed so briefly and so truly as in this short article.

Another deplorable defect in certain Independent manufacturers' films is their inability or desire, apparently, to turn out films in focus.

We have run films of some of these companies at our house so miserably out of focus as to spoil completely a film otherwise a good subject and well acted.

Some of these show the fault to be the cameraman's, and others show it to be due to printing the positive out of contact.

Why in the name of common sense are so many film producers Western mad?

The screens of some of our theaters are so overrun with cowboys and revolvers that the average intelligent person is disgusted.

Most respectfully,

462 E. 123rd Street. BILLIE WALTERS.

BETTER MOVING PICTURES.

From the Cleveland Press.

It is said that the moving picture show is not so popular as it was. If that be true, it is not the fault of he public, but of the show.

Nothing that recent times have given us is richer in possibilities of refined entertainment and even valuable education than the moving pictures.

Science, travel, history, the masterpieces of literature—all these can be placed before the eyes and planted in the minds of the masses at a trifling cost by this marvelous device.

But the enterprising gentlemen who supply the films appear to think that the public wants little or nothing that is really good or inspiring.

They sit up nights plotting revolting tragedy, exaggerated melodrama and Sunday-supplement comedy to feed our boys and girls.

The moving picture show should be preserved for the good it may do, even if the public has to buy it up and supply it as freely as it does now the common school education. As now conducted, it is long on chaff and short on wheat.

BALANCING THE PROGRAM.

Owasso, Mich., June 29, 1911.

Editor Moving Picture World.

Dear Sir:—It is with much pleasure that I read the editorial from the pen of Mr. J. J. Reider, of Jackson, Mich., regarding the balanced program, which is, to the exhibitors of the State of Michigan, a thing of the past. We were permitted, at one time, but in the "dark ages," to select our programs, which then enabled us to maintain a standard program of good subjects.

But what are we subject to now? The exchange man's idea of a program, fitting to the pleasure of our patrons, whom he has never seen, is to simply hand out what he pleases. Take it or not, just as you wish. Is that business? All he looks for is the weekly check.

The time is now ripe for something to be done here in this State, which will enable the exhibitor to have some say as to what he sees fit to place on the screen. If there is a State in the Union that it is in need of a radical change, Michigan is the one. I hope the coming convention of July 11, 12, 13, will find every exhibitor who cares for his business welfare on hand then, with plenty of amunition and not afraid to use it. Wake up, brothers, and let this convention be the turning point in Michigan for its exhibitors.

Respt. yours,

B. L. CONVERSE.

Keep the Crowds!

You can't hold your crowds unless your pictures are clean-cut—bright—sharp. And you can't get *perfect* pictures unless you show them through a

Bausch and Lomb Projection Lens

A good lens makes all the difference in the world. It shows off every film to best advantage. We have been making *best lenses* for over fifty years—you're sure to get most for your money if it's made by Bausch & Lomb.

Write for our interesting Booklet OO on Projection Lenses. It contains a host of useful information about moving picture work.

Our name, backed by over half a century of experience, is on all our products—lenses, microscopes, field glasses, projection apparatus, engineering and other scientific instruments.

Bausch & Lomb Optical Co.

NEW YORK WASHINGTON CHICAGO SAN FRANCISCO
LONDON ROCHESTER, N.Y. FRANKFORT

Canadian & American Exhibitors

We don't care what it is; if it pertains to MOTION PICTURES, you can get it from us. We ship anywhere. American Shipments our specialty. We have good news for you. WRITE TO DAY. Catalogues Free.

P. F. Brown, P. O. Box 1837, Calgary, Can.

FAKED THE PUBLIC.

Cleveland, O., May 29, 1911.

Dear Sir.—Your recent article on swelling the box office bank account was lost on one manager. A large motion picture house recently changed management. The new manager is desirous of making good and this is one of his ways of doing so. On Sunday 5,000 feet of film was advertised, one of which was the Imp de Luxe "The Forged Dispatch." The rest of the program was good, but I paid my 10 cents to see the Imp. After waiting out two entire shows, I failed to see "The Forged Dispatch." I spoke to the manager and he stated the exchange failed to come across and he didn't get the feature, yet at the same time he was gazing soulfully at the flaring lithograph which had and was still advertising to the public. Now if this is a trick of the trade, it is none of the public's business, but if it is dishonest advertising I think you could do well to run another series such as you recently did. Thanking you for your time, I beg to remain,

CLARENCE WEBER,
1928 West 47th Street, Cleveland, Ohio.

"Subscriber."

CORRESPONDENCE

Los Angeles.

New Theater Opens.—The Aerotorium Theater, of Avalon, Catalina Island, some twenty miles off the Los Angeles County coast, opened on June 28th to s crowded house, who were appreciative of the fine bill of moving pictures and illustrated songs. The new theater will fulfill a long-felt want on the island by giving the crowds something to amuse them at night.

Arthur S. Hyman, the local moving picture theater capitalist, has assimilated three more houses. Last wek he bought out his partner, Chas. Prochszki, and now owns outright the leases of the College, Rounder and Royal theaters. Otber theaters of the Hyman Circuit are the heantiful new Neptune, Venice; the Hyman, Los Angeles, and the Luna Park, Los Angeles. The College, Hyman and Neptune theaters run an equal number of vaudeville and picture acts, but the other three dispense film art only. For a man still ln his early thirties, Mr. Hyman ls doing quite well.

Stanley Ward Hart.—House manager of tbe Broadway Hyman, and press agent for the circuit, has been promoted and hereafter will be the general manager of the circuit, an arrangement permitting Mr. Hyman more time to assimilate more new houses and huild others.

Lyric Theater goes Independent.—The Lyric Theater, 128 S. Spring Street, have changed their service from Licensed to Independent, the change taking place on June 29th. They have signed up for second run Independent service, secured througb the local exchange of Miles Brothers.

Butler's Closes.—Butler's Theater, 608 S. Hill Street, has closed for the summer. The theater has tried both Licensed and Independent service, but not being on a well traveled transient street, could make a success with neither. It is said that the theater will he closed for the summer, reopening early ln the fall. The theater has just recently heen completed and is first class in its appointments.

Family Theater Closes.—The Family Theater, Main Street, near 5th, has closed its doors. The lease expired recently. The proprietor wished to make a new lease, but the owners of the property demanded a rental twice that called for in the expired lease, so the project was ahandoned. The theater has been using second run Independent service, and had heen playing to good business.

Mirror Theater, Santa Ana.—Santa Ana's newest moving picture theater, The Mirror, opened Saturday, July 1st, to excellent business. The new theater ls strictly first-class in appointments, including tile lohby floor, marble wainscoting, leather npholstered opera chairs, the loge seats of which are ROCKERS—certainly a curious innovation, but as these loge seats are reserved for women patrons, the innovation will prohahly be appreciated. The operating room lncludes two new Powers No. 6 Cameragraphs and other apparatus, installed hy the California Film Excbange, througb which the new theater ls taking new run Independent service.

Star Theater Reopens.—Tbe Star Theater, on East 5th Street, has reopened under new management, wlth old run Independent service. The theater has changed hands a dozen times in the past two years, every man trying to run it finding that it was a losing game. Local exhibitors are predicting that the theater will he closed hy the time this paragraph appears in print.

Newport Theater Opens.—The Newport moving picture theater, Newport, Santa Ana county, just completed, opened at the seaside city last week. They are using Independent service, secured through the local California Film Excbange.

San Fernando Theater.—A new moving picture theater opens this week at San Fernando, and will he known as the San Fernando Tbeater. They are nsing late run Independent service, secured through one of the local exchanges. It is the first theater to open in the valley town and should play to good husiness.

Florodora Theater.—East 1st Street, near Main Street, whicb has been dark for some time is to be sold at auction next week. The theater has used both Independent and Licensed service and was using the latter when they closed their doors. Competition, to quote one of the East First Street exhibitors, was: "something fierce." Tbere are five picture shows on East 1st Street in a space of six blocks, three of whicb are run by Japanese.

New Alhambra Theater.—A new moving picture tbeater ls ahout to he opened in Albambra, a Los Angeles suburb. The new house will be under the proprietorship and management of Frazier Shaw, well known in Australia and the Antipodes as a moving picture lecturer. The new theater starts with Independent film service.

New Whittier Theater.—Southern California seems to have gone moving picture mad. From every town and hamlet from Santa Barhara to San Diego comes news that new tbeaters are being erected or have already opened. Many of them are even luxuriously equipped and would be a credit to the business section of big cities. A new theater is to be opened next week at Whittier. The theater will be under the management of the Whittier Amusement Company, and will be known as tbe Whittier Theater. They are using late run Independent service.

"Fall of Troy." This popular Itala film is still in hig demand throughout Southern California among the suburban exhibitors. The film has been booked by four suburban exhihitors for a return engagement.

Star Theater, Anaheim, bave signed up for Independent service witb one of the local exchanges.

RICHARD V. SPENCER.

Cleveland.

Early in the season E. W. Sprosty, proprietor of the Tabor Theater, Broadway, leased a vacant lot near his theater and built an airdome, sesting 700 people. The venture has proved a great and popular success; patrons are pleased and business is booming. Mr. Sprosty hopes to secure a long lease on the location, in which case he will put up a top against rainy nights.

Franklin Matthews, the New York Sun msn, who accompaned the U. S. fleet on its tour around the world, has been a feature at the Hippodrome for the past two weeks. His illustrated talks were interesting and instructive.

Under the auspices of the Cleveland Press Mr. Robertson, a well kuown travelog man, is filling an extended engagement at the Elysium. Business is very satisfactory.

The Scenic and Beck theaters on Lorain Avenue, bave heen closed by the hot weatner. The Cozy bas been closed for repairs, and will open about Aug. 1, with double its present capacity—over 500 seats. Manager Rosenberger proposes to make the Cozy one of the finest theaters on the West Side.

Bronx Theater, on Erie Street, formerly Marlo Hall, has been reopened and is one of the neatest bouses in the city. A baby grand piano played hy young lady pianists of ability, provides the music. The Bronx is one of the three downtown houses that does not use automatic music. Frank L. Smith, formerly of the Glenside, is manager.

The Lorain Theater dropped vaudeville some weeks ago and bas maintained good business at the ten cent rate. Though the Lorain previously offered vaudeville from the first, Manager Tom Cohen has ahout decided not to run it again.

Manager Marcus offered the Globe Theater, at 55th Street and Woodland, for the commencement of the Jewish Orphan Asylum on Monday, July 10. Although it seats 1,200, it was too small to accommodate the crowd that attended.

Mrs. J. E. Willis is visiting Mr. F. C. Aiken, of the Chicago office of the General Film Company, and his wife.

Mr. Paul Qualtrougb, of the Photoplay Adv. and Specialty Co., of Pittshurg, ls in the city on business connected wlth the two Cleveland offices of the company. Mr. Earl Hatch, of the local offices, is spending his vacation at Niagara Falls and other points in the East.

The Pittshurg Amusement Co. has leased the store near the corner of Euclid Ave. and E. 8th St., formerly occupied hy S. S. Kresge & Co.'s 5 and 10 cent store, and will install an up-to-date photoplay theater. Capacity will he ahout 350.

Cole & Heinz, proprietors of the National and other picture and vaudeville houses, are remodelling a large building on W. 25th St., near Clark, into a theater. The new house will open ahout Sept. 1 with a capacity of 1,200 seats.

The Newhurg Realty Co. is huilding a new bouse at 75th St. and Broadway, to seat 700 persons. Mr. V. O. Woodward, wbo will have general charge of it, offers $20.00 in gold for the best name suggestion.

Tbe Bettis Amusement Co. of Toledo, has reopened the Colonial after doubling its capacity and making extensive lmprovements. With 900 fine opera chairs installed upstairs and down, with two Powers No. 6 machines, in the hands of a first-class operator, wlth the house brightly illuminated hy the indirect reflecting system, and with an orchestra rendering an excellent musical accompaniment to the photoplays, Mr. Bettis has a plant to he proud of. But in giving four reels of late Licensed pictures at a nickel admission, he is certainly making a mistake, which even in summer makes it necessary for the operator to race the film through the machine.

"On to Cleveland," should be the slogan of all those in the moving picture husiness, and especially of exhibitors the nation over, during the halance of tbis month. The National Convention, which will convene Aug. 1, 2, 3, in Wehher's Hall, wlll certainly be largely attended hy Ohio exhihitors, and hy hundreds of others. The banquet alone should amply repay a trip from 'Frisco to Cleveland, according to specifications.

Motion pictures were made of the "Sane Fourth" parade on Independence Day. So well pleased are the City Fathers at the success of this year's celebration, that a National Convention of Sane Fourth boomers from all cities which have adopted the idea will he held here in October.

O. L. Brailey, proprietor of the Princess and Royal theaters, Toledo, is huilding a new picture and vaudeville house on St. Clair St., to seat over a thousand persons. The new theater will be called the Columbia, and will open early in the fall.

Some of the downtown picture houses carry small cards in the Toledo newspapers, announcing their attractions for the day. This idea may well be copied hy exhihitors in other cities where the advertising rates for amusements are not prohibitive.

B. G. DRUMMOND.

Seattle

Mr. Eugene Levy, manager of the Grand Opera House, and others, has entered into negotiations with the Selig Polyscope Co., of Chicago, with a view to taking moving pictures of the "Golden Potlatch," a celebration to be held in Seattle next mouth. Recently his theaters showed a film of the Pasadena rose carnival, and last week the moving picture men were in Portland, so that the Portland Rose Carnival pictures will soon be on view. "No better advertisement is in the reach of Seattle than that offered in the form of a moving picture reproduction of the 'Golden Potlatch,'" said Mr. Levy. The manufactrers are keen to take advsntage of opportunities of this kind, so Mr. Levy has written the Chicsgo house setting forth the objects and scope of the "Potlatch."

The Pacific Film Exchange of this city, has opened a branch office in Butte, Montana, 29 West Psrk St. Mr. Chss. Malloy is acting ss msnsger.

Mr. W. T. Parker has bought the City Theater of this city. The policy of the house will remain the same.

The motion picture operators are a happy bunch, and the city electrician feels very dissatisfied. The Public Safety Committee, of the city council, recommended an ordinance providing that moving picture machines may be run either by hand or by moter. Joslyn wanted to get a bill through prohibiting the use of motors unless the city electrician be given the power to make rules and regulations governing operators and charge a monthly fee of $2 for every machine, enabling him to place another inspection in the field. The motion picture operators declare that Joslyn wanted to have complete control over them, and he was also criticized by members of the council for drawing up an ordinance giving himself power over the moving picture business in the city.

When the Alhambra Tbester opened a week ago, it was an experiment, many believing the location was not suitshle for a moving picture bonse; hut the performances given since last Sunday bave attracted all classes of persons, some coming ln sntomohiles, others on street csrs whirling the crowds that found their way there. They have also fonnd, says Manager "Dad" Russell, the largest pictures they have ever seen. The policy of the house is four Independent pictures from the Western Film Co., singer and the Ladies' Orchestra, playing to the pictures. The admission is 5 cents.

Upon Mr. Ray Grombacher's return from his branch office of the Pacific Film Exchange, Vancouver, B. C., Canada, he reports that Mr. J. R. Muir, of Vancouver, B. C., formerly manager of the Dominion Amusement Co., is expecting to open his new house which will, when completed, cost about $60,000.

The new house will seat 900 people, all the seats heing upholstered. The lobby alone will cost $16,000. It will also have a $10,000 pipe organ. The house when finished will be one of the prettiest bouses on the coast.

Manager Powell announces that the Coliseum Theater will have a free Children's day on June 29 and 30, Thursday and Friday. The children will have an opportunity of seeing eight first-run films, because the progrsm is again changed Friday. A feature of the program is the Champion release, "The Boy Scouts to the Rescne," wbich ought to prove of great interest to the youngsters, as there are five companies of the young scouts in Seattle at present. Added to this will be the regulsr show and musical program hy the Coliseum singers, accompanied hy the Coliseum orchestra of six pieces.

Samuel Hill entertained a group of newspsper men and a number of special guests at his residence June 27, 1911, giving a moving picture and stereopticon lecture on good roads and highway huilding in this state. An excellent luncheon was served. Besides the newspaper, Jndges R. B. Albertson and J. T. Ronald, Virgil Bogue, C. C. Rumsey, C. P. Chamberlain and Baron Wolf Von Lohneyson were guests of Mr. Hill. Most of the moving pictures shown last night were new, having heen taken last week, and just prepared for exhihition. The reels were run off for the first time for the henefit of the newspaper men's gathering. They showed road work in process of completion and the convicts at work and in camp. These films are to he loaned hy Mr. Hill to moving picture houses throughout the State for educational purposes. A number of views, showing the progress of road building on Mr. Hill's big tract of land at Maryhill, where he is hnilding ten miles of improved highways at his own expense, were shown. In this road work, Mr. Hill has introduced some new features and has found the experiment in roadhuilding successful.

The Class (A) Theater, of this city, have secured the rights for the exhibition of the Paris-Madrid aeroplane contest, which will, no douht, be a good drawing card. Next week the featnre of tbe bill will he, "Nero and the Burning of Rome."

An ordinance regulating the use of motors and the operation of moving picture machines, was passed and will go into effect July 26, 1911. It provides that no one under 21 years of age shall operate a machine. An examination of all operators and the issuance of a license to the successful ones, and allows the use of motors.

A Special exhibition of moving pictures of Seattle, the Northwest and Canada, was given at the Alhambra Theater, June 28, 1911, before an audience gathered for the occasion. The films belonged to W. H. Harbeck, formerly official motion picture photographer of the Canadian Pacific Railway. The first picture, showing lumbering in Washington, from the logging camp to the saw mill, from the log to the finished lumber, ready for shipment, was shown on the screen with good results. The machinery in the mill, the big saw cutting the log into slabs, the machinery carrying it to the planers, sorting and sending to the freight cars, all was shown in every detail. The second and third films took the audience into the beauty spost of Canada. A large number of the pictures shown were those used by the Canadian Pacific Railway in exploiting Canada, taken by Mr. Harbeck. They were explained to the audience, and the purpose of presenting them was to urge them to use the same method in exploiting in the East, Seattle and the great Northwest.

A new theater is being erected at 1st and Cherry Street, and will be called "The Pastime." The house wil cost $60,000, and will be equipped with everything up to date. Further particulars will be given in a later number of the World.

The Coliseum Theater has secured the motion pictures of the "Child Welfare Exhibit," and will be shown here July 17 to 22, from 10 A. M. to 1.30 P. M. This exhibit, costing over $100,000, drawing together over a half million of people in New York and Chicago, showing everything pertaining to child-life in the modern city. The motion pictures of the "Child Welfare Exhibit" will occupy the most of the time, showing the openings of the exhibit from clubs, scouts, settlements, homes, laws, recreation, libraries, museums, etc. The whole program will occupy over three hours, but the order will be varied each day, so that one may see all the exhibit in three one-hour visits. These pictures have been endorsed by the leading citizens of Seattle, and Dr. J. E. Crichton, Commissioner of Health, says: "It is an exhibit that every one in Seattle ought to see." An added feature will be the musical program. This exhibit is given under the auspices of the Mothers' Congress, Mrs. C. E. Bogardus, president; Anna Louise Strong, lecturer. Much credit is due Manager S. A. Powell for securing these films.

The Alhambra Theater will have special features in addition to the regular performance on Saturdays, Sundays and holidays, and the price of admission will be 5 and 10 cents on these days. The Western Film Co. are furnishing service to the Alhambra. The policy of the house is four reels three times weekly.

Mr. H. E. Cawthorn, president of Local 154 I. A. T. S. E., has been to Niagara Falls, N. Y., attending the International Convention of the I. A. T. S. E., July 5, 6, 7, 8, 9, as delegate for the operators of Local 154.

The Washington Theater has secured the motion pictures of the "First Official Suffragist Parade," held in New York City from H. C. Rawlings, and will be shown July 5, 6, 7, 1911. Mr. Rawlings will leave shortly to tour Washington, Oregon and California, with his special reels.

L. L. GOLDSMITH.

Louisville

Louisville moving picture show managers are distinctly gratified over what they term to be a re-awakening in business during the past week. The rejuvenation was felt perceptibly in all local houses, but especially in the suburban establishments. It was in some degree expected, as there is always noticeable stimulation in picture circles about this time of the year.

The improvement in local picture ranks is attributable to a seasounble change in popular taste, recurrent every summer. The pleasure parks open in early summer and for some weeks the merry-go-'rounds, "nigger baby racks," et cetera, attract all the surplus finances of the public, but along about this time of year it is the experience of the picture men that they begin to draw banner mid-summer audiences, a goodly percentage of the increased patronage being culled from the ranks of park habitues who are tired of the roller coaster or the chutes for the time being and who wish to take in a good show or two. In this way the theater managers begin to handle a lot of "back-water" business from the flood tide which rules at amusement resorts during the early summer, and affairs generally assume a better tone. The switch in conditions that became noticeable last week is permanent for the summer and will probably result in steadily improved business being done, especially by the suburban houses, until the end of the hot weather.

One of the prominent picture theater managers of Louisville was talking to a representative of The Moving Picture World the other day regarding the advisability of making the greatest possible effort to obtain notable films before any other exhibitor in the field. "We have been getting in on the ground floor with special films for as long as I can remember, for there is more than one advantage in it," said the showman. "Aside from the fact that it stamps your house as being up-to-date in the highest degree and ready to serve the public the most attractive offerings, there is a lot of future advertising to be gained from the acquisition of an interesting reel before the man around the corner has it. The Jeffries-Johnson fight pictures, for instance, to hark back to a dark period, meant a lot to any exhibitor who could grab them hot off the manufacturer's hands. If you showed them at your house, before anybody else, and then your competitor offered them a week or so later, your competitor came in for some unfavorable comment and you got a lot of highly desirable advertising. The people who saw the show that you gave will pass the competing house and say, 'Why, we saw those films over at So-and-So's week before last,' and forthwith they will always bear you in mind as the exponent of the newest and latest in the show world."

The Crystal Theater, on Market Street near Third Avenue, showed views of King George's recent coronation in England, being the first local showhouse to handle the regal reels. The views were made by an Independent maker and attracted a tremendous amount of business to the Market Street house.

M. Switow, of the Crystal Amusement Co., and one of the foremost picture magnates in the Falls Cities, recently headed a corporation which was formed under the name of the Falls Cities Amusement Co., to handle the handsome $30,000 picture theater which is now being erected at 410 South Fourth Avenue. The Falls Cities' concern is capitalized at $20,000. It has been announced that the house to be managed by tthe new company will be called The Novelty and will make a specialty of garnering the latest and best in the show world to be introduced or produced there. Mr. Switow has been associated with the profession for only three years, but now owns The Crystal and The Novelty (in course of construction), in Louisville, the Dream and Airdome establishments in Jeffersonville, Ind., and the Grand, Crystal and Victoria houses in New Albany, Ind., all of which are now operating very successfully.

Manager Charles A. Shaw, having completed the installation of a lot of new air-cooling and pumping equipment at the Avenue Theater, on Fourth Avenue near Walnut Street, is preparing to run a big Coronation bill this week. The films give the details of the ceremony complete and promise to make good with a vengeance.

With Owner L. J. Dittmar out of town on a short business trip, it was reported that business was running as excellently as could be desired at the Majestic, near the Custom House.

L. J. Dittmar, of the Royal Amusement Co., has been named as an incorporator of the Kinemacolor Co., with a capitalization of $1,000 and a maximum limit of indebtedness of $10,000. The company has been incorporated to exhibit the big run of specially prepared Kinemacolor views of the recent Coronation ceremonies in England, Mr. Dittmar having signed up for three States, Ohio, Indiana and Kentucky, in which he has the exclusive right to show the Kinemacolor offerings. William Todd, of the Majestic Theater, said that in all probability the Mary Anderson Theater would be secured for the special shows in Louisville, but definite arrangements in this regard have not yet been completed. The other incorporators of the Kinemacolor Co. are A. P. Barnard and J. S. Leslie.

"The Broadway, on Broadway near the intersection of the railroad crossing, has been running to capacity houses since the suburban trade has gotten weary of park amusements," said Louis Steurle. The company, of which Mr. Steurle is a member, controlling several shows in Louisville, is running "Ita," the girl mentalist, on the third of her eight weeks' engagement in a mind-reading act at the Ideal Airdome, one of the Broadway company's possessions. The Ideal, at Twenty-third and Market Streets, is doing such fine business that Mr. Steurle is having plans drawn for a permanent winter and summer theater to occupy the site. The theater, which is now in embryo, is to be of the latest and most approved type and will have the unusual seating capacity of 1,200 persons.

The West Broadway Theater, at Eighteenth Street and Broadway, showed an Independent film entitled "Ten Nights in a Barroom," last week, making a distinct hit. Some extensions and improvements, the nature of which cannot yet be outlined definitely, are to be made at the West Broadway in the near future.

The Chattanooga Chamber of Commerce received its moving picture films of Chattanooga, Tenn., last week. The Chattanooga body decided some time ago to inaugurate a motion picture campaign to secure publicity for the Tennessee city, along the line of a national advertisement project, and accordingly some views of Chattanooga, its industries, environs and historic spots surrounding were made by a Chicago firm of film manufacturers. The films were submitted to the Chamber of Commerce for ratification last week and will be sent entour through the country immediately. Their exhibition will be exceptionally low-priced, as the proposition is an advertising one for Chattanooga and practically no profit is expected to be realized.

The Gay Theater, at 402-404 Gay Street in Knoxville, Tenn., opened for business last week, constituting a very handsome and important addition to the moving picture interests of the Tennessee city. The Gay is a fine example of modern theater construction, from its marble-finished lobby, adorned with handsome paintings, through the chair-filled auditorium, which is provided with a sprinkler system in addition to numerous fire-escapes, and back to the roomy stage, asbestos-lined operating room and fine equipment for either hot or cold air. The seating capacity of the new house is 600 persons, with the individual chairs arranged so that a full view of the screen is afforded from each. Two big exhaust fans supplemented by a dozen or more 18-inch electric fans keep a continuous current of air moving through the auidtorium. Forty-five minute shows are being given, consisting of several reels and an illustrated song, from ten in the morning until the same hour at night. The new Knoxville establishment started off with a rush and has been keeping up this straining gait ever since. Ample space, occupied by interesting reading notices delineating some feature of programme or theater, have kept the popular appetite for Gay pictures thoroughly whetted and prove to be highly valuable means of exploitation for the picture show proprietor.

Australian Letter

Sydney, N. S. W., June 5, 1911.

The picture business throughout Australia continues to be the chief factor in the peoples' amusement, judging by results. The cold snap has affected the open air shows, for the people are not keen for sitting under the canopy with the temperature at 56 degrees and 40 degrees.

Since my last letter, the local staff of Spencer's has turned out some excellent work, notably, "The Hero of the Road, Captain Starlight," which was a brilliant success and record-breaker, and highly eulogized by the press and public. Following this is a really superb series of the well known musical play, "The Fatal Wedding," which introduced the famous tin-can band. This scene was portrayed by over 100 children. It ran a week to record business at the Lyceum.

On Tuesday, April 20, their Excellencies, the Governor General and the Countess of Dudley, with Adeline, Countess of Bedford, and a large party were present, a special command night being given by them. The audience was a brilliant one.

I spent an evening at West's new house, the Princess, formerly Bijou. There was a good bill of fare. Sir Beerbohm Tree's "Henry VIII," being the star attraction. West's new house, on the outskirts of the city, is progresing very slowly.

There are several picture manufactnrers here and in Melbonrne now. We scan all their output.

I have it on good authority that Spencer is opening a house in Perth, Western Australia, early in July, he having taken the Theater Royal on a long lease. This popular house has undergone considerable alteration and improvement and, being entirely reseated with up to date chairs, will now accommodate 2,000 persons.

Mr. Heranlt has taken the resident mansgership of Pathe's here.

J. L. G.

St. Louis.

The city authorities have started a crusade on all moving picture theaters conducting vaudeville. The ordinance reads that not only must the theater owner take out a moving picture license, but also a vaudeville liceuse. This rule greatly affects the smaller photoplay houses that are trying to give their patrons the best that they possibly can for the admission paid. It has not been so long ago since the council enforced a law whereby all theater owners were forced to pay a theater license because they erected a stage on which they conducted amateur acts on amateur nights only. On several occasions I have noticed where the theater manager set a plain grocery box in front of the screen for the singer to stand on it, only to be notified by the city to either remove the box or to take out a regular theater license; this act has greatly hindered the smaller playhouses from giving the public a better show for the money. But the city not being satisfied with this advantage, they proceed to make the unfortunate theater proprieter pay an extra fee for conducting vaudeville acts. While Joseph Wagner, manager of the St. Louis Airdome, located at Prairie and St. Louis Avenues, was conducting an amusing act upon his boards he wss placed under arrest for not hhaving taken out a vaudeville theater license. Another theater that fell victim to this rule was the Pathe Tent show located on Gravois Avenue just west of Jefferson, the manager was notified so late of this rnle that he was unable to open his house for that night.

The locnl moving picture and projection machine operators' unions have started a crusade on all show houses displaying unfair tactics to union labor. The union officials have boycotted the Pathe Tent show at Jefferson and Gravois and the Lillian Theater, located at Lillian and Arlington Avennes. Both managers have, however, decided to favor union labor.

OTTO SCHAEFER.

Pittsburg

The Star Theater, Charlerol, Pa., has just been purchased by Messrs. Cowah & Shebble, who control three other photoplay theaters in this vicinity. The circuit consists of the Star Theater, Donora, Pa.; The Bijou Theater, Monessen, Pa.; The Ideal Theatre, Monongahela, Pa., and the Charlerol House. The Star at Charlerol is using Independent films from the Pittsburg Photoplay, 413 Ferry Street. Films are used one day at the Charlerol house and are then shipped on to the Douora house. Mr. Tom B. Cowann, the general manager, states that considering the hot weather, business has been splendid at these two houses and that quite a number of days in the week he has been compelled to use that seldom-seen sign—S. R. O., although the seating capacity is not to be scoffed at. The Bijou and the Ideal are running Licensed films and are also doing very well. The Bijou will be closed about the middle of this month for alterations.

The Empire, the largest theater in the E. E., located on Collins Avenue, will be closed for three weeks, during which extensive alterations are anticipated. This theater has been open to very good business since its opening by Mr. McTighe. Three acts of popular vaudeville and two reels of Independent pictures from the Pittsburg Photoplay Co. were used. Pictures were changed every day and vaudeville twice a week, charging ten and fifteen cents admission.

The National Theater, at Homewood, Pa., Mr. A. L. Woodside, Mgr., will be closed for ten days to undergo an entire remodeling, and an extension of the seating capacity. Independent pictures from the Independent Film Exchange are being used to almost capacity business. Mr. Wade A. Marlow is still the man behind the battery. Wade believes in running good pictures, so he wades in and does his level best with gratifying results.

Nestor's Mutt and Jeff pictures have taken wonderfully in these diggins, with the result that they are being strongly featured wherever exhibited. We've got to hand it to Nestor, for the Mutt and Jeff film well deserves all its popularity; it certainly is the finest comedy film on the market.

The Lyric Theater, 6004 Penn Avenue, has been closed for the last four weeks. The seating capacity is far too small to competite successfully with the larger houses on the avenne.

The Bijou Dream, at 6017 Penn Avenue, is the oldest house in East Liberty, being one of the first houses built by Mr. Harry Davis. No expenses were spared at its building and it is a veritable dream. The seating capacity is 275, but it has standing room for a hundred more. It is well ventilated and lighted, and last but not least, is very comfortable. Being the only theater in this city using a Mirror screen, the projection is exceptionally good. The projecting battery consists of two No. 6 Power's machines and is well housed in one of the best ventilated booths in the vicinity. The program consists of three Licensed reels from the General Film Co., 436 Fourth Avenue, and an illustrated song by Mrs. Garret Lehman's locally noted soprano. Mrs. Flora Herrick is the proprietress. Mr. B. G. Ross, the manager, is, by the way, one of the first men to run a moving picture machine in that village. An additional musical feature is a $1,500 piano orchestra.

The Liberty, located at 6113-6115 Penn Avenue, has switched from popular vaudeville to straight pictnres for the summer months. The seating capacity is 800 and it has a standing capacity enough to supply a good sized picture house. Having an arsenal of ventilating devices at its disposal, it may well be classed as one of the best ventilated houses in the city. The ventilators consist of two exhaust fans, six ceiling fans and about sixteen more revolving fans. At present five cents admissions is being charged, but when vaudeville is used the admission is to be ten and fifteen cents. Mr. A. Cohn is the manager.

Commencing Monday, the tenth, the Knrsaal Airdome, located at Frankstown and Penn Avenues, contemplates having a canopy built as protection against rain and so that it can be opened earlier in the day. Vaudeville and pictures will be run the first three days and refined musical comedy the last three. At present straight run Independent pictures from the Indian Film Exchange, 413 Ferry Street, are used, charging five cents admission, with gratifying results. Mendel Bros. are the proprietors, A. W. Mendel is the manager.

The manager of the Casino Theater claims to be the only man in America and in fact in the world using a perfect daylight motion picture curtain. Perhaps this is a boast. This manager put on every single one of his lights and there was not a bit of difference in the projection. It certainly is the most wonderful motion picture curtain. Just imagine running your pictures in an auditorium lighted up like day without a mar or blemish on the picture. The Casino is a neat little house of 220 seats, located at 6014 Penn Avenue, and has been doing very well since its opening. The projection is done by two Motographs. Mr. Thomas McWaters is the proprietor. Mr. G. H. Hunt is the manager and is not a novice in the business, having run a model of one of the first motion picture machines at the Opera House, Orange, N. J., about eight or nine years ago. On his own book he has operated a number of houses very successfully.

Minerva was a beautiful Goddess, very, very wise. She knew everything what was going on in the world, and she was loved by every man, woman and child. Now, they've taken her name and pinned it on the nicest little theater in westeru Pennsylvania, very fittingly, indeed. Minerva is the name chosen by the new theater at 319-321 Fifth Avenue. The prize winner is Louis Price, of Epiphany Street, this city, and he deserves that $20 yellow back for such a brilliant suggestion.

EDDIE WHEELER.

In the Mississippi Valley

The board of directors of the Wildey Theater, at Edwardsville, Ill., will give motion pictures a trial, and if successful, they will rule the year around, except when road shows are booked. Programs will be censored and an effort made to have the performances as educational as possible. R. J. Macklin is manager and W. B. Thomas, musician. Admission will be five cents for children, ten cents for adults and twenty-five cents for box seats.

The new airdome, Tenth and Vermont Streets, Quincy, Ill., opened with pictures and two vaudeville acts.

Hal Gruber is now electrician at the Gem Theater, Taylorville, Ill., succeeding Peter Busby, who resigned.

Charles Vance is giving pictures and vaudeville in the Plumb Opera House at Streator, Ill., for the summer season.

"Summer moving pictures and vaudeville" have failed at the Elks Theater, Taylorville, Ill. John Sansone, lessee under the name of the Sansone Amusement Company, was arrested at Springfield, Ill., and liquidated nearly $300 for creditors before he was allowed to leave again.

The Majestic Airdome, Harrisburg, Ill., featuring pictures has been playing a five-piece orchestra.

Press reports blame moving picture films for the unsuccessful engagement of the Dan S. Fishell Company of St. Louis, at Chester Park, Cincinnati.

Chester Kelley, of Irving, Ill., has purchased an airdome moving picture show in White Hall, Ill.

E. F. Palmer, of Paris, Ill., has sold the New Paris Theater to Frank H. Cassil, of Alma, Neb., who has assumed charge. Mr. Cassil will operate the machine and Mrs. Cassil will be the musician. Plans for remodeling the front are made.

The Tri-City Theater Company, of Rock Island, Ill., has been incorporated with capital stock of $15,000, to do a general theatrical business. The incorporators are Edward T. Dolly, Katherine Dolly, Roy W. Wilmerton and Clarence C. Wilmerton.

A. L. Parsons, of Bloomington, Ill., has purchased the X-Ray Theater at Lincoln, Ill., from Osterman & Meyers. Parsons has an interest in several picture shows in Bloomington.

E. Fellis, proprietor of the Opera House Theater, at Hillsboro, has leased a site and will build a permanent home for his moving picture and vaudeville show. He expects to erect a building which will seat 500 or more people.

Dick Lawrence, of the Hotel Lud, at Peoria, Ill., against whom bankruptcy proceedings were started, blames his investments in three picture shows for a part of his downfall. Among other things which he financed, were an auto livery company and a shoot-the-chutes. With the hotel, all must have received considerable attention.

F. H. M.

Jacksonville, Fla.

The Bijou Theater, after being dark for some months, has been leased by Frank W. Chase and William Dacey. The name will be retained and motion pictures and vaudeville will be the offering. A number of improvements are being made and the house will be re-decorated throughout. It is expected to be open for business on July 1st. The house has a seating capacity of fourteen hundred.

Continuing his progressive spirit, Manager Montgomery, of the Grand Theater, engaged the services of Mr. Chas. Seay, of the Edison Stock Co., to lecture at this house for two weeks on the additional educational films made by the Edison Co. now being shown at this house. It is needless to say the patrons were greatly interested and he held their attention at all times, especially when pictures were exhibited in which he has assumed a part. Mr. Seay has another two weeks' engagement at Manager Montgomery's Grand Theater in Columbia, S. C. This was a special engagement and Mr. Seay rejoins the stock company when his Columbia time is completed, he having made only the four weeks' trip. The Grand Theater of Atlanta, Ga., under the same management, is expected to open on July 1st.

Back to the Primitive (Selig, May 11) which caused so much comment in many of the journals, was made by one of the Selig companies located here. All the African forests and jungles seen in the play are Florida woods. The wrecked steamship and the raft scenes were made at the jetties at the mouth of the St. Johns River. The company has its quarters in Dixieland Park and the scenery in the immediate vicinity is applicable to plays of the tropics. They also have a menagerie of no small proportion which is necessary to the excellent work done by them and the place is well worth a visit.

Notwithstanding the warm weather the attendance at the houses showing late releases keeps up well.

E. O. TEDEMANN

Harrisburg, Pa.

At last it looks as if the operators of this city mean business in getting organized. Applications have already been made for the necessary papers and everything is moving towards a union which, it is hoped, will aid the operators in securing better salaries. At present operators working from 7 P. M. to 11 P. M. are getting from $4.00 to $6.00 per week, and from 10 A. M. until 11 P. M. they are receiving $9.00 to $12.00 per week, which is entirely too low a wage when the work is taken into consideration.

Ben Buckwalters, owner of the Theatorium Theater, made a big hit with Pathe's two reels of Faust. Special music accompanied the pictures, and the patrons were all highly pleased with the show.

Messrs. Adams & Fry, owners of the Star Theater, contemplate remodeling the front and lobby of that house during the first week in August, after which they will adopt a few new ideas along the photoplay line.

Mr. Peter Settino, of Steelton, Pa., has a large force of men at work on his new Orpheum Theater, located at 23 So. Front Street. The frontage is 24 feet with a depth of 100 main; auditorium seating 250, with a gallery seating 200. The third floor will be used as a dance hall. This house is built especially for moving pictures and vaudeville and will be opened on or about Aug. 1, 1911.

The Photoplay is again open after being dark for one week on account of building gallery.

Lenueys new picture house, 9 South 13th Street, running Licensed pictures is reported as contemplating going Independent in the near future.

The Summit, owned by Miss Zarker, and managed by W. N. Miller, continues to do its share of the business of the hill. Independent service is run here.

Mr. Felix Davis manager of Paxtang Park, is trying out one reel of pictures in connection with the regular vandeville program and judging the applauding the pictures receive, it will be made a permanent part of the programme.

Mr. John Marens, owner of two moving picture theaters located on North 3d Street, is running his largest house Licensed and the smaller one Independent to good business regardless of the hot weather.

The Royal Theater, located on Walnut Street, is running Independent service to only fair patronage.

New England

Messrs. Ware Brothers, proprietors of the prosperous Dreamland Theater, Beverly, Mass., closed their theater on Thursday, July 6, owing to the terrific heat. The house was again open for business July 7. Business is holding up in excellent fashion for the Ware Brothers, who deserve the trade because of the continual efforts to give their patrons the best Licensed pictures and songs in the market.

Mr. J. J. Flynn, well known throughout the New England States as a theatrical manager, has opened his Floating Bridge Park, Lynn, Mass., where moving pictures form a part of the entertainment. Business is opening up in good shape, according to Mr. Flynn's local representative.

Manager Nate Brown, of the Broadway Theater, Everett, Mass., has closed his house over the summer, but will reopen in August with W. E. Greene's Independent service, vaudeville from the Merrill Amusement Co. and illustrated songs. "The Broadway's business was quite satisfactory this year," was the statement of Mr. Brown, the popular manager of this theater.

Mr. Manuel Lorenzen, manager of the Nickel Theater, Manchester, N. H., is experiencing no bad effects from the hot weather, and is playing to good business.

Mr. Mike R. Sheedy, of Sheedy's Theater, Newport, R. I., has secured the services of Col. W. F. Mason as assistant manager for that house. Col. Mason is well known in the theatrical line as one well acquainted with his trade, and should prove a valuable acquisition to Sheedy's theater. Mr. Sheedy himself reports his several houses playing to "pop." vandeville and pictures, all to be doing a pleasing business.

Manager Sylvia, of the Idle Hour Theater, New Bedford, Mass., closed his house Saturday, July 8, for a short time. The Idle Hour has been playing to good trade this winter, with "pop" vandeville and pictures, and will reopen under the same policy next month.

"Grenadier Roland" as the feature picture, aided by vandeville and several other reels, gave Manager C. W. Sheafe, of the Majestic Theater, Keene, N. H., a prosperous business during the week of July 3.

The New Portland Theater, Portland, Maine, is using a considerable number of moving pictures in its vandeville bill during the summer, and is doing well. James W. Greeley is managing the New Portand.

Hartford, Conn., is to have an airdome on Main

Street, to be built and managed by Messrs. Cushing and Brannack. The Circle Theater, also of Hartford, is under the management of these men, and is considered to be a first class house.

Manager H. F. Jackson, of the Bijou Theater, Fitchburg, Mass., is certainly doing more than his share to bring motography before the favorable attention of the "upper class" of his town. Only last week these columns told of the enterprise of Mr. Jackson when he offered for exhibition moving pictures before a number of school children who were viewing a Shakespeare classic. Mr. Jackson's latest effort in this direction came to hand when he spoke of moving pictures in general before the Fitchburg Merchants' Association. Mr. Jackson is not only a fluent and pleasing speaker, but he also knows "whereof he speaks" on every branch of the trade. Such activity as this is most commendable, and the Moving Picture World is pleased to call its readers' attention to Mr. Jackson's good work.

The Lyric Theater, Beverly, Mass., has decided to discontinue the use of vaudeville with the regular program of pictures during the summer. From July 5 until further notice, moving pictures and songs will be the offering of the Lyric.

Block Island, R. I., has a new moving picture theater, operated by Messrs. Spitz and Nathanson, proprietors of the Empire Theater, Providence, R. I. One thing is certain, the Block Island house should prove itself a winner, as it is the first motion picture house on the island. Messrs. Spitz and Nathanson evidently are not at all nervous about their new house, as these two theatrical managers are now busily engaged catching fish in Maine, whence they will return early in August. The Empire Theater is closed for the summer, and will open Labor Day, after many alterations and improvements have been made.

Chief Operator F. J. Charlton, of the Bijou Theater, Fitchburg, Mass., is in charge of the moving pictures exhibited at the State Normal School of Fitchburg. Operator Charlton and Superintendent Thompson are working together on this experiment. Fitchburg is most friendly to the pictures; schools, churches and other educational bodies are continually availing themselves of motography in that city.

HENRY.

Washington, D. C.

One of the latest cool advertisements before the motion picture houses, is a block of ice in which is incased the name of the chief attraction. This can be seen daily before the Virginia. This theater had an exceptional run of Macbeth for several days.

Harry Tanner, the base singer of New York, is appearing at several of the Moore houses. He is not heard in negro and comic songs, as are usually given in moving picture theaters, but sings artistic renditions of ballads and appropriate selections from the light operas.

The Moore Amusement Company has added two more houses to its circle—the Star and the American. At present some of these showa run independent and some Association films, but when complete consolidation is effected, all houses will use the same class of reels, according to which gives the best satisfaction. Tom Moore has always been a Licensed man and is willing to continue one, but troubles in getting suitable programs has got him guessing.

The Military Field Mass had a successful run of one week at the Casino. Many of the clergy and Catholic laiety witnessed this reproduction of the first religious service of this character to be held in the National Capital. The greatness of the attending crowd is well brought out, while President Taft makes a special feature. The next reel will be superior to the one now being exhibited.

W. H.

Among the Exhibitors

Houston, Tex.—Messrs. Jackson & McKinnon, proprietors of the Unique Picture Show ,have opened another theater here.

Benton Harbor, Mich.—Benton Harbor is to have another moving picture theater erected which will cost about $6,500. It will be located on the corner of Sixth and East Main Street. The owner and manager of this new enterprise is Mr. William Shaw Baxter, who christened it the name of the "Princess." High-class vaudeville and moving pictures will be shown.

Philadelphia, Pa.—Another big moving picture theater is being planned for Frankford. A large lot being purchased by a large theatrical syndicate.

Lynn, Mass.—A new moving picture theater is being planned to be erected in Salem.

Kansas City, Mo.—The Rubert Amusement Company have secured a lease on the building located at 211-13 East Twelfth Street, and will conduct a vaudeville and moving picture theater.

Rockville, Conn.—Thurston M. Wilcox, of Springfield, is contemplating the erection of a new theater here.

Baraboo, Wis.—Plans have been made to raise money for the erection of a new theater here.

St. Louis, Mo.—Breman Theater Co., 3837 Florrissant Ave., will erect an airdome, cost $1,900.

Memphis, Tenn.—Memphis is to have another airdome. Messrs. Frank & Sims have built this open-air moving picture show on Patton Avenue just off of McLemore, near Gaston Park.

Spartenburg, S. C.—A new moving picture theater has opened in the Y. M. C. A. Building here which will operate nothing but the best of independent films.

Milwaukee, Wis.—A new moving picture theater is being planned for the southwest corner of Eleventh Avenue and Washington Street.

Atlantic City, N. J.—A new moving picture theater is being planned for Florida and Atlantic Avenues, which will be opened about July 1st, under the management and proprietorship of Messrs. Fred E. Moore and Ernest Hoffman.

Milwaukee, Wis.—H. C. Hensel is preparing for an electric theater to be established on Sixth Street and Green Bay Avenue, which will cost $8,000.

Frederick, Md.—A new moving picture theater has opened here, known as the "New Model."

Houston, Texas.—Mr. M. Headdek, manager of the Opera House here has opened his airdome here and is doing a good business.

Providence, R. I.—W. L. Follette, of the Providence Motion Picture Company, and George S. Rockwell, of the Rockwell Booking Agency, have applied to the building inspector for a permit for the erection of a high class moving picture and vaudeville theater here. It will be situated on a lot on Smith Street, and will be known as The Smith Airdome.

Reseland, La.—The New Town Hall Building is being converted into a moving picture theater, to be under the management and proprietorship of Messrs. Frank G. Bennis and James Love.

New Orleans, La.—A new picture theater is being erected on Canal Street.

Marietta, Ohio.—The Monteith's building is being remodeled into a moving picture theater.

Beekley, W. Va.—The management of the Opera House here has changed its policy to that of the moving picture theater.

Red Bank, N. J.—Permission has been granted by the Building Inspector for the erection of a moving picture theater, which will be under the ownership of Daniel White.

Cincinnati, Ohio.—Arrangements have been made for the building of a moving picture theater on Westwood Avenue.

Stroudsburg, Pa.—Ottman Koch has purchased the Bijou Theater here for William Eyer.

Baird, Texas.—A new airdome will open here under the proprietorship of Mike Segal.

Knoxville, Tenn.—A new moving picture theater is being erected at 403-405 South Gay Street, which will be under T. Tobias & Son's management.

Anniston, Ala.—The Alamo Theater here is being remodeled and enlarged.

New York City.—Louis A. Sheinart, architect, is preparing plans for the erection of a moving picture theater in the building formerly occupied by the Old Shanley's Restaurant, on the east side of Broadway, between 42nd and Forty-third Streets. It will cost, when completed, about $1,500, and will be able to accommodate 300 patrons, with seats.

Meridan, Miss.—The Green Theater, which was formerly one of the most popular play houses here, and which was closed for some time, has reopened, under the new management of J. L. Powers and J. B. Hodges. All of the latest and best motion pictures and vaudeville will be exhibited here.

Charleston, W. Va.—The Hippodrome Theater here has been leased by the management of the local airdome here. It will open as a high-grade picture theater.

Geneva, N. Y.—The Bijou Motion Picture Theater here has been sold by W. E. Schott to F. Bitner.

New York City.—A new moving picture theater is being planned to be erected on Stanton Street, near 2nd Street, which will be under the proprietorship of Messrs. Harrison and Sackheim, which will cost $5,000.

Buffalo, N. Y.—A new picture palace has been established in Lein's Park.

New York City.—A new airdome has been built on the east side of Lincoln Avenue and 138th Street, for Dominick O'Reilly, which will cost $2,500.

New London, Conn.—Messrs. Murray & Maher are contemplating the erection of a moving picture theater in Bank Street, which will cost, when completed, about $15,000.

Passaic, N. J.—The new Garfield Theater, on Palisade Avenue, will open for business, with an up-to-date vaudeville and motion pictures.

Long Branch, N. J.—The New Bijou vaudeville and moving picture theater in Monmouth Street, near the railroad station, Red Bank, has been sub-leased by Charles C. Spalsbury, to Mr. LeRoy.

Peekskill, N. Y.—Oliver Nelson is installing his open air picture show in the lot between the Elk Building and the Baker Underwear factory.

Monticello, N. Y.—Monticello will be blessed with moving picture shows this summer. Mr. Bowe is building an open air theater in which he will have a dancing platform, shooting gallery and moving pictures. A Massad, of New York, is going to open a five-cent moving picture and vaudeville theater in the Rundle building, opposite Geraghty's Casino.

Unadilla, N. Y.—H. J. Northrup, proprietor of Idle-Hour Theater, has leased the Lyric Theater in Bainbridge.

Sacramento, Cal.—The old Clunie Theater has become a moving picture house, when it goes into the hands of the Vaudi-Photo Amusement company, an organization that has just been formed to operate a number of theaters in the state.

Taunton, Mass.—The Broadway Rink is being converted inta a moving picture and vaudeville house. The house will be under the management of Providence parties and will probably have its opening at an early date.

Mount Vernon, N. Y.—The American Airdome Company has opened its new airdome on the west side of South Fifth Avenue, near Second Street. This is something new of Mount Vernon, and will enable many people to witness, during the hot evenings, the best of motion pictures and high class vaudeville. This airdome is one of two now in course of construction. It is located in a vacant lot; is surrounded by a wooden and metal enclosure and is fireproof. It will be thoroughly lighted by electricity and will seat 1,200 people.

Vicksburg, Miss.—Herman Fitchenburg, proprietor of the Fitchenburg enterprises in New Orleans, who became interested in Vicksburg as a great, growing city when he came here some months ago to visit the National Park, yesterday afternoon closed a contract with H. H. Havis, for the erection of a $30,000 picture playhouse, at the southeast corner of Washington and South streets. The old Perry building now standing there, will be immediately torn down. The new building, which is to be modern in all of its effects and arrangements, will be completed by September 1st. Another theater to be established lately is the Alamo Theater, to be ereected on the Perry property, on the southeast corner of South and Washington Streets, will be new from the foundation to the roof peak, and will cover the entire lot, about 30 feet by 142½ feet.

Dayton, Ohio.—A new vandeville and moving picture theater will be erected at 212-14 S. Jefferson Street.

Sunbury, Pa.—The contract for the new theater on East Market Street has been awarded to W. D. Steinbach & Sons, of Lewis Town.

Gulfport, Miss.—Geo. W. Shirley will remodel building for theater.

Norfolk, Va.—E. C. Horn & Co. are preparing plans for the proposed Tazewell Theater.

St. Louis, Mo.—E. H. Pipe Realty Company will erect a new theater to cost $30,000.

Memphis, Tenn.—The Majestic Theater Company will remodel the building at 49 S. Main Street into a new theater.

Chicago, Ill.—A two-story theater will be erected at 3825 W. 26th Street, for Math Vonseal, to cost $5,500.

Duluth, Minn.—The new Broadway Theater will be erected at Broadway and Ogden Avenue by the Geo. Hoffman Theatrical Construction Company. Will cost $60,000.

St. Louis, Mo.—The E. H. Pipe Realty Company will erect a $30,000 theater on Olive Street.

Springfield, Mo.—Bids for the construction and remodeling of the old auditorium skating rink at Jefferson Street and Bickwick Alley into a new vaudeville theater will be received up to the last of this month by the architect, Frank W. Hunt.

Cadillac, Mich.—Arthur Nordquist has purchased the Palace Theater in S. Mitchell Street and will continue to operate same.

Wilmington, Del.—Alfred Downward will make improvements to the amount of $350 to the moving pictnre theater at 504 Market Street, owned by N. Levy.

Santa Monica.—Miles & Tenger will erect a new $25,000 opera house on Oregon Street, between 2d and 3d Streets.

Vandalia, Ill.—E. H. Harris will erect a new moving picture show here.

Jenkintown, Pa.—The York Road Theater Company will erect a new theater here.

Philadelphia, Pa.—Plans are being prepared for a large theater to be erected at Broad and Federal Streets to cost $50,000.

San Francisco, Cal.—The J. K. Prior Estate will erect a new theater at Mason and Eddy Streets.

Fayette, Minn.—Fayette Amusement Company, capital $10,000. H. Roy Colloway, John Faulkner and W. E. Dunoan.

Elwood, Ind.—Fire ruined the interior of the Princess Theater, owned by Geo. W. Roberts.

Baraboo, Wis.—A new $30,000 opera house will be erected there.

Milwaukee, Wis.—A new moving picture theater will be erected at Seventh and Center Streets, to cost $2.000, by Wm. Jacobs.

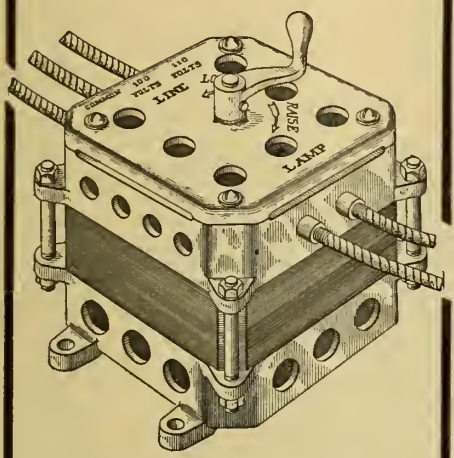
Jenkintown, Pa.—Henry Specht is taking estimates for a new theater to be erected here.

Fort Dodge, Ia.—The new theater to be ereeted here will be known as the Princess and will cost $42,000.

SAVE EASIER TO SAVE IT THAN TO EARN IT **MONEY**

I guarantee to save more than half of your current bill and give you a better and steadier light if you will let me install an

EDISON Economy Transformer



The neatest and best outfit for the purpose

110 Volt, $50 220 Volt, $55

HARRY A. MACKIE
853 Broadway New York
'Phone 2478 Stuyvesant

H. F. HOFFMAN
Lecturer of Special Releases
New York City and Vicinity
Care Moving Picture World
Buffalo Jones Reels Now. Tel. 1344 Gramercy

ST. LOUIS CALCIUM LIGHT COMPANY
Established 187
Oxygen and Hydrogen Gas furnished in tanks for Stereopticon and Moving Picture Machines. All orders to any part of the United States filled promptly.
516 Elm Street, St. LOUIS, Mo., U. S. A.

FOR SALE— Moving Picture Show, Waukesha, Wis., $600, $300 down, $20 month rent; or will rent complete, $50 month. 3,000 ft. Passion Play, $100; $15 plush opera chairs, $2; Ft. Wayne light reducers, new, $15 to $35; Biograph, Imp, Selig, Powers, Edison, Vitagraph, American, late films, $5 to $10 per reel; Selig Machine, $35; Motiograph, $100; Powers used, $60; Edison, Lubin, Powers new machines, $100. For Rent, any make of film, $1 per reel.
H. DAVIS, Watertown, Wis.

BARGAINS BARGAINS
Motion Picture Machines $35 Up. Powers latest No. 5 almost new $110. Lubin Cineograph Complete $65. New Edison Model B and Powers No. 6.
No. 4 STANDARD A Wonderful Machine
Model B, Gas Outfit, etc Get Supplement 33 Great Bargain List. Motion Picture Machines Wanted.
Harbach & Co., 809 Filbert, Phila., Pa.

EDISON FILMS

TUESDAY, JULY 25th

"THE YOUNGER BROTHER"

Cast.

Brothers.....(Herbert Prior
.....(Richard Ridgley
James Abercrombie, A Man of Wealth.....Charles Sutton
His Daughter.....Laura Sawyer

A story of great, though quiet, dramatic strength. The elder brother endeavors to shield the younger from punishment and disgrace caused by gambling debts, although to do so means wrecking his own life. His self sacrifice is however discovered and the younger brother is given a chance to start fresh.

WEDNESDAY, JULY 26th
ON ONE REEL

"BOB AND ROWDY"

Cast.

Bob.....Yale Boss
His Mother.....Miriam Nesbitt
His Father.....Harold M. Shaw
His Sister.....Ethel Jewett
The Cook.....Rolinda Bainbridge

A story of a small boy and a small dog. Their devotion to each other through thick and thin, forms a pretty little comedy with a touch of pathos.

"THE HAIR RESTORER AND THE INDIANS"

Cast.

Head of the "Flake and Drake Dramatic Company".....Harry Eytinge
The Indian Chief.....Robert Brower

A stranded stock company in the far West organize a traveling medicine show and sell hair tonic, which proves such a stimulating beverage to the Indians that they set out to scalp the whole crowd of actors. As their hair is entirely wigs, no harm is done, but it creates a good laugh.

FRIDAY, JULY 28th

"THE DOOMED SHIP"

Cast.

W. B. Moreland, a Ship Owner..Charles Sutton
His Daughter.....Mabel Trunnelle
Richard Manning, a Young Sailor.....Richard Nell
Captain of the Doomed Ship....James Gordon

A striking dramatic story of the sea. Avarice prompts an old ship owner to send a boat to sea in unfit condition, in order to collect the insurance. How his crime reacts upon him is shown in a number of wonderful sea scenes. Taken in Cuba.

Ask for a circular describing our Lobby Display Frames
and
Send us your name for the Kinetogram mailing list.

TRADE MARK

Thomas A. Edison, Inc.
72 LAKESIDE AVENUE
ORANGE, N. J., U. S. A.

TRADE MARK

Licensed Film Stories.

LUBIN.

WIFIE'S NEW HAT (July 24).—Strange indeed were the events which first threatened to disrupt the happy home of Will Lewis and his wife, and later on saved all their worldly wealth. It started when Grace wanted a certain hat. It was a cheap thing, costing only fifty dollars, but Will did not want her to have it, and refused to give her the money to buy it. Cruel man! The abused woman thereupon wrote to her father, and father sent her the money. Now when Wil saw her wearing the hat, he became extremely jealous, suspecting that some other man had bought it for her. He was

Scene from "Good for Evil" (Lubin).

on the way to the millinery shop to verify his dread suspicions, when he learned his mistake.

At the same time, a friend informed him that the bank in which he had his account was on the verge of failure. Will rushed to the bank and withdrew his money, getting over fifty thousand dollars in bills and securities. This he took home and placed in the safe. Soon after he had done this, Grace returned. So fearful that something might happen to her new bonnet, she looked around for a place to put it. Ah! the safe. She opened it. Finding many bundles of bills and securities, she took them out and put them in a drawer of the desk, thus making room in the safe for her hat. That night burglars broke in, cracked the safe, and found only the hat. In their rage, they tore it to pieces.

Just as they were leaving, Will heard a noise. Hurrying from his bedroom, he was horrified to find the safe open and all his money and valuables gone. He was almost insane when his wife arrived. Grace fell to weeping over her ruined hat. Will pointed out the fact that fifty thousand dollars, their entire fortune, had been stolen. "Oh, no it hasn't," said Grace. "I put that money in this drawer to make room for my hat." And there, indeed, were all the precious packages of green backs and yellow backs, bonds and stocks untouched.

There certainly was some joy in the Lewis' home, and Will declared that Grace should have enough money to buy twenty hats if she wanted it.

THE NEW OPERATOR (July 24).—Sam Smith was a young man with plenty of nerve, and nothing much besides. He decided that he would make a good moving picture photographer and secured a position.

He started out with his camera, determined to get some wonderful pictures. In a park, he saw a young couple, who were seated on a bench, engaged in the pleasant pastime known as spooning. Sam decided that this would make a mighty good film. Concealing his machine carefully behind some bushes, he started to take the picture, but he was discovered by the young couple, and the gentleman sneaked around, grabbed the new operator and proceeded to give him a trouncing. While this was going on, a small boy sneaked around and turned the handle of the machine, recording just what was happening to Sam.

Not to be discouraged by his first experience, Sam started to take a picture of a policeman, who was peacefully resting near a fence. Just at that moment, some boys dumped a pail of water on the officer of the law. The policeman vented his anger on Sam.

Poor Sam got in several other mix-ups, and finally he sent the machine back to his employer's plant with a note stating that he had decided that he did not want the job.

The films were developed and printed, and in the testing room, they furnished unlimited amusement for the employees, as they showed not only Sam's experience, but pictures which were double exposures upside down and so on.

DURING CHERRY TIME (July 27).—Vera La Croix was an actress, a very beautiful one, with great charm and fascination. She went to spend a part of the summer at a beautiful rustic place, Shady Dell.

Among the guests at the summer hotel were Tommy Smart, his mother, and Tommy's sweetheart, Violet. Now Violet was just as nice a little girl as any man could want, but the minute Tommy saw Vera, her dashing style and the fascination of her city manners and elegant gowns, captivated him. Vera was accustomed to the admiration of men, and as men were scarce in Shady Dell, she was inclined to have a little flirtation with Tommy. Tommy was about to fall head over heels in love with her in spite of the protests of his mother. Finally his mother wrote to her brother, a lawyer, asking his aid in getting Tommy out of the actress' power. The lawyer, John, arrived, and promptly took Vera to task for her actions.

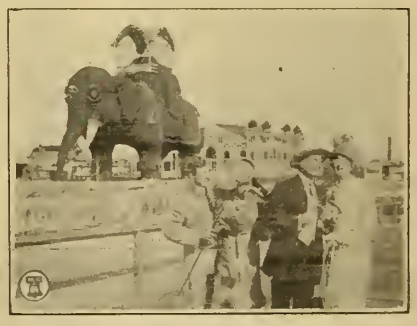
When Vera learned the real facts of the case, she was very anxious to make peace again between Tommy and Violet. Vera, in fact, was a very sweet young girl. She dressed Violet up in one of her elegant gowns, fixed her hair in fascinating ringlets. This was only part of what she did in a scheme of hers to restore Tommy to his first love.

Meanwhile, John had become more and more charmed with the real nature of Vera, and in the end persuaded her to become his own wife.

PATHE.

THE DAUGHTER OF THE WATCH (July 17).—An exciting story of love and intrigue in which the daughter of the old night watchman is carried away by her noble lover to his castle. The aged father follows as best he can, and finally help comes from an unexpected quarter and the girl is rescued. The film gives a perfect picture of life in the fifteenth century.

HER GYPSY RIVAL (July 19).—A gypsy girl runs away from her tribe and finds employment in a wealthy man's home. She has no idea who she is or who were her parents, and all that remains to her of her babyhood is a little gold locket. The sweetheart of the young daughter of her employer falls in love with the gypsy, which brings about her discharge. This leads to the discovery of the locket, and the gypsy proves to be her employer's own daughter, lost many, many years before.



Scene from "A Gay time at Atlantic City" (Lubin).

MEMORIES OF THE PAST (July 20).—A young man and woman are engaged to be married. They announce it at a fancy dress ball on her birthday. A famous painter, however, decides to paint her picture; this leads to another love affair, and the girl finally marries the artist. Years later the rejected suitor's nephew falls in love with the daughter of this couple. The nephew gains his uncle's consent to their marriage through the striking resemblance of the daughter to the portrait of the old sweetheart, who had been the only real love he ever had.

THE PERFUME CLUE (July 21).—A gambler at Monte Carlo returns to his hotel and his wife, ruined and discouraged. At his wife's suggestion, they manage to rob their next door neighbor of a lot of jewels. The woman, unfortunately, however, leaves her handkerchief behind her. The hotel management calling in Nick Winter, the famous detective, on the case, he discovers the handkerchief, which is scented with a peculiar perfume, and with this as a clue he catches the culprits.

HER BOY (July 22).—A sick woman living in a squalid tenement has only her little child to support her. In order to do this, the boy steals some flowers to sell, but is caught, however, and taken to the police station. Here his story so touches the hearts of the police officers and the woman who caused his arrest that she begs for his release and visits with him his poor home. Being wealthy, she quickly decides to care for the unhappy family, and in the last scene we see them well clothed and happy.

KALEM.

BY THE AID OF THE LARIAT (July 21).—A pioneer family traveling over the hills in a prairie schooner, go into camp for the night. An Indian scout, who from an adjacent hill has noted the preparations of the pale face for camping, sees a chance for plunder. Signaling the Indian camp, a raid is planned. In the meantime May rides to the spring for fresh water, but just as she is about to scoop up a pailful of the clear, cool spring water Indians appear. Dropping her pail, she quickly mounts her horse and rides for dear life. Reaching an eminence, she sees across a deep canyon Lariat Jim, a horse herder, to whom she signals for help. Jim signals to May to ride up to a point where the canyon becomes narrow. Arriving at this place Jim throws his lariat across to May, who fastens it to a tree and performs the thrilling feat of crossing hand over hand on the lariat to the other side of the canyon, Jim with his handy gun covering her retreat. The Indians attempting to follow, Jim cuts the lariat and takes May upon his horse and rides to a nearby cattle ranch, where a posse is quickly organized. Riding to the pioneer's camp ,the rescuers arrive in time to save May's family from the Indians, who have made a vicious attack on the little party that is bravely defending the prairie schooner, their portable home.

A CHANCE SHOT (July 24).—Red Fox, an Indian brave, wins White Doe, the chief's daughter, but to emphasize the fickleness of the Indian husband he becomes enamored of Mary, a settler's daughter. Finding that his pleas for her love have no effect on the white girl he captures her and binding her to a tree, leaves her to think over in solitude his request that she become wife No. 2. White Doe, discovering what her husband has done, liberates the white girl and while guiding her through the forest they are overtaken by Red Fox, who recaptures the white girl. Binding thongs around her wrists he throws the ends of the thongs over the limb of a tree, making them fast. Jack Howard, a hunter, shooting at a deer misses the animal and by chance cuts the thongs that hold Mary in her uncomfortable position. She cries out and on the arrival of the hunter who follows the sound of her voice, she falls fainting to the ground. Jack quickly revives her and takes her to her home. Just as they are about to enter her father's cabin, Red Fox, having discovered her escape and having trailed the hunter and Mary, attempts a vicious attack on the white man, but is shot in the wrist by White Doe. Jack is inclined to make short work of the Indian, but Mary interferes. Hurrying into the cabin, she brings forth an Indian peace pipe that has previously been given to her and tells them all they must smoke the pipe of peace. At first Red Fox refuses, but Mary begs him, and they all take a puff from the pipe. Red Fox now repentant makes his peace with White Doe and they disappear into the forest.

CONQUERING CARRIE (July 26).—Carrie announces to her employer that she intends to entertain a few friends. Fixing up a bit, Carrie prepares to receive her company. While the party is at its height the boss arrives. As the festivities are proceeding fast and furious, Carrie bursts up the party. The next morning Carrie has a big head and is generally used up. On the appearance of the iceman she shows her ill temper

Scene from "At the Gringo Mine" (Meliea).

by throwing him bodily out of the house. The iceman reports to his boss and little Willie, a seven-foot husky, is put on the job to take care of Carrie. On little Willie's appearance Carrie has another tantrum, but is quickly conquered by the iceman. From her pinnacle as queen of everything she surveys she descends to her proper plane as meek as a lamb.

THE INDIAN MAID'S SACRIFICE (July 28).—During an attack on the Matelija Indian village, Wana, a beautiful Indian girl, is captured. Don Pablo, a Mexican gentleman, rescues Wana and places her in the care of the old Padre at San Louis Rey Mission. Two months later Wana again meets her rescuer. Romero, a half breed, is rejected by Ruhia, Don Pablo's sweetheart. Out of revenge Romero urges the Indians to rise and exterminate the mission settlement. Romero plans to kill Don Pablo during the dagger dance at the annual harvest festival. Wana, disguised as a boy, accepts Romero's challenge to the dag-

ECLIPSE

KOSMIK FILM

Gaumont

A Gaumont Every Tuesday and Saturday,
and Urban-Eclipse Every Wednesday

Gaumont release Tuesday, July 25, 1911

A Favoring Current

A Society Drama.....about 680 ft.

St. Malo and the English Channel

A travelogue.....about 310 ft.

Eclipse release Wednesday, July 26, 1911

An Amateur Skater

A comedy .....about 440 ft.

Satan on a Rampage

A fantasy .....about 660 ft.

THE THIRD IN THE "LIFE AS IT IS" SERIES

A SOCIETY MOTHER

OR

MARRIED AGAINST HER WILL

Release of Saturday, July 29, 1911. GAUMONT About 1030 ft.

Madame Tabor, a social climber, persuades her daughter to marry a dissolute nobleman because of his wealth and social standing. His brutality soon forces the young bride to return to her home, where she is welcomed sympathetically by her father and sisters, but her mother insists that their position in society is endangered and returns with her to the drunken husband. For the sake of appearance she is forced to resign herself to the prospect of a wretched existence for the rest of her life.

REGULAR ADVANCE ANNOUNCEMENTS MAILED | FREE

Write to

ECLIPSE

GEORGE KLEINE

166 N. State Street
Old No. 52 State Street
CHICAGO, ILL.

Gaumont

LICENSED BY THE MOTION PICTURE PATENTS CO.

ger dance and saves Don Pablo's life. After the tragedy Wana reveals her identity to the Padre and tells him it was love and gratitude for her rescuer that induced the deed. The Indians, seeking the life of the boy who killed Romero, are stopped at the door of the church by the old Padre, who tells them "The crime was committed before the church portals, it is for the church to punish."

This story is founded upon an early legend of San Louis Rey Mission told by the Indians of Paula. The exterior shows the mission as it stands today. While the interior is an exact replica even to the reproduction of the crude Indian designs and paintings on the wall. The scenes about the old Spanish house were taken at Gunga Ranchero, an old Spanish home four miles from the Mission. This old house is one of the historical landmarks of Southern California and has been in the hands of the original family from the time it was built until the present day.

BIOGRAPH.

THE INDIAN BROTHERS (July 17).—A renegade Indian seeks admission into the tribe, and the chief in scorn offers him a squaw's dress, which means at the same time an insult and a denial of his request. The renegade for revenge slays the chief, who, through illness, is unable to defend himself. The renegade escapes and some of the tribe signal distress to the brother of the slain chief, who is out on a hunting trip. The brother, returning to the camp, swears over the body of the chief to bring the perpetrator of this crime back and to justice. On his way the renegade steals a horse, and for this is pursued by another tribe of redmen, who catch him just as the brother comes up. The chief's brother claims the culprit, and offers to fight for him. He wins and the renegade misconatruing his act, is profuse in his tanks for his rescue, but it is not long before he realizes why he has been rescued, for when taken back to the funeral pile of the chief, he pays the penalty.

THE GHOST (July 20).—A ghost has been the regular nightly visitor at a certain house so long that the occupants have gotten used to it. Three crooks, reading an account of it in the newspaper, decide, each unknown to the other, to go and impersonate the ghost long enough to rob the house, knowing that the occupants will take no heed of the presence of the ghost. The scheme might have worked, but there were too many playing the game, so one landed in the "cooler."

JINKS JOINS THE TEMPERANCE CLUB (July 20).—Mrs. Jinks forces henpecked Jinks to join the temperance club, and she, leaving home for a couple of days to attend a convention of the W. T. L., enjoins him to be faithful to his pledge. The boys of the Social Club call and bring their own drink, which gets poor Jinks in bad for a time. A satisfactory explanation from one of the boys restores Jinks to the good graces of his wife and the other members of the Temperance League.

VITAGRAPH.

TREASURE TROVE (July 25).—Patience and Anne, two spinsters of the old school, of aristocratic birth, have managed to keep up appearances under very trying conditions and with limited means, until they are reduced to such circumstances they are obliged to sell their household furnishings, of antique pattern, to raise the necessary "wherewithal" to live and pay the mortgage off the old home. They place a sign on the outside of their house, advertising the antiques for sale, and with sad hearts await prospective purchasers.

A wealthy man and his wife are passing in their automobile, seeing the card on the house, enter the hall, select the choicest pieces of the furniture and bric-a-brac, leaving instructions for their delivery c. o. d.

To part with the associations of a lifetime is like losing old friends, and the two sisters, with troubled minds, retire, trying to lose themselves in sleep. During the night a vision of their father, whose portrait hangs in the parlor, appears to Patience, in a dream, and leads her to a secretaire or desk in which is hidden a document giving full instructions about a treasure hidden in the garden of their home. Unconscious of what has happened in reality, she goes back to bed.

In the morning when they come down to the old reception room they find the desk open and the secret packet disclosed with its contents. They withdraw the document, and learn of the hidden treasure, which they soon unearth in the garden and find themselves possessed of plate and coin sufficient to move the mortgage and make them comfortable for the rest of their lives, without disposing of any of their much-prized belongings.

SHE CAME, SHE SAW, SHE CONQUERED (July 26).—Rose Leigh is a young school teacher. She sees a paragraph in the paper, saying that in a certain small village they have had in six months, three teachers (men), and all have left because the boys are so unruly and impossible. She resolves to try the experiment of giving them a woman teacher, and applies for the situation.

The trustees of the school, who are at their wit's end, gladly accept the offer. She arrives, and when the bad boys led by Hank and Bill prepare to give the new teacher a warm reception, they are astonished and dumbfounded when they find it is a woman. By force of will and stern discipline she gets the school in order and wins the love of all the scholars.

She becomes particularly interested in Jack Hally, a pupil who is struggling hard to get a good education, make a name in the world, and prepare a home for his sweetheart, Prudence. Her interest in Jack is misunderstood by the boys, who think he is in love with her. Hank, who admires her himself, gets up a vigilance committee, seizes on Jack when returning with Prudence from a lesson with Rose, drags him off to the wood and is about to inflict condign punishment on him, when Rose appears on the scene berating the boys soundly for their conduct. Makes them release Jack and apologize to him.

Six months later she resigns. Scholars and trustees alike try to keep her, but her fiance, Herbert, arrives on the scene, thy see the reason for her resignation, give her three hearty cheers and wish her joy in her new life, as she starts away on the departing train, with her intended husband.

THE QUEST OF GOLD (July 28).—The siren call to the wild life of the gold fields is fraught with wonderful promise and much uncertainty. The lucky are the few, and the disappointed many. As we watch the men of grit start out and pursue their way on dog sleds and snow shoes, climbing the northern Alps of Alaska, frequently swallowed up by the yawning canyons, snow-lined like whited sepulchres or dropping dead from exposure and fatigue by the wayside, we readily agree that they deserve all the good fortune they may acquire.

There are no homes in these parts and no conveniences, no machinery for mining their claims here; they are obliged to whipsaw and hew from the trees of the forset these necessaries—all of the crudest construction, but very essential to their achievements. A log cabin is a palace, a tent is a shelter and a refuge from the severity of the weather, which often blasts their fondest hopes.

THE STRATEGY OF ANNE (July 29).—One little world—just two people in it—Anne and Bob, comfortably seated before the fire's glow in a little tete-a-tete, absorbed in the oblivion of love. The stern parent of the young girl enters and commands the young man to make himself scarce and keep away from the susceptible young girl until she is of more mature age. To make sure doubly sure, Anne's father sends her away to a boarding school, but not before she has acquainted Bob with the fact and tells him to follow her, that she cannot live without him.

At the Hillsdale Academy for young ladies, Anne feels like a cat in a strange garret, and refuses to be comforted. Her schoolmates notice this, as well as the extreme vigilance which the preceptress exercises over the new arrival, pursuant to the instructions of the anxious father to see that his daughter does not neglect her studies for love's young dream.

As the girls become better acquainted with Anne they learn the cause of her dejection, heartily sympathize with her and are ready to help her when Bob, faithful to his tryst, is discovered within the sacred precincts of the school, ready to do the Romeo and Juliet act at the first favorable opportunity.

Throwing a note from the window to her gallant Bob, he loses no time in following out her plans, securing a ladder down which his sweetheart is to make her way into his arms. The girls have gotten permission from the principal to have a taffy pull, and while they are engaged in this sweet occupation, Anne is making all preparations to elope with her dear Bob, and it is not long before the young couple are on their way to the parson's to be cemented together for life.

In answer to a note from the eagle-eyed preceptress, Anne's father arives upon the scene just as a policeman is trying to solve the presence of the ladder underneath the open window. The preceptress, in her nightgown, appears at the window, the father rushes into the academy and into the room where the lady in her nightie is trying to extricate herself from the several pans of taffy which the girls left to cool. At the appearance of the excited parent, the head of the school, realizing her negligee attire, tries to escape. By this time, Anne's papa has become mixed up with the taffy; in fact things become more mixed when he grasps the sticky hand of the lady and asks after his daughter. He is told that he is too late; that his daughter "has done gone and done it." The teacher rushes from the room, and the outwitted father falls down and out into a convenient chair.

ESSANAY.

HER DAD, THE CONSTABLE (July 18).—Mary Perkins, a country girl, goes to the city intending to visit friends. In endeavoring to find her way to her freud's home, she is lost and after wandering aimlessly about the streets is assisted by a young man, who is also acquainted with Mary's friends. Young Thornton soon falls in love with Mary and on the eve of her departure for home, proposes and is accepted. Mary writes to her father and mother, telling them of the engagement and that she and Tom will be married at the country home within a week. On the wedding day Tom misses his train and decides to drive out to Mary's home in his motor alone. On the way he is delayed several times by accidents and urging his car to its utmost speed, sails like a streak through the country towns, paying no attention to the various village constables who try to arrest him for speeding. Perkins, Mary's father, is the constable of their village, and when the guests are anxiously awaiting the arrival of Tom, he receives a telephone message from another constable, that a speeder is coming his way. As a result Tom is arrested, while Perkins, who has never seen Tom before, refuses to listen to any explanation. Locking the young man up in the calaboose, Perkins hurriedly returns home, when it is learned that the young man he had arrested is his prospective son-in-law. The affair ends happily enough when Tom is released and the delayed ceremony takes place.

GOD'S INN BY THE SEA (July 21).—Learning that his schooner, "Petrel," on which his five-year-old daughter, Dora, and a crew of thirty men had been lost at sea after two days out at Liverpool, Commodore Leighton, hopeful that his daughter might have been saved, offers $5,000 reward for her return. Not until ten years later, when he again advertises for the girl does he obtain any clue to her whereabouts. In the advertisement there had been a reproduced tattoo design, a duplicate of one on the girl's left ankle. Thinking that they can easily obtain the reward, a man and woman employ a young girl, on whom they place the mark of identification, but their scheme is spoiled when it is found that the tattoo mark is of a recent date. About this time a pleasure party cruising out of Liverpool, land at an unfrequented island, where Chaplain Crandal, who is a personal friend of Commodore Leighton, meets a young woman on whom he finds the tattoo mark which seems to identify her as the lost Dora Leighton. Communicating with Commodore Leighton, Crandal inquires further into the girl's history and makes certain that she is Leighton's daughter. The old commodore arrives a week later, and is satisfied that the girl is his daughter. A happy reunion takes place, followed shortly after by the marriage of Crandal and Dora.

THE OUTLAW SAMARITAN (July 22).—Unable to apprehend a certain daring outlaw, who had for the second time successfully held up an express train, the general manager of the road employs the services of a well-known detective to hunt down the bad man. Clarington, the detective, visits the scene of the hold-up, and decides that the outlaw must still be in the vicinity and resolves to make a thorough search of the country close by. Stumbling along on top of a high cliff, leading his horse by the bridle, the detective slips and rolling to the bottom finds that he has dislocated his ankle and that he is unable to walk. Not one-quarter of a mile away, young Jack Mason, the outlaw, is filling a bucket at the spring, when he hears the distant cry for help. Hurrying to the scene of the accident, Mason carries the wounded detective to his shack, and binding up the wounded leg, tells him that he may stay with him until able to go on his way again. Mason is suspicions of the stranger, and when he finds the detective asleep, searches his pocket and finds a warrant for the arrest of himself. Not trusting the detective, Mason obtains the latter's revolver and taking the cartridges out, pulls out the lead and substitutes a light coating of wax. Later, when Clarington is able to be up again he endeavors to arrest Mason, who refuses to hold up his hands and Clarington fires. Of course he is not hurt, and quickly drawing his own gun, Mason covers the detective, and securely binding his hands, leads him out of the house, ties him to a tree and threatens to shoot him. Six shots fired at the detective's heels, thoroughly unnerves Clarington, who, when released, drops on the ground in agony of fear. Mason, laughing, throws the detective his empty gun, turns and walks away. Clarington summoning his strength, rises to his feet and runs fearfully away.

MELIES.

AT THE GRINGO MINE (July 27).—The workingmen were discontented. They had read how trades had secured an increase in wages by striking, and decided to use the same tactics if necessary. A committee was chosen and went before the owner of the mine, but he would not grant their demands. Then the foreman was chosen to intercede for the men, and his failure to obtain the raise in salary led to a tragedy, for it was known that he cherished a secret love for the mine owner's daughter, and his failure was mistaken for false play.

Accordingly, the foreman was made a prisoner and the men instigated a hunt for the owner, who by the way, had refused his consent to the marriage of his daughter and the foreman, believing that the latter was in league with the workingmen.

THE FAME OF

SELIG PICTURES

IS SWEEPING THE COUNTRY

THE HOUSE OF

SELIG

Is the vogue when it comes to picture plays. No other concern can compare with this institution at present in originality of subjects, and artistic quality of product.

Selig, the Maker Extraordinary
Releases Three Reels Every Week

RELEASED JULY 24

THAT CITY FELLER

The story of a dog's fidelity to his master

Length about 1000 feet Code word "ALFORJAS"

RELEASED JULY 25

THE SHERIFF OF TUOLUMNE

A real Western drama full of action. Code word "ALLO." On the same reel—

Rubber Industry on the Amazon--*Educational*

Code word "AUTHORIZED." Combined length about 1000 feet

RELEASED JULY 27

THE TALE OF A SOLDIER'S RING

A romantic drama of the Civil War—Thrilling

Length about 1000 feet Code word "ALJANADO"

Selig Polyscope Co.
20 East Randolph Street
CHICAGO, U. S. A.

TRADE S MARK

Bulletins Free

Send Your Address

The owner was dragged from his home and both he and the foreman were taken to a lonely spot in the woods. They were bound and gagged and tied to a stake. A powder keg was placed beneath them with wires running to a battery, by which it was to be set off.

Meanwhile the mother, who had passed her husband on the road in the hands of the villainous miners, rushed to her house and arrived exhausted, only able to tell Edith the daughter, what was happening before fainting. The plucky little girl knew what well to do. She mounted hastily and rode with all speed to save her lover and her father. On the hill the men were drawing lots to determine which of them should set off the dynamite. Bill Ford drew the marked paper, but was not overzealous about his task. He delayed—delayed. His hand was clutching the igniter, but still he delayed. A drink of whiskey, he asked, but the men refused, and soon there was a fight.

Edith rode like mad, and had just untied and released the prisoners when the charge exploded. The men, in their struggle, had fallen upon the battery. They fled.

In his flight, Ford came upon the foreman and the owner. He was stupified. He could not believe his eyes, but when finally convinced of their reality, begged forgiveness. The men were pardoned their villainous acts, for the father had learned that the foreman was a square man and as such, deserving of his daughter. If not of salaries, there was a raising of hats at the Gringo Mine at news of the betrothal.

SELIG.

THAT CITY FELLER (July 24).—Our hero is first introduced to us in a city club room, where, thoroughly disgusted with himself, and broke, through his folly, he makes the manly resolution to straighten up and go home.

The only articles of value left after his last night at the club, are his watch and ring. These he determines to sacrifice, and deposits them with Uncle Ikey, for fifty dollars, which he invests in a railroad ticket to Reedville.

His arrival in Reedville causes quite a flutter among the female population, and he makes quite an impression on Weenie, daughter of the owner of the Commercial Hotel. She soon gave Chuck Smithers, her most devoted admirer, his "conge," for which be never forgives Moore.

Moore, in casting about for employment, meets a German grocer, who gives him work on his delivery wagon. While attending to his duties, Charles meets Judge Taylor, and later his Honor's daughter, Miss Virginia. Now, Miss Virginia had for a long time been courted, ardently but ineffectually, by Joe Muggs. But from the moment she met the "City Feller," Joe stands but a sorry chance.

A month after their first meeting, Charley, after locking up the store, walks home with Virginia, much to the chagrin of Weenie, but to the unbounded delight of Chuck Smithers, her old flame. Joe Muggs happens along, and Chuck proposes that they spy on Charley and Virginia. This spying is rewarded by the sight of Charley kissing Virginia. Chuck decides to tell this to Weenie, and does so at their first meeting, she promptly slapping his face, and Joe gives him the horse-laugh.

Bent upon ridding the village of this gay young Lothario, Joe and Chuck plot to invite him on a hunting trip with them on the following Sunday. On Saturday night the party leaves Reedville, accompanied by Charlie's dog, a collie of almost human intelligence. They take their way through the fields of mustard in a glory of yellow bloom, and, arriving at a deserted house, they decide to camp for the night, so as to get the early morning shooting.

Inside the shack, Joe, with well simulated surprise, finds a cellar. Lifting a trap door, they peer into the depths below. Suddenly Joe and Chuck push Charley, who falls, dumbfounded, into the dark hole. The two scamps drag the cover over the cellar and tell Charley if he will leave Reedville and promise not to implicate them in this deed, they will let him out. They now proceed to nail down the trap. The dog, however, is not idle, but breaks from the shack and runs to town.

The next morning the grocer, wondering at Charley's non-appearance, is attracted by the strange behavior of the dog, and at last determines to follow him. He takes his hat, and lead by the collie, starts down the street. On the way he meets Judge Taylor and Virginia, and tells them of Charley's disappearance and the dog's action. They decide to go with him, and in front of the grocery they find the marshal and several others, who join them.

Meantime, Chuck and Joe return to the old house to see if their captive is ready to come to their terms. He will not agree to their proposal and is thrust back into the cellar, almost frozen from the cold night air.

The dog leads the crowd a long chase through the village, out into the open country and through the yellow mustard fields.

Chuck and Joe try once more to make Charley come to terms, but he is obstinate in his refusal. Angrily they thrust him back, and, as they start to nail the door down, the crowd, lead by the dog, and headed by the marshal, burst in. Hearing the crowd, Charley shouts to them. While the marshal covers the offenders, several others tear up the trap door.

Charley, weak, cold and soiled, is helped out, and denounces his assailants, who are led away prisoners. Chuck and Joe warm a cell in the lock-up, while Virginia, Charley and the collie form a happy group.

THE SHERIFF OF TUOLUMNE (July 25).—Rev. Kirby, the Sheriff of Tuolumne, and Joe Standing, a young prospector, are suitors for the hand of Lucy Hanford. She shows her preference for Joe, and the sheriff retires, heavy hearted, leaving the younger man a clear field.

Joe's untiring search for gold is rewarded by the locating of a rich pocket, and in a mad rush to the assayer's office, he trips and tumbles in the village street, spilling some of the valuable dust.

Cal. Birch and "Boots" Rooney, a couple of claim jumpers, who have recently drifted into Tuolumne, see the accident, and realizing the value of the new find, plot to obtain possession of the claim. They follow Joe to the scene of his new found wealth.

During a struggle for possession of Joe's gun, "Boots" fires at Joe from behind a tree. The bullet misses its mark, but kills his own companion, Cal. Birch.

"Boots" rushes upon the scene and accuses the bewildered Joe of murdering his friend. The young miner, thoroughly frightened, has his hands tied by the cunning "Boots," and is marched into the village at the point of a gun. A mob has gathered and are about to lynch the young prospector, when the Sheriff intervenes. At this point, Joe slips his bonds and escapes, the mob following in pursuit.

Joe throws the mob off the scent and takes refuge in Lucy's home, where he is later located by the sheriff. Lucy pleads for her lover's life and the sheriff allows him to escape the second time.

The infuriated mob hunt him down, however, and are just about to "string him up," when the sheriff, who has in the meantime learned of Joe's innocence, dashes in, saves Joe's life and captures the real scoundrel, "Boots." Young Standing, in his gratitude, repays the sheriff by retiring from the race for Lucy's affection.

THE RUBBER INDUSTRY ON THE AMAZON (July 25).—The first scenes show how the rubber tree is tapped in the early morning, and how the sap is gathered at noon. Then come scenes showing how the sap is congealed in the smoke from nuts of palm trees, until it becomes what the natives term a "biscuit." Next we are shown views of the world's largest rubber market, Manaos, Brazil, twenty-three hundred miles from the mouth of the Amazon. Here the biscuit is searched thoroughly for impurities. The last scene shows the receiving and packing of the "biscuits" at the wharf.

THE TALE OF A SOLDIER'S RING (July 27).—In the first scene of this play, laid in the grounds of a noted and splendid Colonial mansion in Georgia, Marion Dunlap is betrothed to Robert Alroy, who places a diamond ring upon his sweetheart's finger. The Civil War has begun, and Marion returns the ring to Alroy and ends their engagement, when Alroy enlists in a Union regiment. Marion and her mother visit Miss Carrington, at Philamont, in Virginia. The fortunes of war brings Alroy's regiment near Philamont. In a skirmish with Confederate troops, Alroy's reconnoitering party is annihilated, and Alroy takes refuge in the Carrington mansion. Confederate officers make their headquarters in the same house.

Hidden in the fireplace, Alroy hears the Confederate officers discuss their plans, and when they go out to dinner, he secures their campaign map and escapes to the woods. Chased and severely wounded by Confederate patrols, Alray re-enters the Carrington mansion. Marion finds her former lover in a swoon, and assisted by Abraham, the negro butler, she secretes him under the bed in her room. When the pursuing Confederates enter and question her, Marion answers that the "Yank is not there. Later, in dressing Alroy's wound, the girl finds the missing map. She denounces Alroy as a spy nad holds him up with his own revolver. Alroy faints, and Marion, touched by his condition, helps him to escape after she has returned the stolen map. Peace, which makes ours a reunited country, restores Marion to her lover, and in a beautiful, romantic scene, Alroy again places the ring upon the finger of his sweetheart.

EDISON.

THE DOOMED SHIP (July 28).—Dick, a sailor lad, woos and wins Mabel, the daughter of a hard, miserly shipping merchant. Dick, in order to get some money before getting married, secures a position as mate on a coasting vessel. The ship happens to belong to his prospective father-in-law, who has received a report that she is in very bad condition and must not leave port. He pays little attention to this report, and lets her sail. But before doing so, he writes a note to his future son-in-law, to come and see him. Dick also receives a letter from Mabel, to meet her before he sails. He pays no attention to the old man's letter, and after leaving his sweetheart, sails away.

The report reaches the old miser that ship and crew have been dashed to pieces. It kills the old miser, and almost kills his daughter. As luck would have it, Dick is the sole survivor. He finds his sweetheart at their trysting place, brooding over her loss. This is suddenly dispelled by her lover's strong arms about her. It is needless to say that they are eventually married.

THE YOUNGER BROTHER (July 25).—Two brothers are strongly attached to each other. The elder man has always looked after his brother. One day, he asks him to take a hand in a game of cards. He comes out the winner, but this game leads to his downfall. He cannot give up gambling, and loses all his money.

One day at the club he notices his brother's prospective father-in-law take out a check book to write a check, when he is suddenly called into the next room. While he is away, the young man tears a blank check out of the book.

The next day the cashier of the bank calls upon the merchant and shows him a check signed with his name. He pronounces it a forgery, and at once suspects that his daughter's lover has a hand in it. The elder brother, feeling that he is indirectly responsible, says he is the author of the forged check. He loses his sweetheart. The young girl, gathering all her presents together that he had given her, discovers a letter in which her sweetheart says that he is worrying over his younger brother's loses at cards. In an instant she jumps at the right conclusion, and everything ends happily.

BOB AND ROWDY (July 26).—Bob and his dog Rowdy are inseparable companions, but, owing to Rowdy's propensity for mischief, such as wiping his muddy paws upon the bed, tearing up a new Spring hat belonging to Bob's sister and generally creating havoc throughout the house, Bob's mother decides to get rid of him.

While Bob is at school she gives Rowdy to the milkman, who carries him off in triumph.

Bob returns from school and his first thought is of his pet. He calls and whistles, but Rowdy does not respond. After a vain search through the house he tries the street. Here he is informed of his mother's transaction with the milkman by his little friend next door. Bob at once prepares to trail his four-footed pal. From a bill in the kitchen he learns the milkman's address, then breaking open his savings bank and taking his savings, he starts on his journey. He finally locates the milkman's house and after a few minutes of whistling and caling, Rowdy rushes pell mell into his arms, trailing a broken rope as evidence of his struggle in answer to his master's call.

Bob now decides to lay his course to the wild and woolly West. Nobody loves him and his dog so they might as well go away. He stops at a small post office and writes a postal card to his parents, saying that he and Rowdy are on their way out West to catch bears for the Zoo and bids them farewell. Not wishing to cause them unnecessary worry, he sends the card by special delivery and trudges on his way.

Meantime the household has been thrown into an uproar over Bob's disapearance and a thorough search fails to uncover any clew. Suddenly a boy delivers the postal card and taking the postmark as a clew, his father and mother hurry away in their automobile. Arriving at the post office they learn that Bob has been there and hurry away in the direction he was last seen going. Bob, not accustomed to long trips afoot, soon becomes tuckered out and along toward sunset, succumbs to fatigue and stops to rest. A few minutes later he is sound asleep by the roadside with faithful Rowdy keeping watch over his master.

Here his parents find him. All is forgiven and they hustle him into the automobile, leaving poor Rowdy out in the cold, but Bob refuses to desert his little comrade and a compromise is affected by a promise to Bob to restore Rowdy to his former position as a member of the household.

THE HAIR RESTORER AND THE INDIANS (July 26).—A small theatrical company of barnstormers find themselves stranded in the far West.

The manager of this unfortunate troupe, a philosophical and inventive sort of genius, equal to any emergency, immediately plans to embark in the so-called "Medicine Show" business. So assembling his actors under a tent he proceeds to compound and bottle what he is pleased to call "Doctor Bunion's Hair Restorer," guaranteed to grow hair on bald heads. Considering that he as well as his actors are quite bald, the absurdity of it becomes apparent. However they are all provided with long haired wigs, giving them the appearance of having a luxuriant growth of hair. When all is ready, they open their tent to the public, giving a free performance and attracting the usual crowd, including several Indians from the reservation.

Business is not very encouraging until the Indians, by sense of smell, discover the principle ingredient of the hair restorer is alcohol, which to them means "fire-water." As the law is rather stringent regarding the sale of liquor to Indians, they embrace the opportunity, buying up all the hair restorer on hand, and proceed to their camp, where they pronounce it to be "good medicine," and indulge in a grand pow-wow. The medicine fakers having sold out, proceed to the next town by wagon. En route they meet the Indians, who, having imbibed too much hair restorer, see a chance

Essanay Photoplays

Three-a-Week

Tuesdays : Fridays : Saturdays

RELEASED FRIDAY, JULY 21st

God's In By The Sea

A dramatic English sea story with many novel and unique situations and interesting scenes.
(Length, approx. 1,000 feet.)

RELEASED SATURDAY, JULY 22nd

The Outlaw Samaritan

A Western drama by the excellent Essanay Western players. Fine acting, genuine Western scenes, a bully good story.
(Length, approx. 1,000 feet.)

RELEASED TUESDAY, JULY 25th

Mr. Wise Investigator

A short comic showing, with much humor, what happens to a nosey individual who tries to investigate everything.
(Length, approx. 560 feet.)

ON THE SAME REEL

Five Bold Bad Men

How the "Black Hand" was frustrated. Instead of money, the little black box contained a number of large-sized electric shocks which almost electrocuted them. There is much laughter in this short comic.
(Length, approx. 420feet.)

Read the Synopses of the above in another column

Essanay Film Manufacturing Company

CHICAGO, 521 First National Bank Bldg. **LONDON, 5 Wardour St. W.**

to "get plenty of scalps" and swoop down upon them, depriving them of their wigs, and confiscating the entire outfit.

The fakers flee for their lives to the nearest railroad, where they walk bareheaded and bald headed towards the East.

ECLIPSE.

AN AMATEUR SKATER (July 26).—Roller skates on the feet of an amateur have always furnished spectators with a great deal of amusement.

In this film the victim of the unmanageable rollers, aided by trick photography, does many impossible things, which prove immensely amusing.

SATAN ON A RAMPAGE (July 26).—The "Evil Spirit" feels dull in his realm and resolves upon enjoying himself on earth. He leaves his depths and begins his vacation, playing numerous pranks upon humanity. Finally he invades a wedding party and carries away the bride. He is followed by the entire company, and after exciting incidents, escapes to his dark realm with the bride.

GAUMONT.

A FAVORING CURRENT (July 25).—Before sailing for America, George Blake, who is in love with his cousin Jane, meets her in the park, and she bids him adieu and promises that she will always love him. The boat on which he sails is lost with all hands, and Jane marries. In spite of family ties, her heart is still sore for George. Slipping up to her rooms, she gets a packet of letters from George. These she takes into the park and reads them through. Her husband is making paper boats for the amusement of the little girl; the supply of paper runs short and the child snatches up one of the letters and runs off with it. The father merely takes the letter and without glancing at it, folds it into the form of a paper boat, which he places in the water, where a favorable stream carries it beyond possibility of mischief. The past is buried and life resumes its usual course.

ST. MALO AND THE ENGLISH CHANNEL (July 25).—An excellent travelogue presenting scenes familiar to most tourists to the British Isles and France. It is a picturesque French seaport town on the channel, situated on a granite island which is connected by a narrow causeway to the mainland of France.

A SOCIETY MOTHER (July 25).—Madame Tabor, anxious that her daughter should make a good match, takes her to the Ambassador's ball, where she is introduced to a wealthy suitor, by whom she is much admired. She, however, is by no means attracted toward him, and repulses his overtures. On his telling her mother that he can make no headway, she tells him to leave the matter in her hands and has a distressing interview with the daughter, who is finally talked into submission. Shortly afterwards, the couple are formally engaged. Fifteen days later, the broken-hearted daughter, unhappily married, is reading a number of letters from her friends offering congratulations upon her supposed good fortune, when her husband comes home intoxicated and uses her badly. She leaves him and goes home, where she is welcomed sympathetically by her father and sisters, but her mother is displeased at her and takes her back to the drunken husband, where for the sake of appearances, she is obliged to resign herself to the prospect of a wretched existence for the rest of her life.

JIMMIE WEARS A CROWN (Aug. 1).—A peasant has fallen asleep in his chair, when a man of high station enters, places an infant in his arms and withdraws. The peasant and his wife find a note saying that they must only surrender the child to the person who produces the other half of the medal which is suspended from the babe's neck. They adopt the infant and bring him up. Five years elapse, and Jimmie and his foster sister, Toto, are playing, when they are disturbed by the appearance of a party of nobles, who seek the missing heir to the throne. The halves of the medal are compared and Jimmie stands revealed as the king. He is removed to the position to which his rank entitles him. We next see Jimmie enter the throne-room, appareiled in his robes of state and accompanied by his courtiers. The doors are thrown open and his subjects enter to pay homage. At first King Jimmie receives them with complaisance, but soon he assumes an expression of boredoom, flings down his sceptre, and diperses his attendants. That night Jimmie slips out and makes his way to his old home, where he is welcomed. When he is missed the royal household come to the cottage in their search for him. His foster sister dresses him in her clothes and the peasants assure the courtiers that the two children are their twin daughters.

AN AEROPLANE DISASTER (Aug. 1).—The film shows the failing of an aeroplane, in which Henri Manrice Berteaux, French Minister of War, was killed, and injured Antoine E. E. Monis, Premier of France, and Henri Deutsch. The flight was made near Paris, May 21, 1911.

Independent Film Stories

AMBROSIO.

THE SCHOOLMASTER'S OVERCOAT (July 19).—The schoolmaster, living in poverty on his meager salary, pawns his overcoat to purchase medicine for his dying mother. The old garment has been ridiculed by the pupils, and when he appears without it one cold morning they investigate and learn the circumstances, and that the woman has died. They get together and take up a collection, each donating his treasured pennies, and buy the coat back and present it to their teacher.

ITALA.

TOTO—ENTHUSIAST FOR NEW FASHION (July 15).—Toto becomes enraptured with the bloomer dress, and determines to marry a girl wearing the sensible costume. His investigations result in hilarious scenes, ending with a sound thrashing at the hands of a bearded Turk carrying a sunshade, whom Toto mistakes for his ideal, wearing baggy, silken trousers.

A REVOLVER RETURNED TO ITS OWNER (July 15).—In which a man, fearing footpads, carries a revolver. He loses the weapon and a tramp picks it up and tries to give it back. The man thinks he is a robber and dashes away with the tramp in pursuit, through department stores, art stores, etc., leaving a trail or devastation.

BISON.

HER CAPTIVE (July 18).—Bob Colt's love for Bessie Scott is frowned upon by her father, and Bob goes West seeking fortune. His letters are intercepted by old Scott. Bessie's sister is wed, and the newspaper by mistake announces Bessie's name. Scott takes advantage of this, and sends the clipping to Bob. Despondent, Bob drinks and shoots a gambler whom he discovers cheating. Hard pressed by the sheriff, Bob tries to secure money to get away, and holds up the telegraph office. Bess has gone West looking for him and is the station agent. In the darkness he does not recognize her and she shoots him. The posse arrives and she hides him under a table. Bess and Bob escape, get married and live happily.

RELIANCE.

THE ANGEL (July 15).—A poor widower with a number of children adopts a girl from an orphan asylum and she proves to be a ministering angel, cleaning up the squalid home and caring for the children. She disobeys the man and he returns her to the asylum. A wealthy woman adopts her, and when lavished with riches and affection the widower is taken seriously ill and the children are in despair, she answers their plea and goes to them, nursing the sick man back to health and winning his gratitude. She declines the rich woman's solicitations to live with her again, and casts her lot with the motherless children.

A FOREST ROMANCE (July 19).—Tired of the solitude of the forest, and yearning for the city, a woman yields to temptation and elopes with a handsome stranger hunting in the vicinity. Her husband, a grim, stern trapper, takes up their trail, bent on vengeance. The elopers become lost, and having no ammunition, are nearly starved. The man regrets his action, and when the woman is terribly injured by falling over a cliff he deserts her. The husband meets the man, and the latter swears he has not seen the wife, and is given food. The woman drags herself, inch by inch, to the very brink of a mountain stream, her parched and fevered lips longing for the water which she cannot reach, and passes away in a sensational scene.

ECLAIR.

THE PRETTY LADY OF NARBONNE (July 24).—Count Bertrand admired the pretty daughter of a shepherd and was willing to bask in the sunshine of her smiles, but preferred not to marry the girl, as his union with a peasant might bring disgrace to his family and himself.

But the good King, Rene, taking in the situation at a glance, ordered Bertrand to marry the shepherdess, and the Count, fearing his majesty's displeasure, consented to the ceremony in private, but later refused to acknowledge her publicly.

In spite of the girl's entreaties, Bertrand goes to war. Before leaving he tells his wife that so soon as she is able to secure a ring which he wears on his finger, then only will he publicly acknowledge her.

The peasant-wife swears to conquer the Count and, woman-like, proceeds at once to gain the desired end. Joining him at camp she learns he is infatuated with a young woman of high rank who, however, does not return his affection.

Taking fresh courage, the wife-in-name-only seeks out this woman and tells her story. The heart of her listener is touched and her aid is won, whereupon a social affair is arranged, to which Bertrand is invited as the guest of honor.

Thinking himself specially favored, the Count is for the moment thrown off his guard and readily allows the clever hostess to remove his ring from his finger. She contrives to transfer the much-wanted jewel to the waiting wife, who brings it in triumph to her husband, the Count.

Realizing he has been outwitted, and recognizing his wife's cleverness, he finds he really loves her and willingly proclaims her The Lady of Narbonne—his wife.

IMP.

WON BY A FOOT (July 24).—Woman with attractive looking hosiery, boots and lingerie is followed by a man, whose shoes and hose show refinement.

There is a short walk and a tramp's feet are shown on a bench. Tramp is discovered by a policeman and is given the "hot foot" treatment and runs, bumping into the woman. He is slugged by the gallant and then chased by a policeman. Tramp runs up an alley followed by the guardian of the public safety. The copper evidently tires of the chase and seeks a saloon to quench his thirst.

The woman seats herself on a park bench and admires the scenery. She is joined by the masher, who seats himself beside her. The man edges over toward her and she naively moves away. This is followed by a gradual understanding and the couple move toward one another, being mutually attracted.

There is a season of foot flirtation, which is ludicrous in the extreme. It is a new language, but is perfectly understandable, and speaks volumes, without improper suggestion. Hunger is depicted by the foot signs and the couple arise, two souls with a single thought (or foot) and they move away, evidently favorably impressed with each other.

The scene reverts to a restaurant, where the obsequious waiter is shown catering to their wants and hunger is apparently appeased, if the foot movements are any criterion by which to judge. At a stage in the luncheon, by clever manipulation of the camera, the full length figures of the diners are shown and there is something of a surprise in store for the audience.

SCIENCE (July 24).—Dr. Crawford and his wife, with their little daughter, Elsie, are at home amusing themselves with the Scotch collie puppy, Imp, when another doctor is announced and he is shown an article in a newspaper which describes the providential rescue from drowning of the doctor's child by Lassie, the mother of Imp. Lassie comes in and is admired. Two more physicians arrive and announce that they have come to try an experiment with a newly discovered anesthetic.

Dr. Crawford has a guinea pig, on which the experiment is to be tried, but it is discovered the animal has died, and the men of medicine are in a quandary. It is finally decided to use Imp, the puppy, for the experiment, against the mild protest of Elsie.

The puppy is placed on the operating table in the laboratory, with the mother dog in an adjoining room, apprehensive. She begs piteously for them to release her offspring. The puppy dies under the experiment and Lassie is admitted to the laboratory. The mother wails dolefully. Elsie comes on the scene and her grief over the loss of the puppy is inconsolable. The doctors are saddened, Dr. Crawford and his wife endeavoring to comfort the child.

The gardener digs a grave and the sorrowing procession goes out to bury the dog. Lassie sees the grave dug, following the gardener about in a way that is almost human. She goes to the laboratory and then to the garden. She sees the clods placed over the body of her puppy and returns with the saddened physicians and the inconsolable child and then trots sorrowfully to the grave and approaches it mournfully, places her paws on it in an attitude of prayer—alone with her dead—her grief being pitiful to witness.

THE LINEMAN (July 27).—A business man, who resides in a suburban town, is telephoned by his wife that burglars are gaining an entrance to his home. He instructs his wife by telephone and then charters a special locomotive to carry him home. A lineman, locating "trouble" for the telephone line, taps the wires and overhears the conversation. He hastily climbs down the pole and pressing an automobile into service, speeds to the scene of trouble, arriving in the nick of time, assisting in arresting the butler and his accomplice, the burglar. The heroic lineman is rewarded by the gift of the doll of the little daughter. The husband arrives on the scene, thankful that assistance reached his wife so promptly.

THANHOUSER.

THE SMUGGLER (July 25).—An old man has an ingenious plan to circumvent the customs officials and for a time it works like a charm. Officers and sailors on various transatlantic liners, who are in the gang, are given in Europe rare gems and laces, which they are to bring to America.

The ordinary methods of smuggling by members of the crews being well guarded against, the men do not dare to bring the valuables into port

FOR YOU

The Independent moving picture manufacturers are working up all sorts of good schemes to help boost *YOUR* business during the hot weather. You'll get the benefit of all these plans by getting your film service from my nearest office. Laemmle films, Laemmle service and "Laemmle Luck" will make the weather man look like a frosty piker. Connect!

Carl Laemmle,
President
The Laemmle Film Service
New number
204 W. Lake St., Chicago, Ill.
Sykes Block. 1517 Farnam St.
Minneapolis, Minn. Omaha, Neb.
515 Mulberry St. 1110 Wyandotte St.
Des Moines, Iowa Kansas City, Mo.
The biggest and best film renter in the world

Money Makers for you. Think of the people passing by or out of your place that would drop another nickel or dime. Many styles. Catalog No. 34 tells all.
KINGERY MFG. CO.
CINCINNATI, O.

THE BEST
STEREO DISSOLVER
ever offered, sent C. O. D. $3.50 subject examination, upon receipt of a sufficient amount to guarantee express charges. They all take them. No machine complete without this attachment. Beautiful effects.
FEATURE FILM CO., 412 Superior Street, Toledo, Ohio

"SILVERLIGHT"
Aluminum Motion Picture Curtain
Extraordinary Features Are: Permanent Brilliancy Economy, Flexibility
Non-cracking, Safety, Strength. Send for circular. Dept. M
Ralph J. Golsen Supply Co. 84 Wabash Ave., Chicago

The famous and popular Imp dog, "Lassie," will make a tremendous hit with your patrons by her almost human acting in the Imp release of Monday, July 24th. It is called

"SCIENCE"

and is one of the strongest arguments ever put forth on the subject of vivisection. It is pathetic to a high degree, and, as an old showman says, "tears coin as much money as laughter for the showman." Tell your exchange you want "Science" for an early booking. On the same reel you'll get "Won by a Foot," a short bit of ridiculous and unique comedy that will fool you all until the very last few feet have been "run off." Then on Thursday, July 27th, we release a melodrama called

"The Lineman"

and, believe us, it is a meller-drammer that will hit the bull's-eye plump in the center. It will give you all the excitement you want on one reel of film. The situations are so tense and the climax so dramatic that the best description ever written wouldn't do justice to it. Get this film or know the reason why!

Independent Moving Pictures Company of America.
102 W. 101st Street, New York. Carl Laemmle, Pres.
We want your name and address immediately.
Are you getting our free lobby circulars?
Have you seen the Imp Book. If not, send now.
Have you sent $5 for our Oak Photo-Frame?

EVERY EXCHANGE SHOULD SUPPLY YOU WITH

The Dubuque Regatta

SPECIAL TOPICAL FOR WEDNESDAY, AUG. 2nd

SPECIALLY CONTRACTED FOR

THE GREATEST REGATTA——SPEEDY POWER BOATS

THE CHAMPION FILM CO.

MARK M. DINTENFASS, Mgr. **12 East 15th St., N. Y. City**

with them. But they encase them in lifebelts, and on nearing the coast near Fire Island they keep a close watch out for the racing yacht which the old man owns. The rest is easy. The life-belt is slipped overboard, the men on the boat pick it up and land at their little village, from where the jewels are taken to the city.

The old man has two nieces, who are orphans, and dependent upon him. He decides that the elder girl shall take part in the crime, hoping that if anything goes wrong, she may be the one to suffer, rather than he. And although the girl did not like the task, the fact that smuggling was a crime was not thoroughly clear to her, and for the sake of her little sister she consents to take the boat out and pick up the jewels.

Unfortunately, the United States district attorney's attention has been directed to the gang. An enemy of the old man sends an anonymous letter, calling the law's notice to the boat, and a detective is sent to investigate. He manages to secure a position on the boat as sailor, and his very first cruise proves that the charges were well founded.

The detective and his police allies confront the old man just after the jewels have been turned over him. The girl is in tears when the detective appears. But he, from his place of concealment, has heard enough to convince him that she was not a willing participant in the plot.

The two are arrested, but the detective, at the girl's plea, takes care of the little sister. He places her with his old nurse, who owns a farm in the country, and who promises to give the child a mother's attention. Then the detective tells the district attorney the facts in the case and pleads for the release of the girl. He shows that the blame was not really hers, but belonged to the wicked relative who practically forced her to commit wrong. And the law was merciful.

Some time later the detective met his one-time prisoner again, but this time he was the prisoner, for she bound him with the invisible chains of love.

A DOLL'S HOUSE (July 28).—Nora, the only child of a kindly old man, never "grew up" so far as he could see. He treated her "like a doll," as she said later when her eyes were opened, but her girlhood was happy and carefree. She never had opinions, those of her father were enough for her, and when he suggested that she marry Torval Helmer, a young man of probity, she was not consulted. Neither did she object, for that is not one of a doll's privileges.

The husband, as did the father, treated Nora like a doll. It never occurred to him that she was a being with a mind and intelligence, but he was fond of her, in his own superior, condescending way. When he was taken sick, he thought it was very kind of her old father to give them the money that paid for a health trip to Italy. He did not know that his "doll wife" had borrowed the cash from a money lender, and to get it had to forge her father's name. Her excuse, perfectly reasonable to her doll's mind, although not legal, was that her father would have signed had it not been that he was fatally ill at the time. And the money was needed, as the doctors told her that without the trip Torval would certainly die.

But the artifices of the "doll wife" was a closely guarded secret for many years. She worked late at night, sewing, to pay off the load of her debt under which she labored. And the years passed on, and children came, and Torval grew in wealth and knowledge, but he never once realized that Nora had troubles, and anxiety, simply because she bore her cross with a smiling face.

When Torval became the manager of a bank, the crisis came. One of the clerks was lazy and irresponsible, and the new manager discharged him. And he was the man who had loaned Nora the money.

He saw a chance to get his place back, and called upon Nora, threatening her with exposure unless he was restored to duty. Then for the first time, she realized that she had committed, what in the eyes of the law was a crime. In her pitiful, doll like way, she tried to get her husband to restore the clerk to duty, but was rebuffed. For he could not see what right she had to interfere in his business. He was not really angry, just provoked.

The clerk carried out his threat, but Nora, for a time was able to keep her husband from reading the letter. Then she decided to let the exposure come, believing that the husband who had guided and petted her for years, would, to clear her, take the blame upon himself. But Torval showed that she had judged him wrongly. His terror was aroused, not for fear of consequences to her, but because of what might happen to himself. And the eyes of the "doll wife" were opened.

When the danger of exposure had passed away, through the eleventh hour repentance of the clerk, Torval was ready to forgive and forget. But Nora was not. She saw how her life had been spoiled from infancy, how she had been suppressed and ignored, and resolutely left her home to start life anew and alone.

The pleadings of her husband, and the thoughts of her children did not move her. They were all a part of the "doll's house" and its furniture, and they had no part in the life of a woman, so she put them away from her. And Torval, too late, realized the fault was his. She tells him that some day she may return "if the miracle happens, making me a different woman, and you a different man." He lives on, striving for the miracle.

POWERS.

A MORAL COWARD (July 18).—May Wright is the loved wife of an army officer, who is famed for his strict disciplinary methods. They are an ill-matched couple, for she is as impulsive and indiscreet as he is sullen and tyrannical. Admired by all and the life of the post, she has many admirers, among them being Ralph Armitage, a romantic young artist. Their friendship ripens into love until they have secret meetings. One day, while they were conversing in her boudoir, her moody husband was on a long hunting trip. Unexpectedly returning, he was near his home when he met a posse of rural peace officers searching for a thief. Much to the husband's surprise, the tracks led to his home and they enter, believing the criminal hidden in the house.

The wife and artist hear the approach and fearing his presence may compromise her, he hides. The house is searched and Ralph is found. The wife to save her honor, denies knowledge of him, and Ralph in order to clear her name, confesses to being the thief they are in search of. Although innocent, he is sentenced to five years at hard labor. May, the moral coward, never forgets this great sacrifice and the knowledge of an innocent man self-branded for life in order that she may be clear, oppresses her and she is as miserable as the poor prisoner. Five years later, while touring in her car she passes some convicts breaking rocks, and to her great despair she recognizes the self-sacrificing lover. Soon after he dies in jail after many years of silence, never complaining, and happy in the thought of having saved the one he loved. He was pointed out to visitors as the silent prisoner.

The wife read of his death and the husband noticing her great agitation, questions her and she confesses.

He is relentless, and tells her even if he could forgive her deceit her moral cowardice is unpardonable.

LITTLE GIRL (July 22).—Jack Allan and Ned Austin, sworn friends, both love the same girl. Ned proposes and Jack, allowing his friendship for Ned to govern the inclinations of his heart, remains silent. Ned marries and Jack in an effort to forget his sorrow applies himself to business with such fervor that he is soon a wealthy man, but his financial success does not cause him to forget the girl he loved, and although many desirable girls try to win him, he is indifferent to all and is known as a confirmed bachelor. Ned does not appreciate his wife, and deserts her and her little girl. The abandoned wife soon dies and the child is taken to an orphanage. Jack is alone with memories of the past linked to the present by a photograph of his lost love. He is very lonely and asks to adopt a child. A little girl is sent to him from the orphanage and she soon becomes the baby ruler of the mansion. She appoints herself guardian over her adopted father and always asserts her sweet tyranny. One night, while tidying his desk, the treasured photograph is found and she cries: "This is my mamma!" Jack is surprised, for he adopted the little girl under her asylum name. A few questions and he sees he has the child of his lost sweetheart in his arms. Jack sits before the fire in meditation, then gazes with reverence upon the sleeping child and muses upon the unsuspected benefits of Providence.

LUX.

PLUCKY BILL (July 21).—Bill is ordered by his wife to carry three large hat-boxes, each containing the latest creation, to the milliner's, and departs on his errand. Unhappily he collides with a gentleman sitting at a café, and in his confusion upsets tables, chairs and glasses, bringing down the wrath of the proprietor upon his head. Picking himself up, Bill walks off, and is set upon by two roughs, who gave him a bad time of it. A "strong" man giving a performance in the street arouses Bill's curiosity, and the little comedian again has to go "through it." By this time the hats are crushed out of all resemblance to respectable headgear, and Bill, crestfallen, returns home. His account of his troubles infuriates his wife, who, dragging Bill after her, sets out to wreak vengeance upon her husband's enemies. The café proprietor is roughly treated by the lady, as are also the roughs and "strong" man. The next day Bill goes for a stroll, and so impressed is he with the quick way in which his former enemies retreat before him, that upon his return home, he assumes a truculent attitude, and impresses upon his wife the necessity of her being obedient to her "lord and master" in the future.

ONE GOOD TURN DESERVES ANOTHER (July 21).—Mr. and Mrs. Martin receive a letter from the latter's sister, asking them to receive into their family her daughter Mary. Now the good lady of the house is somewhat old-fashioned in her ideas, and when Mary arrives she quickly contrives to scandalize her aunt. Mary can play billiards, smoke cigarettes, and worst of all, flirt. This latter does not appeal to Mrs. Martin, and when she finds Mary giving her cousin Edith a lesson in the art of love-making, she promptly conducts the girl to Mr. Martin, and informs him that something must be done. So Mary is employed as a typist, and learns that the bank in which her uncle is interested has failed. She arrives home and prevents Mr. Martin committing suicide, giving him at the same time a credit note on a bank for $5,000. Taking her by the hand Mr. Martin leads her up to his wife, where Mary confesses she had pretended to be poor, because she wished the family to take her for herself; but when she had learned that her uncle was threatened with ruin she determined to reveal the fact that she had a fortune. Mrs. Martin is touched by the girl's generosity, and takes her in her arms.

NESTOR.

THE PLAINS ACROSS (July 19).—John Jasper, with his son, Bert, had gone ahead to prepare a cabin for his family, leaving his uncle, Dan Mason, to bring Mrs. Jasper and the girls. But had the boys of Allen Ranch, as they rode over the hill, not spied the prairie schooner, which Dan was driving, being attacked by the hostile chief, White Eagle, and his braves, the Jaspers, father and son, would have awaited the schooner's arrival long and in vain.

In the fight with the Redskins, which followed the boys' mad dash to their rescue, Red Wing, with the chief's son, was sorely wounded, so having climbed into their wagon, he was unknowingly borne away with the whites.

When the cabin was reached, however, and his presence learned, the men at once raised their rifles, and would have dispatched him without mercy, had not little Susie begged that his life be spared. Under the gentle care of the child and good-hearted Mrs. Jasper, Red Wing gradually recovered, and almost before Susie realized it, her dear "Injun" had given them his blessing and departed.

Finding that her pleadings to accompany her new chum met with only a stern refusal, the little girl waited until the coast was clear, then taking her doll, stole cautiously away, but although Susie took the direction which Red Wing had said their encampment lay, she was soon lost and called lustily for help.

Fortunately, an Indian maiden, who had been gathering wood, heard her cry and hurried to the child's rescue. But instead of wanting to be taken home, Susie, by giving an imitation of the war-dance, which Red Wing had taught her, finally made the Indian girl understand that she wished to go to the encampment.

In the meantime, Red Wing had arrived there just in time to prevent the old chief's taking the warpath to avenge his supposed death, and so delighted was White Eagle at his son's marvelous escape, that when Susie appeared, she was received with every possible honor. Realizing that the Jaspers would be worried at her absence, Red Wing at last coaxed the child to start back with him. However, Susie had been missed almost immediately, so Mrs. Jasper, in her husband's absence, had sent around to the other settlers, and a searching party was soon organized.

Hurrying through the woods, the men came upon the child's doll, and not far from it, the Indian girl's feather. Straightway, they made for the encampment. Fortunately, ere they could open fire, Red Wing observed them from an adjoining peak, so giving a war-cry to attract their attention, he lifted the little girl high in the air, brandishing his knife above her head in the meanwhile; for knowing that the whites would be massacred if they attacked the camp, the Indian wished to decoy them away.

An exciting chase to the cabin followed, which Red Wing won by taking a canoe, and he was already being profoundly thanked by the distracted mother, when the astonished posse arrived, to learn that the heart of a savage could also know gratitude.

MUTT AND JEFF AT THE FORTUNE TELLER'S (July 22).—Mutt and Jeff are passing down the street, talking over their troubles in general, when suddenly Mutt spies a sign: "Mme. Squee—Palmist," which makes a great hit with him. He endeavors to persuade little Jeff to go in, saying, "Why bother our heads about the future, when we can go in here and have someone tell us all we expect?" After much persuasion, he finally induces little Jeff to go in with him, but much against the will of the latter. They each have their fortune told them, Jeff first, for Mutt is not the boy to tackle any game until poor little Jeff has been a victim himself. Well, little Jeff is told a most "beautiful dream," and that all he has to do is, simply "wish." His good luck prompts Mutt to go in the "queer" room and learn his fate. He does so, and what he gets is simply awful. "He is going to die young." In fact, "when he dies he is going to lose his breath." "Mme. Squee" even tries the game of "she loves me, she loves me not," with the rose, but it always comes out bad for poor Mutt. At the conclusion of the "seance (?)," she says, "$2.00, please," which Mr. Mutt has to "cough up," for such a "bum" fortune. Of course Mutt blames the whole affair on poor little Jeff. While they are arguing, Mutt suddenly sees an imaginary object in the air, and begins to lead little Jeff a hard

GOLDEN OPPORTUNITY FOR MOVING PICTURE MANUFACTURER

FULLY EQUIPPED PLANT FOR SALE

Facilities For Printing 100,000 Feet Per Week

LOCATED IN GREATER NEW YORK

Address "Maynard" - - Care Moving Picture World

$15-$100 Paid for Plots for Motion Picture Plays

YOU CAN WRITE THEM

We teach you by mail in ten easy lessons and help sell your work. Literary experience unnecessary. Big demand for our students' work. Only school of its kind. If you want pleasant work and good income, write **Ass'd Motion Picture Schools, oom 911, Chicago Opera House Block, Chicago**

W. Stephen Bush

will deliver specially prepared lectures on the following recent releases:

"Enoch Arden"

"Faust"

"The Maccabees"

"The Battle Hymn of the Republic"

These picture readings with Feature Films will add to your revenues and give tone and prestige to your theatre.

Nearby States Only.

Address

W. S. BUSH

Box 226, Madison Square Station

NEW YORK CITY

WHAT HO! ECLAIR

Green Fields—Babbling Brook—A Shady Lane—Lovers Two—A King—A Prince—A Pretty Shepherdess—Love Denied—Obstinate Prince—Determined Girl—Off to War—Another Love—A Bit of Strategy—Won at Last.

So runs the delightful, romantic Comedy-drama

Superb Costuming

The Pretty Lady of Narbonne

Exquisite Coloring

Released Monday, July 24

Just the kind of film to banish Hot Weather Indifference and awaken new energy.

FEATURE — NEXT RELEASE — FEATURE

Monday July 31

The Prodigal Son

No Program complete without this Grand Production

New Booklet Just Out *Mailed Free on Request*

ECLAIR FILM CO.

31 E. 27th St. New York, U. S. A.

Mammoth American-Eclair Plant now Building

chsse, which ends with "I thought I saw $2.00, please." The gsme of "she loves me, she loves me not," hss made a strong impression upon poor Mutt, aud he cannot resist trying it for himself, time and time sgain. Even the beautiful pdisplay in front of the florist's falls to wreck, a regular "shower" of plants, pots, etc. The broom rack in front of the furniture store is sacrificed to Mutt's "she loves me, she loves me not." Chalrs and tables, in fact, furniture of every description, is reduced to a shapeless mass. The vegetshle desler comes into the game by his contribution of cabbages, potatoes, onions, egg plsnts, etc., and only when poor Mutt comes in contact with the butter snd egg merchant's supply of eggs, does he become reconciled to his fate, "she loves me n-i-t," for though he falls to hear, "she loves Muh," the eggs stick to him—all of them, forevermore, in spite of his vociferous disclaimer, "eggs is 'rotten' luck."

SOLAX.

ALL ABOARD FOR RENO (July 19).—Two people, a Mr. Biff and a Mrs. Howard, go to a photographer's and have some pictures tsken. After they are finished the packages are given to a mesenger, who makes a mistake in delivering the pictures, and Mr. Biff gets Mrs. Howard's picture and Mrs. Howard gets Mr. Biff's picture. The pictures are found by Mrs. Biff and Mr. Howard. The resultsnt complications can be imagined.

Then follows a still hunt on the part of the supposedly wronged husband and wife—Mrs. Biff and Mr. Howard—all over town. Finally they locate Mr. Biff and Mrs. Howard in a restaurant which they happened, by strange coincidence to enter together. The enraged husband and wife sail in and mske a scene in the restaurant, telling their supposed recreant spousces that they now have them right, and that they are going to get a divorce.

The next scene shows the quartet at the railroad ststion getting aboard the train for Reno. As they are about to enter the train the photographer's messenger rushes up, and beglnning to cry, tells them that he is very sorrow that he msde the mistake of delivering the wrong pictures to the addresses. After explanations are offered everything is merry and Mr. and Mrs. Biff and Mr. and Mrs. Howard go off arm in arm well satisfied with the way things have turned out.

SERGEANT DILLON'S BRAVERY (July 21).—The routine at Fort Winton is interrupted by a message from the paymaster stating he would be at the post that dsy to audit the accounts. The news is least welcome to Lieutenant Mason, who as disbursing officer has charge of the funds. His sporting proclivities have led him to use the funds entrusted to him. He decides to wager all on one east of the dice. Taking the balance of cash on hand he goes to a gambling resort where he loses all.

The Lieutenant's loss is witnessed by Sergeant Dillon, which heightens the bad blood already existing between the two men by reason of the Lieutenant's attention to Nina, who is Sergeant Dillon's sweetheart. The paymaster intrusts the lieutenant with the money he has brought for deposit in the safe. Mason takes advantage of a chance to rob the safe and so maneuvers that the Sergeant will be blamed for the theft. The theft is discovered and the Lieutenant's scheme of fixing the blame on Sergeant Dillon is successful. The Sergeant is placed under arrest just as word is received of an Indian outbreak. Boots and saddle is hurriedly sounded and the troops rush away from the camp.

Dillon'a little sweethart heard the news of his arrest, comes to the guard house, and releasing him, gives him her horse. Dillon gallops sfter his troops, but arrives just as the engagement is closing. Lieutenant Mason is shot by one of the Indian strsgglers. He is rescued by Sergeant Dillon and brought bsck to the post in a dying condition. Realizing thst death is near Lieutenant Mason makes a confession exonerating Sergesnt Dillon and he is restored to the arms of his sweetheart.

CHAMPION.

THE EXCHANGE (July 24).—George Thomss and Walter Burnett are chums of the bivouac and camp fire, and fate so ordains that they fsll wounded on the same field of battle. Thus it is we see them in the same hospital tent, convalescing, exhihiting for each other all the affection displayed by David and Jonathan of old. They have exchanged their life confidences again and again; and now a packet has come to George from the uncle and aunt whom he has not seen since childhood, with their photogrsphs and a ring—a signet ring that has been an heirloom in the fsmily.

George has recovered from nis wound sufficiently to tske his departure to the home of the dear friends who await his coming after all the long yesrs of sbseuce. He bids Walter an affectlouate farewell, when suddenly the hospital camp is attacked and George fslls stricken by the side of his friend. The attack is repulsed, but when the hospital surgeon responds to Walter's frantic cries, he shakes his head, and Walter mourns—for his faithful friend is apparently no more.

Left by the side of his dead friend, an evil thought takes possession of him. In an instant he hss appropriated the photos snd letters which George hss just received from the fsr away Southern home. He tries too, to take the signet ring from his finger, but in this he fails, the surgeon and others coming in on the moment.

And so when Walter presents himself at the home of his friend he is received hy them as their beloved relative; and Msrgery, the sweet-faced cousin to whom from childhood he was betrothed, accepts this turn of fate in the bliss of innocence. But George was not dead. Accidentally did they discover signs of life in the youth. But, alas! When he had fully recovered his rohust health, his memory remsined a blank. His identity wss unknown to himself and in this pcculisr state of mind he joined the Union Army.

Then the fortunes of war bring him to his old home, where Walter is enjoying his false posltion. The meeting is a great scene. The signet ring estahlishes George's identity, while Walter's consternation revealed his imposition. The happy ending may well be imagined rather than told.

AT THE TRAIL'S END (July 26).—Sheriff Willoughby is the avowed sweetheart of Ethel, the daughter of Boss Boigne, the saloon keeper. He is telling her of his love, when Portuguese Pete bresks in upon them with the tale of the murder he has witnessed. At the scene of the conflict, the Sheriff finds a mitten beside the desd man, and his hardening features indicated the enormous task awaiting.

Again at the saloon, in answer to the trembling inquiry of the saloon keper and his wife, the Sheriff sternly tells them that the murderer is their son and that he must arrest him. On fleeing from the scene, the son had hastened home and was aided by his people to escape. His safety was assured at the border, which was two hundred miles distant through ice and snow. While the Sheriff is questioning his parents, the son is skating swiftly over the ice.

At Pete's suggestion, he and the Sheriff secure ice skates wherewith to overtake the fugitive. Ethel overhears the proposed chase, and skates out before them to anticipate them and warn her brother. They are now in full pursuit following the ice cuts, which are first confusing where the girl had crossed and then again clear.

Night falls upon the fleeing man and his followers, but setting fire to a knot of pine, the Sheriff skates along with it, held low upon the ice, where shines the thin white trail of the man ahesd. Cold and starving, the Sheriff at last sees the fugitive and makes an extra spurt when he sees him fall. Barely able to reach him, the Sheriff lifts him and arrests him. With a moan, the captive turns a frozen agonized face towards the Sheriff, who looks and sees it is the woman he loves.

So at the trail'a end he picked up a little frozen body and skated over the miles of ice until her home is reached, where staggering with the warmth of the home, the old saloon keeper and his wife restore them to life and mutual happiness. And, a man in a woman's skirt crosses the border to another land, a land of judgment.

YANKEE.

THE STEPDAUGHTER (July 24).—The heroine of this story, having lost her mother when but barely more than a baby, was left to the care of her father, who, thinking that his infant daughter should have a mother's care, married a widow with an only son.

Having as he thought, provided his daughter with a mother's csre, he dismissed the matter from his mind entirely. Unfortunately for the little motherless one, the woman whom her father married had no room in her heart for her husband's daughter, and the little one became the butt of her ill-temper. Neglected, abused and beaten, the little girl seeks solace in her poorly furnished room before the portrait of her sainted mother.

With tears stresming down her cheeks, she prays for her mother to return or to take her to her heavenly home. In this pitiful attitnde the father finds her and hears from her own lips the story of her miserable existence in her own home.

Wheu confronted with the child's statements, the stepmother denies sny cruelty and excuses her treatment by pleading her desire to punish the child for her wilfulness. Having had his eyes opened, the father pays closer attention to his motherless baby, and discovers the truth at last. He orders the womsn from his home and devotes himself to his daughter.

A childish brain, full of innocence and purity can bear no ill will, and when the little girl hears from her stephrother of his mother's illness and lonesomeness, she brings about a reconciliation and is amply rewarded by the gratitude and love of her hitherto cruel stepmother.

DEPOSITED AFTER BANKING HOURS (July 28).—The hauking firm of Montford & Co., were in need of cash to tide them over a panic and save them from ruin. Temptation came in the form of a lsrge deposit made after banking hours by an old sea captain whose entire savings were put into their hands to be deposited on the morrow, in the regular way.

As it was after banking hours, the head of the banking company gave Captain Horton his personal receipt and assured the captain of a deposit slip the following day. A vicitm of heart trouble, the captain succumbs to this long drcsded disease and falls dead in the presence of the bankers. It is an easy matter to abstract the receipt from the captain's pocket and as no entry had been made, the hankers decide upon keeping the money for their own usc. Apparently satisfied, Bannister, the partner of Montford, assists in removing the body from the banking office.

The widow and daughter of the captain, knowing their father had gone to the bank to deposit a large sum, sre horrified to learn that no deposit had been made and when the body of the captain had been found there was no trace of any money, or of its deposit. Deprived of their little fortune they soon find themselves in want.

Bannister, one of the firm of Montford & Co., had gone from bad to worse, and at the end of five years had become a tramp. While lounging about the streets he protects a young girl from the assault of a thug, and upon escorting her home, discovers her to be the daughter of the old aea captain whom he had helped rob. The pitiful story of their poverty and hardships awakens in Bsnnister his manly instincts, and intent on making reparstion, he calls upon his former partner and commands him to return to the widow and daughter the sum put into their hauds by the old sea captsin. He is laughed at and threatened with arrest as a blackmaller by the head of the banking concern, but he is not frightened, as he has in his possession the receipt which his partner gave to the old sea captain, and which he had obtained before they removed the body from the office on that eventful day. His threat to make public this receipt secures for him the money at once.

The mother and daughter come at his call to the banking house and are acquainted with the fact of the injustice done them, and upon being asked their intentions as to the prosecution of the banker, leave the decision in the hands of Bannlsler, who, after a moment's hesitation, tears up the receipt and thus destroys sll the evidence of a crime committed.

REX.

SHERLOCK HOLMES, JR. (July 20).—Little Sherlock Holmes, Jr., reads of the doughty doings of his hero-god, and at once determines to become a detective himself. Providence favors him by at once giving him a mystery to solve. His father has noticed that in some weird, unaecountable fashion the whiskey in the decanter is ever vanishing, and father swears he doesn't drink it as fast as all that. So Sherlock Holmes, Jr., assigns himself the task of discovering who tampers with his father's soothing beverage. Concealed behind a table, he sees Bridget, the cook, come in and at once proceed to get on the ontside of a man's size pull on the flask. At once the embryo detective makes his report to his father, with the astounding solution of the mystery. The fsther decides to use Dr. Brown's Sure Cure for the Liquor Habit on the cook, and obtains a bottle of the fluid. This he puts in the room near the whiskey, intending to pour some in the bottle a little later. Sherlock Holmes, Jr., discovera the bottle, and follows the "Do it Now" maxim. There are friends visiting the house at the time, who are sitting on the lawn with his parents, awaiting tea which the maid is to bring them. Sherlock, Jr., pours a goodly quantity of the fluid into the tea. One of the results of taking the liquid is falling into a deep slumber, and in a few moments the host and hostess and guests are fast asleep. Then happens along Bridget'a beau, the policeman, for whose particular benefit Bridget esssys to go inside and procure a glass of "buttermilk." After imbibing, the policeman forgets all about everything except that he is awfully drowsy, and the next thing he, too, is asleep. It must have been contagious—or could Bridget not have forgotten herself?—but at any rate she, too, wanders off into the Land of Nod. Then Sherlock dons the policeman's clothes and cluh, and marches through the house, monarch of all he surveys.

At this opportune moment; two burglars arrive on tthe scene, and seeking the sleepers, think they have been transferred to Burglars' Paradise. They sneak upstairs, fill their bags with silverware and then fall for the whiskey on the table, little Sherlock watching esgerly. At last they get themselves off, followed by the creator of all the mischief, but they have not gone far when they are overcome by the liquor cure and fall in their tracks to sleep. Little Sherlock now takes the unauacles from the policeman's coat pocket, and ties both legs of the hurgiars together. In dne time the household awskes, they seek the boy, and eventually find him covering the two bnrglars, prisoners of Sherlock Holmes, Jr.

GREAT NORTHERN.

A KIND-HEARTED BROTHER (July 22).—A msn loves his brother's wife, and is fonnd one day hy the husband msking love to her. In great indignation the husband orders his unworthy brother out of the house. The latter goes, resolved to bring about the other's downfall in order to secnre his ends. We are next given a glimpse of the private life of the wicked man, and see him in a secret chamber giving orders to his maaked con-

Solax

WEDNESDAY
COMEDY

"The Double Elopement"
Release of July 26th

Best fun for a long time. What is more exciting than an Elopement? Why—*Two* Elopements.

"When Ruben Came to Town"
Release of August 2nd

Full of Enjoyable Amusement. Ruben Comes to New York. See what a good time he had.

FRIDAY
Military and Western

"Sergeant Dillon's Bravery"
Release of July 21st

Wonderful Military Picture with big scenes and thrilling incidents.

'Outwitted by Horse and Lariat"
Release of July 28th

Best Broncho Riding ever seen. Introducing Art Boden and Otto Klein, champion Ropers and Broncho Busters of Wyoming.

COMING

First 15th U. S. Cavalry Military Picture

Released FRIDAY, AUGUST 4th

A Wonderful Picture **Insist Your Exchange Gets It For You**

Solax Company

Congress Avenue. Flushing, L. I.

REMEMBER—ALL OUR FILMS ARE TINTED AND TONED.
SOLD THROUGH M. P. D. & S. Co.

SUBSCRIBERS AND READERS OF THE MOVING PICTURE WORLD AND FILM INDEX WILL KINDLY TAKE NOTICE THAT ALL SUBSCRIBERS TO THE FILM INDEX WILL HAVE THE UNEXPIRED PERIODS ON THEIR SUBSCRIPTIONS CREDITED ON THE SUBSCRIPTION LISTS OF THE MOVING PICTURE WORLD AS RAPIDLY AS POSSIBLE. IN THE MEANTIME, KINDLY ADVISE IF YOU DO NOT RECEIVE THE MOVING PICTURE WORLD EVERY WEEK.

MOVING PICTURE WORLD, 125 EAST 23d STREET, NEW YORK CITY

spirators. After allowing due time to elapse, the villain schemes to again get the right of entrance to his brother's house. Adopting a guise which suggests that he has come down in the world, he gets in the way of his brother's motor car and is knocked down. The brother is greatly alarmed at the mishap, and takes him home. Here the crafty fellow simulates repentance for his former conduct, and is once more received into the house. His wicked schemes soon proceed to a consummation. His hirelings lie in wait for the unsuspecting husband, who is gagged and bound and taken to a dungeon. He succeeds, however, in making his escape, and emerges by way of a chimney on the housetops. He attracts the attention of policemen, who go in and arrest the plotters, and then accompany the husband post haste to his house, where he arrives just in time to prevent further casualties.

Among the Exhibitors

Louisville, Ky.—J. M. Wentzell will erect a $7,500 moving picture theater.

New Orleans, La.—Mrs. August Bohn will remodel building at 814 Canal Street into a moving picture show.

Milwaukee, Wis.—H. C. Hensel is preparing plans for an electric theater to be built on Sixth Street and Green Bay Avenue, to cost $8,000.

Vallejo, Cal.—The San Pablo Lodge of the I. O. O. F. will erect a new theater here.

Garrison, N. D.—Garrison Hall Association, capital $10,000. W. F. Winkelman, M. F. Minehan and C. T. Staley will erect a new opera house.

Brooklyn, N. Y.—Edward F. Rush will erect a new theater in West 46th Street, adjoining the Globe Theater, to cost $150,000.

Columbus, Neb.—O. H. Washburn, of the Lyric and Airdome Theaters, will build a playhouse on the site occupied by the Airdome Theater.

Tipton, Ia.—Ralph Kent will erect an airdome here.

Birmingham, Ala.—H. F. Eddleman will erect an airdome on Third Avenue and 19th Street.

Lancaster, Pa.—Contractor Joseph P. Breneman, of this city, was awarded the contract for the new Colonial Opera House, to be erected at North Queen and Chestnut Streets.

Stroudsburg, Pa.—Mr. O. F. Koch has purchased the Bijou Theater here and will convert it into a moving picture and vaudeville theater.

Williamsport, Pa.—The new moving picture theater which has been opened for the last few weeks on Bound Avenue is under the management of Mr. William Frick.

Canton, Ohio.—Messrs. Murray & Scham, proprietors of the Orpheum Theater here, has filed arrangements for the erection of a moving picture theater here.

Fitzgerald, Ga.—Mr. Samuel Goin bas opened a new airdome here which will exhibit first-class moving pictures and illustrated slides.

Greenville, Miss.—A new airdome, known as the Lyric Theater, opened amid a great success.

Corpus Christi, Tex.—The New Lyric Theater here has opened; the location of this new enterprise is on Star Street.

Galveston, Tex.—P. B. McCony is planning to erect an open airdome here which will be able, when completed, to seat 500 patrons.

Warren, Ark.—A new airdome theater has opened here, which is under the management of C. B. Ray.

South Bend, Ind.—The Princess Theater here has opened its doors to the public.

Warsaw, N. Y.—The proposition to purchase the Farman Theatre for $8,000 was carried.

Waterloo, Ia.—O. C. McClinton has established a moving picture theater at Hennepin Avenue and Lake Street, Minneapolis.

Grand Rapids, Mich.—Gilligham & Smith will erect a theater on Canal Street to cost $50,000.

Newark, N. J.—D. Wolf & Co. will erect a moving picture theater at 282 Washington Street to cost $6,000.

Cincinnati, Ohio.—Architect Kuntz is preparing plans for a new moving picture theater at Harrison and Westwood Avenues for Harry Bley.

Easton, Ohio.—C. D. Owens is erecting an airdome on North Barron Street.

Louisville, Ky.—J. M. Weutzell will erect a motion picture theater at 2051-53 Portland Avenue to cost $7,500.

Marinette, Wis.—A new moving picture theater will be erected on Hall Avenue for Vanderburg & Rettke.

Asbury Park, N. Y.—Walter Rosenburg, of the Savoy Theater, is having plans prepared for a new theater at Red Bank.

Omaha, Neb.—F. V. E. Goff will build a brick theater at 1814-16 North 24th Street to cost $6,000.

Philadelphia, Pa.—As a site for a $25,000 moving picture theater, the Erie Avenue Amusement Company has purchased the property at Marshall Street and Erie Avenue.

Flasber, N. D.—A new opera house will be erected here.

Toledo, Ohio.—An open air theater will be established at Summit and Galena Street by Walter B. Moore, of the Lyceum Theater.

Buffalo, N. Y.—August Achinger will enlarge moving picture theater, to cost $400.

Houston, Tex.—The Plaza Theater will be erected at Lamar Avenue and Main Street.

Milwaukee, Wis.—Architect Chas. L. Lesser is erecting a moving picture theater for M. Rice at Nineteenth Street and Fond du Lac Avenue, which will cost $10,000.

Galena, Ill.—W. N. Tiffany will erect an airdome on Commerce Street.

Newark, N. J.—Hyman Rosensohn will erect a moving picture theater at 282 Washington Street to cost $6,000.

Newark, N. J.—Ulrich Laub will erect a moving picture theater at 119 Bowery Street to cost $6,000.

Los Angeles, Cal.—John W. Considine, of the Sullivan & Considine vaudeville circuit, is considering the erection of a new theater here to cost $350,000.

Pittsburg, Pa.—H. E. Kennedy & Co. are making plans for a new theater for the Harris Amusement Company to cost $1,000,000.

Chicago, Ill.—Chicago Motion Picture Machine Company, capital $2,500, Rupert G. Stronach, C. E. Robinson and U. G. Ward.

Staunton, Ill.—Meyer Bros. will erect an opera house here.

Akron, Ohio.—Christ Vogt will erect a new theater at 292 S. Main Street to cost $5,000.

Milwaukee, Wis.—Architect Theodore F. Schutz is preparing plans for a moving picture theater to be erected by the Washington Amusement Company at Lisbon Avenue and 36th Street.

Elkhart, Ind.—Plans for the remodeling of the Bucklen Theater have been prepared, necessitating the expenditure of $30,000.

Visalia, Cal.—Plans have been prepared for the remodeling of the Visalia Opera House at a cost of $15,000.

Flasber, N. D.—W. F. Berrier will erect an opera house here.

St. Louis, Mo.—The Frank L. Talbot Theater Company will erect a new theater at 15 to 23 S. Sixth Street to cost $100,000.

Milwaukee, Wis.—M. Rice will erect a new moving picture theater at Fond du Lac Avenue, near 20th Street, to cost $10,000.

Saginaw, Mich.—A new theater building will be erected by the Wolverine Theater Company at Cass and Hamilton Streets.

Weiser, Idabo.—P. W. Alexander will enlarge the Elk Theater here.

Tolleston, Ind.—M. M. Winter will erect a moving picture theater on Martha near Second Street.

Danville, Va.—Moses L. Hofheimer will erect a new theater on Main Street.

Houston, Tex.—Houston Land Company will erect an open air theater to cost $4,000.

New Incorporations

Chicago, Ill.—World's Best Film Company. Capital $10,000. Directors, William C. Bayden, William W. Case and W. M. D. Bang.

Louisville, Ky.—Empress Amusement Company. Capital $12,000. Directors, W. A. Kinney, Irwin C. Simons and W. B. Thomas.

Trenton, N. J.—International Amusement Company. Capital $100,000. Directors, F. R. Hansell, Geo. H. B. Martin and John A. MacPeak.

La Crosse, Wis.—The American Amusement Company. Capital $4,000. Directors, C. T. Pfunce, E. L. Pfunce and A. E. Parkinson.

Cincinnati, Ohio.—Imperial Amusement Company. Capital $25,000. Directors, F. Hine, W. M. Pallard, E. Kramer, Joseph Knapp and Hugh McPhillips, Jr.

Trenton, N. J.—Hudson Motion Picture Company. Capital $50,000. Directors, John W. Mitchell, Lewis G. Johnston and Walter Goodchild.

Boston, Mass.—Boston Moving Picture Company. Capital $10,000. Directors, C. Frank Ward, John F. Ward and George E. Evans.

Chicago, Ill.—Morton Film Exchange. Capital $25,000. Directors, James E. McDonald, William A. Osman, Bergl Tresselman.

Camden, N. J.—J. Frank Hatch Film Company. Capital $25,000. Directors, J. F. Hatch, G. R. Askin and J. F. Behan.

Boston, Mass.—American National Film Company. Capital $50,000. Directors, B. O. Witmow, S. J. Fry.

New York City.—International Motion Picture Company. Capital $75,000. Directors, Geo. E. Reynolds, Louise Reynolds and Fred Haley.

New York City.—Ball Amusement Company. Capital $20,000. Directors, Alfred C. Ball, Myra E. Ball and Charles Beattie.

Fort Plain, N. Y.—The Fort Plain Theater Company. Capital $20,000. Directors, Charles G. Lully, Wm. Wagner, V. F. Sarton and A. G. Dunn.

Song Slide Releases

A. L. SIMPSON.

"It Looks Like a Good Old Summertime." Words by Ren Shields; music by Fred. Hylands; published by Hylands & Shields, New York. This is a high-class ballad of great beauty. The set of slides is composed of very daintily posed illustrations, with rich color effects. The models are extremely good looking and have done justice to Simpson's excellent photography.

"Memories of You." Words and music by Etta Hylands; published by Hylands & Hylands, New York. Another charming love song that will appeal to your audiences. The theme of the number is a lovers' wistful yearning and the melodic setting is unusually pretty. This set of slides is gorgeous and is sure to be a great winner. The coloring is exquisite.

"Oh, Tiny, Play that Traumerei." Words by J. Henry Little; music by J. E. Andino; published by the Musicians' Music Publishing Co., New York. Another hit that is sure to be in great demand. This is one of the most melodious numbers ever produced.

"There's a Dixie Girl Who's Longing for a Yankee Doodle Boy." Words by Robert F. Roden; music by Geo. W. Meyer; published by F. B. Haviland Pub. Co.

"The Owl in the Old Oak Tree." Words by Stanley Murphy; music by Ben. Hapgood Burt; published by F. B. Haviland Pub. Co.

"Can't You Take It Back and Change It for a Boy?" Words and music by Thurland Chattaway; published by F. B. Haviland Pub. Co.

"You're the Queen in the Kingdom of My Heart." Lyric by Lewis Weslyn; music by J. E. Andino; published by the Musicians' Music Pub. Co., N .Y.

"Honey, You Can Turn the World Around for Me." By E. Nattes; published by tthe Musicians' Music Pub. Co.

"Wanted: A Harp Like the Angels Play." Words by E. B. E. Bessey; music by J. Fred Helf; published by J. Fred Helf Pub. Co.

"A Dream of a Garden and You." Words by William Carter; music by H. Renner, E. Trautman; published by the Ideal Music Publishers, N.Y.

"I'm Going to Take the Train for Home, Sweet Home." Words and music by Herbert Ingraham; published by Shapiro.

"Seems to Me the World Is Singing Marguerite." By Edmund Lyons; published by Edmund Lyons, Peace Dale, R. I.

STANDARD OF CARBON QUALITY

NONE BETTER

PINK LABEL "Electra" CARBONS

NONE SO GOOD

HUGO REISINGER, Sole Importer 11 Broadway, New York

IF IT'S NESTOR IT'S GOOD

SIXTY-TWO BUYING EXCHANGES

are recorded on this page in alphabetic order. Each and every one of them can give the Exhibitor ONE MUTT & JEFF COMEDY and ONE NESTOR WESTERN each and every week.

BUYING EXCHANGES

Albany Film Exch., 418 Broadway, Albany, N. Y.
Anti-Trust Film Co., 128 W. Lake St., Chicago, Ill.
Applegath, L. J., & Sons, 145 Yonge St., Toronto, Can.
Baltimore Film Exch., 610 E. Baltimore St., Baltimore, Md.
Boston Film Rental Co., 665 Washington St., Boston, Mass.
Cadillac Film Exch., 92 Griswold St., Detroit, Mich.
Calif. Film Exch., 514 S. Los Angeles St., Los Angeles, Calif.
Calif. Film Exch., 1065 Mission St., San Francisco, Cal.
Canadian Film Exch., Calgary, Alberta.
Canadian Film Exch., Vancouver, B. C.
Central Film Service, 119 N. Illinois St., Indianapolis, Ind.
Cincinnati-Buckeye Film Co., 422 N. High St., Columbus, O.
Cincinnati-Buckeye Film Co., 315 W. 4th St., Cincinnati, O.
Co-Operative Ind. Film Co., Barclay Blk., Denver, Colo.
Co-Operative Ind. Film Co., Atlas Blk., Salt Lake City, Utah.
Consolidated Film Exch., Rhodes Bldg., Atlanta, Ga.
Consolidated Amuse. Co., Bill Sol. Theater Bldg., Houston, Tex.
Dixie Film Co., 720 Maison Blanche Bldg., New Orleans, La.
Eagle Film Exch., 23 N. 9th St., Phila., Pa.
Empire Film Exch., 150 E. 14th St., N. Y. City.
Exhibitors' Film Ser. Co., 49 S. Penn. Ave., Wilkesbarre, Pa.
Gaumont Co., 154 St. Catherine St., Montreal, Can.
Globe Film Ser., 107 E. Madison St., Chicago, Ill.
Great Eastern Film Exch., 21 E. 14th St., N. Y. City.
Great Western Film Co., 613 Ashdown Blk., Winnipeg, Manitoba.
Green, W. E., Film Exch., 228 Tremont St., Boston, Mass.
H. & H. Film Exch, 98 Jackson Blvd., Chicago, Ill.
Independent Film Exch., 415 Ferry St., Pittsburg, Pa.
Independent Western Film Exch., 84 Seventh St., Portland, Ore.
Laemmle Film Ser., 196 Lake St., Chicago, Ill.
Laemmle Film Ser., Suite 2 & 3, 515 Mulberry St., Des Moines, Ia.
Laemmle Film Ser., 256 Hennipen St., Minneapolis, Minn.
Laemmle Film Ser., 1517 Farnam St., Omaha, Neb.
Lake Shore Film & Sup. Co., 106 Prospect Ave., Cleveland, O.
Lake Shore Film & Sup. Co., Columbus, O.
Mich. Film & Sup. Co., 1106 Union Trust Bldg., Detroit, Mich.
Miles Bros., 790 Turk St., San Francisco, Cal.
Miles Bros., 411 W. 8th St., Los Angeles, Cal.
Morgan, J. W., 1310 Walnut St, Kansas City, Mo.
Pacific Film Exch., Globe Bldg., Seattle, Wash.
Peerless Film Exch., 5 E. 14th St., N. Y. City.
Phila. Film Exch., 934 Arch St., Phila., Pa.
Phila. Film Exch., Baltimore, Md.
Phila. Projec. Co., 44 N. 9th St., Phila., Pa.
Pittsburg Photoplay Co., 412 Ferry St., Pittsburg, Pa.
Standard Film Exch., 159 E. Washington St., Chicago, Ill.
Steiner, Wm., Film Exch., 110 Fourth Ave., N. Y. C.
Swaab Film Ser., 129 8th St., Phila., Pa.
Swanson-Crawford Film Co., Century Bldg., St. Louis, Mo.
Swanson, W. H., Film Exch., 301 Railroad Bldg., Denver, Colo.
Texas Film Exch., 311 Elm St., Dallas, Tex.
Toledo Film Ser., 120 Erie St., Toledo, O.
United Motion Picture Co., 112 Main St., Okla. City, Okla.
Victor Film Ser., 39 Church St., Buffalo, N. Y.
Victor Film Ser., Prospect and Huron Sts., Cleveland, O.
Washington Film Exch., 428 Ninth St. N. W., Washington, D. C.
Western Film Exch., Savoy Theater Bldg., Vancouver, B. C.
Western Film Exch., 15 W. 10th St., Kansas City, Mo.
Western Film Exch., 145 W. 45th St., N. Y. C.
Western Film Exch., 307 Enterprise Bldg., Milwaukee, Wis.
Western Film Exch., Seattle, Wash.
Wichita Film & Sup. Co., 122 N. Market St., Wichita, Kan.

MR. EXHIBITOR! You should do more than **ask for** TWO NESTORS A WEEK. You should **get them.** If your Exchange will not give you a Nestor Western and a Mutt & Jeff Foto-Farce a week, write us for the name of one that will.

NESTOR

DAVID HORSLEY

147 FOURTH AVENUE NEW YORK

NESTOR

NESTOR

"The Worth-While Film"

Release of Wednesday, July 19th, 1911

ORDER IT! "THE PLAINS ACROSS" GET IT!

A Big and Brilliant Western Foto-Dramatic Feature in 980 Feet

E PLURIBUS UNUM

"Your Western Films are *super-excellent.* In "THE GUN-FIGHTER," released Wednesday, June 28, you delivered a picture play which, in our opinion, has surpassed all efforts of this description, while

"A Message From The West"

Released

Wednesday, July 5, proved as great a feature."—I. S. Borring, Mgr. Victoria Theatre Co., Harrisburg, Pa.

LOOK for our full page adv. of BUYING EXCHANGES

Scene from "The Plains Across"

"THE PLAINS ACROSS"

is a big Cowboy-Indian picture, staged, acted and photographed with *true Nestorian art.* It is big in every sense of the word: big story, big cast, big heart-interest, big thrills, big moments, big delight, big attraction, *big money-maker. Get It!*

Wednesday, July 26th, 1911

"The Settler's Wife"

A Powerful Pictorial Production.

GET on our MAILING LIST

Bud Fisher's World-Renowned Laugh Creators Will Have Their Fourth Fling In Motion Pictures

SATURDAY, JULY 22nd, 1911

"*MUTT and JEFF* at the Fortune Teller's"

YOU
should do more than *just ask* for that

Mutt and Jeff

Foto-Farce

released every Saturday — You should *GET IT!*

YOU
must do more than *just ask* for that

Mutt and Jeff

Foto-Farce

released every Saturday — You must *GET IT!*

The Nestor Lobby Magnet

Issued with every Nestor picture: two colors; heavy coated paper, 14 x 22; strikingly attractive.

Free to Exhibitors

Send for it!

The public's sentiment in favor of the ***Mutt and Jeff Foto-Farces*** is clearly mirrored in the following letter from James O. Bryson, Mgr., Laemmle Film Service, Minneapolis, Minn.

"I am happy to tell you that ***Mutt and Jeff*** is taking big in this town. My best customers who have had the first release are still asking that we return it to them, and this is the first instance I have ever run up against where a man is asking for the same picture back—even willing to run it a week later. No one ever made a similar request of me even for the Fall of Troy. Downtown here, where houses are competing against one another, the opposition is willing to run it after the first house. Our mails are full of requests for Mutt and Jeff. I merely mention this simply to let you know how well your efforts are taking in this territory. I know positively the same is all over the country, and I assure you that I am very happy indeed to see this great success."

Six Photos of Nestor Players

8x10, yours for mere cost of mailing and handling—just 15 cents in stamps. To non-exhibitors the price is one dollar.

Send for them now

NESTOR

David Horsley, 147 Fourth Avenue, New York

NESTOR

The Peer of Motion Picture Realism

The Powers Fire

In which the entire plant of the Powers Picture Plays Co. was consumed by flames, at a net cost to us of $150,000. will be released Tuesday, July 25th, on a split reel with

OH! BABY

One of our Feature Comedies in which the **Great Broadway Star FRED: WALTON,** otherwise known as the comedy genius, plays the leading roll

---

Our Saturday Release, July 29th

Offers a Comedy Split reel seldom equaled. In both of which appear

"The Great Walton"

THE PICNIC AND A FOOT ROMANCE

These two are on one reel and contain 980 feet of the heartiest laugh your audience will ever experience.

Don't miss the opportunity of obtaining one of our handsome lobby display boards

---

POWERS PICTURE PLAYS

EXCHANGE BUILDING

145 WEST 45th STREET : : NEW YORK CITY

A "STATE RIGHTS" PICTURE

TEMPTATIONS OF A GREAT CITY

Passed by the National Board of Censorship—
Three Reels—Attractive Posters

A HIGH CLASS MELODRAMA

No Suicides, No Murders, No Hold-Ups, No Kidnapping, but still a good strong Melodrama. A self explanatory picture showing that money is the root of all evil. Be wise. Buy the state rights of your state for this picture and you will get plenty of that root.

Remember, a "State Rights" man is not necessarily an exchange man.

WARNING!! Our films are fully protected by the new copyright law, a violation of which is a criminal offense.

$500. REWARD For information which will lead to the arrest and conviction of any person, or firm violating our copyrights.

MONOPOL FILM CO.

P. P. CRFT, Gen. Mgr. 145 W. 45t h t., N.Y.

Write to-day for territory.

The following article, which we advise you to read, appeared in the June 17th issue of The Moving Picture World: "We were favored with an advance view this week of a three-reel subject, produced by the Great Northern Company, of Denmark, entitled 'The Temptations of a Great City.' The American rights for this excellent picture have been secured by Mr. P. P. Craft, of the Monopol Film Company. The picture is one of the best-acted films that it has ever been our pleasure to witness. To those of our readers who remember that excellent Pathe picture, 'The Hand,' we would say that this Danish picture is on a par with that sterling little drama of some three years ago, which was acted by three persons in a way that has probably never been surpassed. The entire three reels of 'The Temptations of a Great City,' are acted by four strong characters, with no other characters, except an occasional lackey or policeman. The part of the waiter, who is also a money-lender to the gilded youth whom he serves, is really a masterpiece of character work. 'The Temptations of a Great City' is melodrama, pure and simple. It does not claim to be anything else. It can be called high-class melodrama. In it there are no shooting scrapes, or sensational situations of the stereotyped kind. It is a simple drama of cause and effect, well told, with surprisingly few sub-titles. The four principal characters are the money-lending waiter and his simple daughter, playing at cross purposes with a society matron and her prodigal son. The film tells, in a way, the old story about a fool and his money, or, in this case, other people's money; particularly his mother's money and the money-lender's money. He gets his spending money from the money-lending waiter. The young spendthrift pays it back by wheedling it out of his mother. This keeps up until financial matters between the families are so hopelessly snarled up that it leads to a crisis, or climax, which nothing on earth can settle except an elopement between the prodigal son and the waiter's daughter. There are many strong situations throughout the piece. The staging and photography are perfection, therefore we need not dwell on that subject. In one scene there is an ingenious mirror effect, and later on, in the same scene, a wonderful moonlight effect. The picture is entirely a studio product, hut the scenes are so interesting that the time and the place are forgotten hy the spectator, whose interest is held every moment of the time. We noticed one thing very particularly in this European picture, and that is the fact that the Europeans are 'stealing our stuff.' Ordinarily in a Danish picture one would expect the foreign style of acting, such as the shrug of the shoulders and the drag of one foot after the other, and all the rest of the stereotyped styles of the European school. The Europeans are getting wise to facial expression. If it were not for a telephone that looked like a wedding cake and a policeman with a hrass kettle on his head, no one would know that it is a foreign film. Not only that; if the Americans do not watch closely, the European actors are going to heat them at their own game of facial expression, because the four actors in this Danish film were certainly going some in the gentle art of suppressed emotion. It reminded the writer of the palmy days of the Biograph Company, when tense situations were worked up entirely with the eyes and slight movement. This film came as near to being one of the old Biograph masterpieces as anything that ever came from Europe, and it is good to ohserve that the Europeans are heginning to see some merit in the American school of acting. America is heartily sick of the shoulder-shakers, and it is possihle that Europeans are sick of it themselves. We have not said a great deal ahout the story, hecause in our opinion it is not the strongest plot that has ever been written, hut it is ordinarily good. It holds the interest like a vise all the way through, which in itself is a very strong recommendation for any film. It is not an immoral film, and yet it preaches no great moral sermon, except the old stand-bys such as the moth and the flame, the prodigal son, wine, woman and song, and all that sort of thing. But withal it is good—very good; and as those subjects never grow old, it is necessary, from time to time, to have good, fresh material touching on and appertaining to. The story is ahout a young man whose spending ahility is as large as his earning ability is small. He spends every cent he can get on gay dinner parties with the weariness that stays awake for hire. All this takes money, and he finds that it is easier to horrow money than to earn it; therefore his close connection with the fawning waiter, whose part is so very well played. In the cold, gray dawn of the morning after, the fawning waiter of the night hefore is an independent, arrogant Shylock. He assumes the airs of a hanker, and to him it is the young man's turn to cringe and beg for time. Were it not for the fact that the money-lender has a daughter, whom he houses like a bird in a cage, the spendthrift youth would probably have gone to jail. The picture shows how the miser made his great mistake hy being miserly even with his daughter. He locked the door and the bird flew out of the window. When the young man came to heg for time he found opportunity to make a conquest of the money-lender's simple-hearted daughter, which later ended in marriage. The reader will perceive in the four contrasting characters a wealth of dramatic possihilities. A plebeian, domineering waiter contrasted against an aristocratic widow; her college-bred son eloping with a bourgeois' daughter. The contempt of the aristocratic widow for her son's plebeian wife, which is further complicated by the riches heing on the plebeian side and the poverty on the patrician side, and all these conditions stirred up nicely together make 'The Temptations of a Great City' one of the strongest melodrama reels that has 'come across' in a long time. The interest is so strong that one actually becomes impatient while the reels are being changed. We would advise exhibitors to use two machines, if possible, when showing this film." The above article from The Moving Picture World is an unbiased opinion. It is reproduced herewith word for word without any attempt to "blue pencil" the weak spots nor to underline the strong points. There were one or two points not touched upon by the reviewer that it might be well to add. The tinting throughout the scenes imparts much life to this picture and makes it "snappy" all the way through. The scenic effects are natural. By natural is meant that there is no straining to appeal to the eye with a plethora of gaudy "ginger-bread" interiors made on the style of circus wagons. Where the plot calls for a "parlor fancy" the demand is met with refined taste and original arrangement. The other scenes are normal in proportion. As to the acting of the picture, there is nothing that can he said on that point that has not been already covered hy the reviewer, except to say that the actors are four of the leading players of Denmark, whose names in that country stand among the highest rank in their profession. "Temptations of a Great City" is a film that advertises well. It is one of those features that will justify a week's hooking.

DOWN BY THE SHADY BROOK

AS PRODUCED BY THE FAMOUS

BIO CARBON

MAKES THE HOUSE COOL BY THE REALISTIC PRODUCTION—YOU CAN FAIRLY HEAR THE WATER SPLASHING AGAINST THE ROCKS

THEY BRING OUT THE DETAIL

THROUGH ALL EXCHANGES

39 CORTLANDT ST. NEW YORK CITY — CHARLES L. KIEWERT CO. — 19 SUTTER ST. SAN FRANCISCO CAL.

GET LUX THE WORLD'S BEST--BAR NONE GET LUX

INDEPENDENT EXHIBITORS: *Pleased with Lux Films*

EVERY FRIDAY

Perfect Photography **Popular Pleasurable Picturesque**

We want you to get the World's best every week.

LUX FILMS

Released, July 21, 1911.

One Good Turn Deserves Another — DRAMA—521 Feet

Plucky Bill — COMEDY—439 Feet

A most interesting comedy-drama, cleverly played, which will amuse your audience and at the same time secure their interest in the plot. "BILL'S" comedy this week is an exceedingly clever piece of work, which you SHOULD NOT FAIL TO SEE AND GET.

If you are not getting Lux Releases every week, tell us why

See Other Pages for Synopses and Past Releases

R. PRIEUR

10 East 15th Street 'Phone, 3427 Stuyvesant **New York City**

Sold only through the Motion Picture Distributing and Sales Company

Our Specialty

10 REASONS WHY

You Should Purify the Air in Your Theatres.

1. It will insure the health of your patrons.
2. It will reduce the germ laden air to a minimum.
3. It will disinfect the air.
4. It will deodorize the air.
5. It will give you the healing breezes of California or Maine within your doors.
6. Because Physicians are unanimous in their endorsements of it.
7. Because its beneficial effects will be recognized by your patrons.
8. Because the performers will do better on account of its healing effects on the throat and lungs.
9. Because the people will return to your place.
10. Because all around it is the best investment you can make.

Price Complete with Fluid, $5.00

PURE AIR APPLIANCE CO.

184-186 W. LAKE ST. - - N. E. Cor. 5th Ave. - - CHICAGO

Phone Franklin 2187

It Makes Hallberg Smile

Whenever the makers of other "so-called" current saving devices wish to create an impression on a prospective customer, they claim to have replaced a "Hallberg Economizer" at such-and-such a place. When the name is given and the report traced down you will find, as I have, that the other fellow got his device in "on trial," on account of his claims. After a trial there was "nothing doing" as the superiority of the Hallberg was again demonstrated in face of such competition. I don't blame *you* for trying these new devices, as it costs you nothing, and I know "darn well" such trials only make you think better of the "Hallberg Economizer."

All makes Moving Picture Machines, Supplies, Electra Carbons, Etc., always in stock.

Electric Fans for either A. C. or D. C. - $7.50 and up
Exhaust Fans for either A. C. or D. C. - $15.00 and up
Complete line of Opera Chairs and all supplies for M. P. Theatre

I EQUIP YOUR THEATRE COMPLETELY -:- WRITE FOR CATALOG W. 3

J. H. HALLBERG, 36 East 23rd St., New York

CHAMP FEATURES

A Civil War Story

"THE EXCHANGE"

MONDAY, JULY 24th

The dramatic exposé of an impostor at another's home.

A Northwestern Tale

"At the Trail's End"

WEDNESDAY, JULY 26th

A pursuit across the icy wilds.

Our booklets explain fully.

Taken by us only

THE DUBUQUE REGATTA

WEDNESDAY, AUGUST 2nd

The greatest regatta of the fastest power boats, with 700 entries, held on the Mississippi during the week of July 4th. The hydroplane was a feature, and numerous speed records were hung up.

Do not hesitate to write us.

TELL YOUR EXCHANGE TO FURNISH YOU WITH THESE

THE CHAMPION FILM CO.

MARK M. DINTENFASS, General Manager

12 East 15th Street **New York City**

Subscription Rate Moving Picture World

IN EFFECT JULY 1st, 1911

DOMESTIC	CANADA	FOREIGN
$3.00	$3.50	$4.00

PER ANNUM. PAYABLE IN ADVANCE

THE REPRESENTATIVE TRADE PAPER

125 East 23rd Street -:- -:- -:- -:- New York City

MURDER. CRIMINAL NEGLIGENCE.

Sure it is not criminal negligence to put your theater patrons in stalls that they can't get out of in case of fire, but, Mr. Exhibitor, don't you think you would feel better to have your theater seated with an Automatic Folding, All-Aisle Chair?

LISTEN.

Our chair is a friend to the Public.
It advertises your theater and makes your business grow.
It is a *Space-saver, life-saver, money-saver.* Gives 25% more seating.

IT IS THE ONLY SANITARY CHAIR.

It will make your theater all aisles.
It is the world's greatest theater chair, perfected to the highest degree.
12 years' experience and scientific study of the theater seating problem is embodied in the construction of this wonderful chair. PATENTED.

WRITE TODAY FOR CIRCULAR A **THE HARDESTY MFG. CO., Canal Dover, Ohio, U. S. A.**

FEATURE FILM CO., 412 Superior Street Toledo, Ohio
OFFER BOOKINGS ON THE
CORONATION—FALL of TROY
AND TWENTY OTHER GOOD FEATURES
PLENTY OF PAPER, HERALDS, : : : SUMMER RATES
WRITE TODAY

IMPROVE YOUR PICTURES

And at the same time save money on your repair parts.
TAPER PIN REMOVING OUTFIT COMPLETE.....$1.00

LAVEZZI MACHINE WORKS 2940 Herndon Street, Chicago, Ill.

MOTION PICTURE MACHINES
EDISON | MOTIOGRAPH | POWERS

Stereopticons, Post Card Projectors
Lantern Slides, Repair Parts, Supplies
Carbons, Tickets
Catalog Free on Request
AMUSEMENT SUPPLY COMPANY
105 No. Dearborn St. - - CHICAGO

You Save Money
When You Buy Your Posters from
James T. Hennegan
Room 304, 167 W. Washington St., CHICAGO
Phone, Main 2303 Send for Free Catalogue

FOR SALE

200,000 feet of raw stock, every foot guaranteed, sample on request.

Price 2½ cents per foot.

A. M.

125 East 23rd Street, Room 34

Remember That Awful Fire

that destroyed the Lakeview school house at North Collinwood, Cleveland, O., back in 1898? One hundred and seventy-four lives were lost (nearly all little children) just for lack of proper fastenings on the fire-exit doors. That couldn't have happened with the *Von Duprin Self-Releasing Fire Exit Latch* in use, because in that case the first child who *touched* the door would have opened it, just *by* that *touch*, and those precious young lives would have been saved.

Won't you try the Von Duprin *now*, and learn for yourself that it *cannot fail?* Catalog on request.

Safe Exit vs a

Vonnegut Hardware Co., Distributers, Indianapolis, Ind.

B-WISE!!

and buy the genuine

BIOGRAPH CARBONS

Not genuine unless stamped "ARCO-B" the indication of the specially prepared BIOGRAPH brand, imported only by

L. E. FRORUP & CO.
(Sole Importers)
232-234 Greenwich Street - - - - New York City

Bargains Bargains

Motion Picture Machines $35 Up. Powers No. 5, latest, almost new, $105; Lubin Cineograph, Complete, $65; Edison Models B., Powers No. 6 and Standard, Get Sup. 33. Great Bargain List. Motion Picture Machines Wanted.

HARBACH & CO.,
809 Filbert, St. Phila. Pa.

WANTED TO BUY—FILMS

I am in the market for the following films:
THE INCENDIARY FOREMAN—PATHE
THE FIRE CHIEF'S DAUGHTER—SELIG
FIRE DEP'T OF NEW YORK CITY—EDISON
LIFE OF AN AMERICAN FIREMAN—VITAGRAPH
Or other films having good fire scenes or exciting Fire Dept. Runs.
ALSO CHICAGO STOCK YARDS FIRE.
All films must be in good condition. Write quick. State everything in first letter: name, length, description, price, etc. Will buy, subject to screen examination. Express charges both ways guaranteed, if your films don't suit.
Address, FIREFILMS, care of M. P. World.

Get Simpson's Celebrated Slides for
"It Looks Like a Good Old Summertime"
A high class ballad of great beauty
ALFRED L. SIMPSON, Inc.
113 W. 132nd St., New York City

"La Cinematografia Italiana ed Estera"

IS ITALY'S LEADING PAPER FOR THE ANIMATED PICTURE
PUBLISHED FORTNIGHTLY.
32, 36 and 40 large pages, 8 shillings per annum ($1.60).
Editor-prop'r: Prof. GUALTIERO I. FABRI, Via Cumiana, 31 (Barriera S. Paolo) Torino, Italy

THEATRE SALES CO.

211 Dearborn Street, opposite Post Office
CHICAGO, ILLINOIS
Long Distance Phone, Harrison 341
Dealers in Theatres anywhere in the United States and especially Chicago. Write or Call.
Make Known Your Wants

TURNER & DAHNKEN (Inc.)

138 Eddy St., San Francisco, Cal.
LARGEST EXCHANGE ON THE PACIFIC COAST
Pacific Coast Agents for the Pathe Machine

HEADQUARTERS FOR
ASBESTOS
Curtains and Picture Booths
SEND FOR BOOKLET
C. W. Trainer Mfg. Co.
39 Pearl St., BOSTON

Film Perforating Dies

The A. Dewes Co.
249 Center Street
Tel. 2351 Spring New York

Ornamental Theatres

PLASTER RELIEF DECORATIONS
Theatres Designed Everywhere
Write for Illustrated Theatre Catalog. Send us Sizes of Theatre for Special Designs

The Decorators Supply Co.
2549 Archer Avenue :: CHICAGO, ILL.

Xylophones, Orchestra Bells, Chimes, Forks, etc.
Send for free illustrated catalogue.
J. C. DEAGAN
3800-3810 N. Clark St., Chicago, Ill

Free Plans To Increase Your Attendance

A POSTAL WILL BRING PARTICULARS
TAKITO OGAWA & CO.
156—W— Lake St.—M—. Chicago, Ill.

Operators!

I guarantee quick and satisfactory repair work on all machines. Only genuine parts supplied. Get my prices on *ONE DROP OIL* and *BULL DOG CEMENT* the best articles of their kind on the market

H. A. MACKIE
853 Broadway, Cor. 14th Street New York
'Phone: 2478 Stuyvesant

Chairs ALL METAL Chairs

We can make immediate shipment of All Metal Chairs, at $1.00 F. O. B. Factory. This Chair will no doubt meet with approval and requirements of Fire Underwriters. For Sale, Second-hand One-pin Edison Machine, $105.00. Powers, with fire shutter, $115.00; good as new.

LIBERTY FILM RENTING CO.
105 Fourth Ave. Pittsburg, Pa.

Moving Picture Pianists

Are you "working up" your pictures? If not, why not? If so, you want some good melodramatic music. Send for free sample page of "Orpheum Collection of Moving Picture Music." Now being used and praised by many of the best houses in the country.
PRICE 75 CENTS
Also latest cue music (series 1910) for 10 parts and piano, $1.00.
1-4 discount on both numbers.

CLARENCE E. SINN
1501 Sedgwick St. CHICAGO, ILL.

We have moved in new spacious quarters and are ready to offer machines and machine parts, supplies, lamps, carbon-arms, lenses, condensers, carbons, tickets, chairs, fans, in fact everything pertaining to an up-to-date and complete equipment of a moving-picture theatre. First class repair shop at your service.
We also buy all kinds of second-hand machines.

THE GEO. M. HOKE SUPPLY COMPANY
176 N. STATE STREET (between Lake and Randolph) CHICAGO, ILL.

Licensed Release Dates

BIOGRAPH.

June 19—Bearded Youth (Com.).....
June 22—The Primal Call (Dr.).....
June 26—Her Sacrifice (Dr.).....
June 29—Fighting Blood (Dr.).....
July 3—Stuhh's New Servants (Com.).....
July 3—The Wonderful Eye (Com.).....
July 6—The Thief and the Girl (Dr.).....
July 10—The Jealous Husband (Com.).....
July 13—Bobby, The Coward (Dr.).....
July 17—The Indian Brothers (Dr.)..... 996
July 20—The Ghost (Com.)..... 515
July 20—Jinks Joins the Temperance Club (Com.) 481
July 24—A Country Cupid (Dr.)..... 997
July 27—The Last Drop of Water (Dr.).....1021

EDISON.

June 30—The Star Spangled Banner (Dr.).....1000
July 4—The Price of a Man (Dr.).....1000
July 5—Trading His Mother (Com.)..... 500
July 5—Polish and Pie (Com.)..... 500
July 7—The Crucial Test (Dr.).....1000
July 11—Marvels of Horsemanship 1000
July 12—The Trapper's Five-Dollar Bill (Com.) 980
July 14—The Minute Man (Dr.).....1000
July 18—The New Church Carpet (Dr.).....1000
July 19—A Famous Duel (Com.)..... 980
July 21—The Capture of Fort Ticonderoga (Dr.) 1000
July 25—The Younger Brother (Dr.).....1000
July 26—Boh Rowdy (Co.)..... 550
July 26—The Hair Restorer and the Indians Com.)
July 28—The Doomed Ship (Dr.).....1000

ESSANAY.

June 30—An Old Man's Folly (Dr.).....1000
July 1—The Sheriff's Brother (W. Dr.).....1000
July 4—Swat the Fly (Com.)..... 472
July 4—A Hungry Pair (Com.)..... 528
July 7—At the Break of Dawn (Dr.).....1000
July 8—The Corporation and the Ranch Girl (W. Dr.) 1000
July 11—Mustang Pete's Love Affair (Com.)...1000
July 14—The Rosary (Dr.).....1000
July 15—The Backwoodsman's Suspicion (W. Dr.). 1000
July 18—Her Dad, the Constable (Com.)....1000
July 21—God's Inn by the Sea (Dr.).....1000
July 22—The Outlaw Samaritan (W. Dr.)....1000

GAUMONT.
G. Kleine.

July 4—The Cuttle Fish (Ind.)..... 165
July 8—A Village King Lear (Dr.).....1010
July 11—The Picture on the Screen (Dr.)..... 700
July 11—A Ragged Coast (Sc.)..... 300
July 15—Frolicsome Flossie (Com.)..... 520
July 15—Jimmie as a Philanthropist (Dr.).... 490
July 18—A Shot From the Brush (Dr.)..... 640
July 18—Under the Palms of Tunis (Sc.).... 360
July 22—Jimmie, the Detective (Dr.)..... 678
July 22—In the Shadow of Vesuvius (Sc.).... 302
July 25—A Society Mother (Dr.).....1030
July 25—A Favoring Current (Dr.)..... 680
July 25—St. Malo and the English Channel (Scenic) 340
July 29—A Society Mother (Dr.).....1030
Aug. 1—Jimmie Wears a Crown (Dr.)..... 686
Aug. 1—An Aeroplane Disaster (Scenic).... 320

KALEM.

June 28—The Jollier (Com.)..... 995
June 30—The Little Soldier of '64 (Dr.)..... 940
July 3—A Cattle Herder's Romance (Dr.)....
July 5—The New Cook (Com.).....
July 7—To the Aid of Stonewall Jackson.....
July 10—Reckless Reddy Reforms (W. Com.)
July 12—Huhby's Day at Home (Com.).....
July 14—The Tenderfoot's Claim (Dr.).....
July 17—The Badge of Courage (Dr.).....
July 19—Making Mother Over (Comedy).....
July 21—By the Aid of a Lariat (Dr.).....
July 24—A Chance Shot (Dr.).....
July 26—Conquering Carrie (Com.).....
July 28—The Indian Maid's Sacrifice (Dr.)....
July 31—The Mexican Joan of Arc (Dr.).....
Aug. 2—Over the Garden Wall (Com.).....

LUBIN.

July 3—His Birthday (Com.)..... 690
July 3—Foxy Izzy (Com.)..... 315
July 6—The Snake Bite (Dr.).....1000
July 8—Always a Way (Dr.).....1000
July 10—The Snare of Society (Dr.).....1000
July 13—The Lost Horse (Com.)..... 600
July 13—Mr. Inquisitive (Com.)..... 400
July 15—Good for Evil (Dr.).....1000
July 17—Alice's Sacrifice (Dr.).....1000
July 20—A Gay Time In Atlantic City (Com.).1000
July 22—The Stranger in Camp (Dr.).....1000
July 24—Wifie's New Hat (Com.)..... 600
July 24—The New Operator (Com.)..... 400
July 27—During Cherry Time (Dr.).....1000

MELIES.

June 8—Her Spoiled Boy (Dr.).....1000
June 15—When the Tables Turned (Dr.).....1000
June 22—The Kiss of Mary Jane (Dr.).....1000
June 29—The Honor of the Flag (Dr.).....1000
July 6—The Great Heart of the West (W. Dr.) 1000
July 13—In the Right of Way.....
July 20—Bessie's Ride (Dr.).....
July 27—At the Gringo Mine (Dr.).....
Aug. 3—Red Cloud's Secret (Dr.).....
Aug. 10—His Lesson (Dr.).....

PATHE.

June 29—The Passing of Dappled Fawn (Dr.).. 680
June 29—Tin Mines and Foundry in Malacca (Sc.) 320
June 30—The Russian Gypsy (Dr.)..... 512
June 30—The Water Beetle and its Young (Edu.) 426
July 1—A Mother and Sons of '76 (Dr.).....1000
July 3—Washington Relics (Edu.).....1000
July 5—A Bald Lie (Com.)..... 413
July 5—Birds in Their Nests (Edu.)..... 462
July 6—An Indian's Pride (Dr.).....1000
July 7—Along the Danube (Sc.)..... 460
July 7—Obedient Limbs (Com.) 171
July 7—Chinese Potteries (Ind.)..... 490
July 8—Waiting (Dr.) 1000
July 10—Love and Cheese (Com.)..... 525
July 10—Mt. Etna in Eruption (Sc.)..... 460
July 12—Tragic Wedding (Dr.)..... 974
July 13—Father and Son (Dr.)..... 960
July 14—Veil of Happiness (Dr.).....1000
July 15—Dad's Boy (Dr.).....1000
July 17—The Daughter of the Watch (Dr.).. 430
July 17—Benares, the Holy City of the Hindus (Scenic) 300
July 17—Raising Ostriches In Egypt (Ind.).... 270
July 19—Her Gypsy Rival (Dr.).....1000
July 20—Memories of the Past (Dr.).....1000
July 21—The Perfume Clue (Dr.)..... 640
July 21—Review of the French Army (Scenic). 350
July 22—Her Boy (Dr.)..... 827
July 22—The Zebras 150

SELIG.

June 26—The Reporter (Com.).....
June 26—Scenes from Our Navy (Sc.).....
June 27—A Sacrifice to Civilization (Dr.)....1000
June 29—The New Editor (Dr.).....1000
July 3—The New Faith (Dr.).....1000
July 4—The White Medicine Man (Dr.)..... 995
July 6—A Craven Heart (Dr.).....1000
July 10—Two Lives (Dr.).....1000
July 11—It Happened in the West (Dr.).....1000
July 13—Captain Kate (Dr.).....1000
July 17—The Way of the Eskimo (Dr.)..... 995
July 18—The Warrant (W. Dr.).....1000
July 20—The Profligate (Dr.) 1000
July 24—That City Feller (Dr.).....1000
July 25—The Sheriff of Tuolumne (Dr.).....
July 25—The Rubber Industry of the Amazon (Ed.) .....
July 27—The Tale of a Soldier's Ring (Dr.)..1000

ECLIPSE.
(G. Kleine.)

June 28—The Taming of the Shrew (Dr.).....1000
July 5—Ancient and Modern London (Sc.)... 530
July 5—Boys Will Be Boys (Com.)..... 470
July 12—The Free Lance (Dr.)..... 640
July 12—Temples of India (Sc.)..... 365
July 19—The Tie That Binds (Dr.)..... 760
July 19—A Round-Up In Chill (Sporting).... 240
July 26—An Amateur Skater (Com.)..... 440
July 26—Satan On a Rampage (Com.)..... 660

VITAGRAPH.

June 24—Barriers Burned Away (Dr.)..... 485
June 27—A Quaker Mother (Dr.).....
June 28—Courage of Sorts (W. Dr.).....
June 30—Battle Hymn of the Republic (Dr.)..
July 1—Tested By the Flag (Dr.).....
July 4—The Latent Spark (Com.).....
July 5—In Northern Forests (Dr.).....
July 7—The Woes of a Wealthy Widow (Dr.)
July 8—Snow Bound With a Woman Hater (Dr.)
July 11—The Old Folks' Sacrifice (Dr.).....
July 12—On the Arctic Night (Dr.).....
July 14—The Subduing of Mrs. Nag (Com.)...
July 15—The Geranium (Dr.) .....
July 18—The Lure of Vanity (Dr.).....
July 19—On a Tramp Steamer (Dr.).....
July 21—Sky Pilot (Dr.) .....
July 22—Widow Pogson's Husband (Com.)....
July 25—Treasure Trove (Dr.).....1000
July 26—She Came, She Saw, She Conquered (Dr.) 1000
July 28—The Quest of Gold (Dr.).....1000
July 29—The Strategy of Anne (Com.).....1000
July 31—Two Wolves and a Lamb (Dr.).....1000

(For Weekly Program see page 122.)

Classified Advertisements

[Classified advertisements, three cents per word, cash with order; 50 cents minimum; postage stamps accepted.]

THEATERS FOR SALE.

FOR SALE.—Controlling interest in the Photoplay Theater Co., Inc., owning four (4) theaters, or will sell any one of the houses, prices ranging from $600.00 to $6,000.00. Do it now. Address, PHOTOPLAY THEATER, Pueblo, Colo.

FOR SALE.—The Hippodrome, finest picture theater, Binghamton, N. Y. Population 50,000. Only Main Street house. 409 seats. Established three years. Grand opportunity. Too far away for me to handle properly. Address, GEORGE COHEN, Best Theater, Poughkeepsie, N. Y.

FOR SALE.—Dreamland Theater, Napoleon, Ohio. Doing good business. A bargain for the man that has a little money. If you are interested write or call. A. BOWDISH, Napoleon, Ohio.

FOR SALE.—Moving picture show with stage for vaudeville in a live town of 18,000. One of the finest equipped theaters in the Northwest doing the business. Will stand rigid investigation. Pikers save stamps. Write or wire, MANAGER, Majestic Theater, Janesville, Wis.

THEATER WANTED.

WANTED.—Moving Picture Theater in or near New York. Address, H. C. BARRINGTON, 148 Greenpoint Ave., Brooklyn, N. Y.

EQUIPMENT FOR SALE.

FOR SALE.—Two Powers moving picture machines No. 5; in good condition; fifteen reels of pictures, 600 feet; No. 4—6 stage cable.. film measurer; rewinder; extra lamps and carrying cases. Address, H. K., 273 Prospect Avenue, Brooklyn, N. Y.

MIRROR SCREEN for sale, Shelbyville, Ind., manufacture. 8 ft. 6 in.. by 11 ft. 6 in. F. R. RITCHIE, Dowagiac, Mich.

Films For Sale

500 Second-Hand Films
All Makes : $5.00 up

Send for Catalogue

GEO. W. SEIXAS
Film Broker

32 Union Sq., East NEW YORK
Phone 905 Stuyvesant

H. F. HOFFMAN

Lecturer of Special Releases
New York City and Vicinity

Care MOVING PICTURE WORLD
Telephone 1344 Gramercy

IN CORRESPONDING WITH ADVERTISERS, KINDLY MENTION MOVING PICTURE WORLD

EAGLE FILM EXCHANGE

WE BUY the entire output of the Independent manufacturers. Ask about our Three-locked reel system.

Prompt service. Day and night service Write, wire or phone

23 NORTH NINTH STREET, PHILADELPHIA, PA.

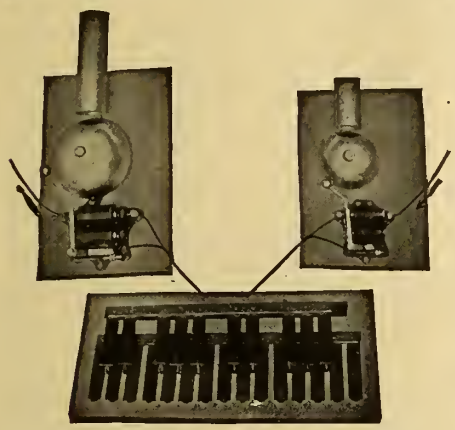
Correspondence Course. Special rates to the trade. Send for free illustrated catalogue.

School class meets every morning and afternoon. Evening classes meet every Monday, Wednesday and Friday. We positively guarantee you a $15 position.

We have a Powers' Cameragraph No. 5 in A-1 condition for $85.00 and an Edison Exhibition Model Machine for $60.00.

We carry a large line of electrical supplies and furnish everything for the theatre.

F. C. TAYLOR
49 West 28th Street New York City.
Phone 1405 Madison Square



OUR PATENT ELECTRIC BELLS create great enthusiasm in Moving Picture Houses, play from a keyboard as a solo instrument, or as an accompaniment to songs. Twenty-five Bells, two octaves chromatic, including resonators, magnets and keyboards, $75.00.

J. C. DEAGAN
3800 3810 N. Clark St. CHICAGO, ILL

Drummers This high grade Orchestra Drum direct from factory to you for $10.00

Shell-3x14-Solid Maple
Shell-3x15-Rosewood or Walnut

10 Rods, Kangaroo Heads Send U.S. Money or Express order. If you wish C.O.D. send sufficient to guaranteeExpress charges.

E. P. ZEIDLER DRUM CO. Dept. F. CLEVELAND, OHIO

COMPENSARC

That's the device that saves Moving Picture men two-thirds on their electric light bills, and yet gives better light. Did you see our ad. last week? Well, don't look it up. Just write for our

Booklet 15018

Fort Wayne Electric Works
of GENERAL ELECTRIC COMPANY
1402 Broadway
FORT WAYNE, INDIANA 733

OUR

Musical Electrical Bells

which are played from a Keyboard, the bells being mounted in various parts of the house have been a great success all over the country and no Picture-house is complete without a set of them. We can supply 25 Bells, 2 octaves chromatic, C to C, correctly tuned to your Piano, complete with Resonators, Keyboard, Magnets, and Boards, complete ready to install for $75.00.

J. C. DEAGAN
3800 to 3810 North Clark Street
CHICAGO, U. S. A.

SCENERY PAINTED FOR MOVING PICTURE THEATERS
P. J. DONIGAN SCENIC STUDIO, 418 S. Kedzie Ave., Chicago, Ill
Phone, Garfield 2710
Write for our prices on Picture Curtains

THE CHAUTAUQUA FILM EXCHANGE
Best and Cleanest Film Service in the World

Complete Programs for High Class Entertainment—Films, Songs, Stories, and Lecturettes—SOMETHING NEW
All Standard Machines—Projection Supplies and Slides

WRITE TODAY
538 S. Dearborn Street - - - CHICAGO, ILL.

Independent Release Dates

AMERICAN.

June 26—The Actress and the Cowboys (Com.)
June 26—The Sky Pilot's Intemperance (Com.)
June 29—A Western Waif (Dr.).....
July 3—The Call of the Open Range (W. Dr.)
July 6—The Schoolma'am of Snake (W. Com.)
July 6—The Ranch Chicken (W. Com.).....
July 10—Cupid In Chaps (W. Com.).....
July 13—The Outlaw's Trail (W. Dr.).....
July 17—The Ranchman's Nerve (W. Dr.)....
July 20—When East Comes West (Dr.).....
July 24—The Cowboy's Deliverance (W. Dr.)..
July 27—The Cattle Thief's Brand (W. Dr.)..
July 31—The Parting of the Trails (W. Dr.)..
Aug. 3—The Cattle Rustler's End (W. Dr.)..

CHAMPION.

June 21—For Her Sin (Dr.)..... 950
June 26—War and the Widow (Dr.)..... 950
June 28—The Boy Scouts to the Rescue (Dr.) 950
July 3—The Fighting Rev. Caldwell (Dr.)... 950
July 5—A Cowboy and a Lord (Dr.)..... 950
July 10—From Wallace to Grant (Dr.)..... 950
July 12—Tony Would be a Cowboy (Com.)... 950
July 17—A Southern Girl's Heroism (Dr.)..... 950
July 19—A Daring Deed (Dr.)..... 950
July 24—The Exchange (Dr.)..... 950
July 26—At the Trail's End (Dr.)..... 950

ECLAIR.

June 5—Tommy at the Dentist's (Com.).....
June 12—Caesar Birotteau (Dr.)..... 950
June 19—Tommy Gets a Trumpet (Com.)..... 370
June 19—The Ingenious Accident (Com.)..... 620
June 26—The Death of Don Juan (Dr.)..... 965
July 3—Can He Save Her? (Dr.)..... 515
July 3—Tommy Wants to be an Actor (Com.) 435
July 10—A Child's Heroism (Dr.)..... 995
July 17—Charley Has a Manuscript to Sell (Com.)
July 17—Teddy's Three Duels (Com.).....
July 24—The Pretty Lady of Narbonne (Dr.)...
July 31—The Prodigal Son (Dr.).....

GREAT NORTHERN.

June 3—The Bogus Governess..... 945
June 10—True Love Never Dies (Dr.).....
June 17—Hotel Thieves (Dr.).....
June 24—The Ghost of the Vaults (Dr.).....
June 24—Jim and Jack (Com.).....
July 1—The King's Favorite (Dr.).....
July 8—As a Man Soweth (Dr.).....
July 15—A Soldier's Life (Com.)..... 452
July 15—At Sea Under Naval Colors 455
July 22—A Kind-Hearted Brother (Dr.).....

IMP.

June 12—Behind the Stockade (Dr.).....1000
June 15—The Piece of String (Dr.).....1000
June 19—All for a Big Order (Dr.).....1000
June 22—The Fortunes of War (Dr.).....1000
June 26—Love is Best (Dr.).....1000
June 29—The Little Leader (Dr.).....1000
July 3—In the Sultan's (Dr.).....1000
July 6—For the Queen's Honor (Dr.).....1000
July 10—A Gasoline Engagement.....1000
July 13—At a Quarter of Two (Dr.).....1000
July 17—The Class Reunion (Dr.).....1000
July 20—Just for Her (Dr.).....1000
July 24—Science (Dr.)..... 750
July 24—Won By a Foot (Com.)..... 250
July 27—The Lineman (Dr.).....1000

LUX.

June 16—He Went for a Rest (Com.)..... 442
June 23—Bill's Day Out (Com.)..... 550
June 23—Weary Tom's Dream (Com.)..... 318
June 30—Bill Determines to Go (Com.)..... 455
June 30—Shortsighted Miss Prim (Com.)..... 426
July 7—Secret Service (Dr.)..... 888
July 14—Bill Learns to Take Cinematograph Pictures (Com.) 413
July 14—The Accident (Dr.)..... 540
July 21—Plucky Bill (Com.)..... 439
July 21—One Good Turn Deserves Another (Dr.) 521

NEW YORK MOTION PICTURE CO.
BISON

June 16—The Desert's Lure (Dr.).....
June 20—The Duke Cowboy (Dr.).....
June 23—The Foreman's Mine (Dr.).....
June 27—An Indian's Love (Dr.).....
June 30—Cowboy's Vacation (Dr.).....
July 4—The Unloaded Gun (Dr.).....
July 7—Blacks Make Treachery (Dr.).....
July 11—A Red Girl's Heart (Dr.).....
July 14—Generous Cowboys (Dr.).....
July 18—Her Captive (Dr.).....
July 21—A Cheyenne's Courtship.....
July 25—Silver Wing's Dream .....
July 28—The Tables Turned .....
Aug. 1—A True-Hearted Miner.....

AMBROSIO.
(By N. Y. M. P. Co.)

June 21—Tweedledum and His Rescuer (Com.).
June 21—Lake Verbano (Italy) (Scenic).....
June 28—Sixtus the Fifth.....
July 5—The Emperor's Debt (Dr.).....
July 12—The Wrong Telephone Call (Dr.)....
July 19—The Schoolmaster's Overcoat.....
July 19—Marine Views of Naples (Scenic)....

ITALA
(By N. Y. M. P. Co.)

June 24—On the Snowy Summit of Mt. Blanc (Sc.) .....
June 29—The Gentleman Fireman (Com.).....
July 1—Foolshead, Waiter (Com.).....
July 6—The Little Mayflower (Dr.).....
July 8—Turin Military Tournament (Sc.).....
July 13—The Inventor's Wife (Dr.).....
July 15—Toto Enthusiast for New Fashion (Com.) .....
July 15—A Revolver Returned to Its Owner..
July 20—A Charitable Young Lady.....
July 22—Foolshead Heels (Com.).....

NESTOR.

June 21—At Sunset Ranch (West. Dr.).....
June 21—Just His Luck (Com.).....
June 28—The Gunfighter (Dr.).....
July 1—Mutt and Jeff on the Job (Com.).....
July 5—A Message from the West (Dr.).....
July 8—The Bad Half-dollar (Dr.).....
July 12—The Pony Express (Dr.).....
July 15—Mutt and Jeff in a Matrimonial Affair (Com.) .....
July 19—The Plains Across (Dr.).....
July 22—Mutt and Jeff—At the Fortune Teller's (Com.) .....
July 26—The Settler's Wife (Dr.).....

POWERS.

June 13—Smith's Marmalade (Com.).....
June 17—A Concert Hall Romance (Dr.).....
June 20—How Women Win (Dr.).....
June 24—Oh, Say, Jim!.....
June 27—Only the Master Shall Judge (W. Dr.)
June 27—Summer Madness (Com.).....
July 1—The Question (Dr.).....
July 4—When Pals Quarrel (Dr.).....
July 4—The Love Potion (Com.).....
July 8—The Haunted Island (Dr.).....1000
July 11—The Love Tyrant (Dr.).....
July 11—How Aunty Was Fooled (Com.).....
July 15—Nat Wills as King of Kazam (Com.)
July 18—A Moral Coward (Dr.).....
July 22—Little Girl (Dr.).....

RELIANCE.

June 10—The Broken Coin (Dr.).....
June 14—All Alone (Dr.).....
June 17—A Pair of Pants (Dr.).....
June 21—Price of Vanity (Dr.).....
June 24—What the Tide Told (Dr.).....
June 28—Trials of an Immigrant (Dr.).....
July 1—The Orphan (Dr.).....
July 5—The Golden Rule (Dr.).....
July 8—Thou Shalt Not Lie (Dr.).....
July 12—The Turning Point (Dr.).....
July 15—The Angel (Dr.).....
July 19—A Forest Romance (Dr.).....
July 22—The Two Mothers (Dr.).....

REX.

Apr. 18—The Little Major (Dr.)..... 960
April 20—A Daughter of the Revolution (Dr.)..
April 27—The Realization (Dr.).....
May 4—The Ultimate Sacrifice.....
May 11—The Guardsman (Dr.).....
May 18—An Exception to the Rule (Com.)....
May 25—Called Back (Dr.).....
June 1—The Monogram "J. O." (Dr.).....
June 8—From Death to Life (Dr.).....
June 15—The Twins (Dr.).....
June 22—On the Brink (Dr.).....
June 29—Securing Evidence (Dr.).....
July 6—Fate (Dr.) .....
July 13—The Vagabond (Dr.).....
July 20—Sherlock Holmes, Jr. (Dr.).....

SOLAX.

June 21—Cupid and the Comet (Com.).....
June 21—Johnnie Waters the Garden (Com.)..
June 23—Marked for Life (Dr.).....
June 28—The Fascinating Widow (Com.).....
June 28—A Terrible Catastrophe (Com.).....
June 30—Greater Love Hath No Man (Dr.)...
July 5—Starting Something (Com.).....
July 7—The Silent Signal (Military).....
July 12—Baby's Rattle (Com.).....
July 12—That June Bug (Com.).....
July 14—The Girl and the Broncho Buster (Dr.)
July 19—All Aboard for Reno (Com.).....
July 21—Sergeant Dillon's Bravery (Dr.).....

THANHOUSER.

June 27—Courting Across the Court (Dr.).....
June 30—Lorna Doone (Dr.).....
July 4—The Declaration of Independence (Dr.)
July 7—The Court's Decree (Dr.).....
July 11—When a Man Fears (Dr.).....
July 14—Won by Wireless (Dr.).....
July 18—That's Happiness (Dr.).....
July—21—Two Little Girls (Dr.).....
July 25—The Smuggler (Dr.).....
July 28—A Doll's House (Dr.).....

YANKEE.

June 9—Mrs. Biffin's Demise (Dr.).....
June 12—Thou Shalt Pay (Dr.).....
June 16—The New Congressman (Dr.).....
June 19—Sun Bonnet Sue (Dr.).....
June 23—The Two Roads (Dr.).....
June 26—His Romance (Dr.).....
June 30—The Angelus Bell (Dr.).....
June 3—Groncho's Quiet Fourth (Com.).....
June 7—His Great Sacrifice (Dr.).....
July 10—Portuguese Joe (Dr.).....
July 14—The Man Underneath (Dr.).....
July 17—The Way of the World (Dr.).....
July 21—Outwitting Father (Com.).....
July 21—Giant of the Ocean (Scenic).....
July 24—The Stepdaughter (Dr.).....
July 28—Deposited After Banking Hours (Dr.).

¶ Put in our Easels and Poster Frames and watch your attendance grow.

Brass Push and Kick Plates, Door Guard Rails, Etc.

LOW PRICES BEST WORK

DON'T LAY but write today for complete catalog

AGENTS WANTED

THE NEWMAN MFG. CO.

717-719 Sycamore St., Cincinnati, O.

SPECIAL ROLL TICKETS The Big Ticket. Any Printing Any Colors

5,000 . . . $1.25 20,000 . . . . $4.60 50,000 . . . $7.50
10,000 . . . . $2.50 25,000 . . $5.50 100,000 . . . $10.00

Get the Samples Stock Tickets, 6 Cents

NATIONAL TICKET COMPANY - - - Shamokin, Pa.

G. W. Bradenburgh

Cinematograph Films

233 North Eighth Street, Philadelphia, Pa.
Phone, Market 334
Cable: Brad-Films, Phila.
Code: A. B. C., 5th Edition

After the Fall of the Eagle—Theater of Phenomenons—Eclair	$6.00
A Brutal Master—Hepworth	6.00
The Child and the Fidler	5.00
A Christmas Letter	5.00
A Clown and His Dogs	5.00
A Child's Judgment	8.00
A Dog on Business	6.00
Don Carlos—Film D'Art	7.00
Dwarf Detective—Last of a Dandy—C. & M	8.00
The Farmer's Son—Itala	8.00
Evil Spirit in a Girl's Boarding School—Pathe H. C	8.00
Honesty's Strange Reward—Eclair	8.00
Her Mother's Fiance—Cines	8.00
It Was a Beautiful Dream—Cines	8.00
Joys of Tight Boots—Skipping Cheeses—Pathe	8.00
The Leadville Stage Holdup—Selig	8.00
Love in Quarantine—Troublesome Baby—Biograph	8.00
The Little Foundling—Messter	6.00
Lured by a Phantom—Nancy's Wedding Trip—Gaumont	10.00
Man in the Iron Mask—Cines	8.00
Modern Cinderella—Vita	5.00
Mysterious Luggage—Eclair	7.00
Pocahontas—Than	10.00
Queen's Sentinel—Cines	8.00
The Refugee—Lux	8.00
Resuscitated—Lux	5.00
Right House But—Lubin	6.00
Roman Campaign—Cines	6.00
Stilt Walking—Nervy Thief—Pathe	6.00
Telepathic Warning—Went to See the Devil Play—Vita	5.00
A Traitor to His King—C. & M	6.00
Under the Seas—Melies	6.00
Voyage Around a Star—Melies	7.00
When the Man in the Moon Seeks a Wife—Clarendon	8.00

Independent Film Service
231 North 8th Street
Philadelphia, Pa.

EXHIBITORS:

We have contracted for the EXCLUSIVE AMERICAN RIGHTS for a series of film productions conceded to be the GREATEST NOVELTIES EVER ATTEMPTED IN MOTION PHOTOGRAPHY, BAR NONE. Correspondence solicited from first-class houses only, as the prices of these features will be prohibitive for the smaller exhibitor.

THEATRICAL ARCHITECT

FRANZ-CARL-KOENIG

OFFICE, STUDIO AND SHOPS 4912 TO 20 PARKSIDE AVE. PHILA.

We not only make Plans and build

Theatres and Vaudeville Houses

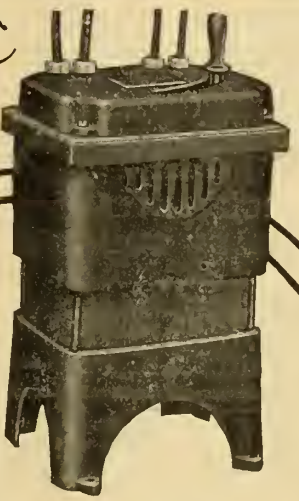
We also build

MOVING PICTURE THEATRES

We have built over 60 Theatres the last 5 years which are all ORIGINAL in Construction, Design and Decorations

COMPENSARC

This Machine cuts 2/3 from your Light Bills



Mr. Manager

If you are on a 110 or 220 volt circuit and you are using a rheostat to reduce the voltage to 35 at the arc in your lamp, you are paying for 2/3 more "juice" than you are actually using. Can you afford to waste all this energy supplied from the line, over and above what you really need?

The Fort Wayne Compensarc

saves all this waste by reducing the voltage without losing any: makes a clearer, whiter, steadier light, and eliminates all danger of fires caused by overheated rheostats.

We have a little 22 page booklet "Compensarc vs. Rheostat" that we want to send you. It will tell you plainly how you can make a big saving and a better light. Send us your name and address.

FORT WAYNE ELECTRIC WORKS
of GENERAL ELECTRIC COMPANY.
1408 Broadway
Fort Wayne, Indiana

Send TODAY for our FREE descriptive booklet

If you are in the Market for

SECOND HAND FILMS

Write to the largest and most reliable Dealers and Importers of these goods in the U. S.

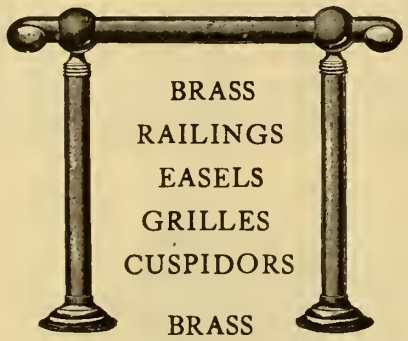
International Film Traders
Incorporated
5 West 14th Street, NEW YORK CITY

Perfumed Disinfectants

If in the market ask us for prices, etc. We have everything you want and our goods absolutely without equal.

U. S. DISINFECTANT CO.
236-238 Skillman St., Brooklyn, N. Y

McKENNA



BRASS
RAILINGS
EASELS
GRILLES
CUSPIDORS

BRASS
KICK PLATES
STAIR TREADS, DOOR SILLS

McKenna Bros. Brass Co.
PITTSBURGH, PA.

FILMS FOR RENT

New Films High Class Service

The Pioneer House, With 8 Years' Experience and $250,000.00 Back Of It

Write To-day for Terms

EUGENE CLINE
219 S. Dearborn St., Chicago

Moving Picture Machines Sold on the Installment Plan

WRITE AT ONCE FOR PARTICULARS

Remember that OUR FEATURE FILMS will DOUBLE your BOX OFFICE RECEIPTS. Send for list right now. Don't Delay.

CHICAGO CHICAGO FILM EXCHANGE OMAHA

Fresh Air is Worth Money!!

Hot Weather is Coming—Prepare for it Now

Ventilate and cool your theatre, with

Garden City Ventilating Fan

INEXPENSIVE NOISELESS
EFFICIENT DURABLE

Furnishes constantly a supply of fresh pure air, exhausts the foul air. Advertise the fact and your Box Office receipts will show it.

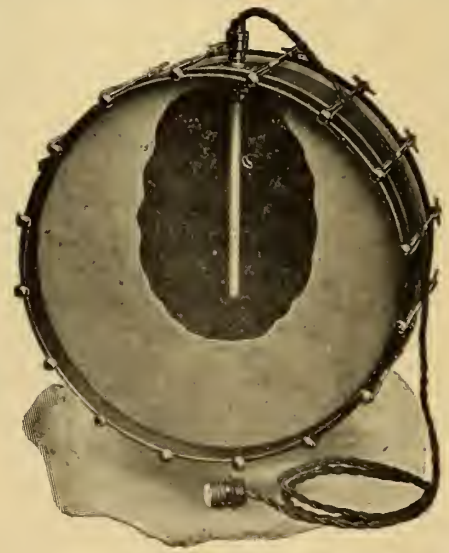
Draws the Crowds and keeps them coming
KEEPS THEM COOL

Built in all sizes for any voltage electric current, also for belt drive.

BULLETIN 31 YOURS FOR THE ASKING

GARDEN CITY FAN CO.
ESTABLISHED 1879 · Manufacturers McCormick Bldg., Chicago, Ill

KEEP YOUR DRUM HEADS DRY



The very nature of drum heads causes them to absorb moisture readily, and when the heads become damp it is an absolute certainty that your drum will lose its brilliancy.

Our latest invention, the *Electric Drum Heater,* entirely overcomes this difficulty, for by its use you can keep your drum brilliant and snappy regardless of the weather.

This device can be attached to any drum and the connecting plug will fit any ordinary 110-volt incandescent lamp socket. It gives no light; never burns out; may be turned on and off at will, or if desired, entirely removed in a few seconds time. Entire outfit, including the Heater proper, two connecting plugs, and six feet of cord, weighs eight ounces—the Heater but two. It is practically indestructible and can easily be carried in your drum case.

Be sure and say whether you wish it for Snare Drum, Bass Drum, or Tympani, as each instrument requires a different strength.

Try one—your money back if you are not entirely satisfied

Price Complete, $3.50
Postage 15c.

LEEDY MANUFACTURING CO.
1055 E. Palmer St. Indianapolis, Ind.

$50.00 IN PRIZES

For the best name for a brand of Independent Film to be placed upon the market

$25.00 FIRST CHOICE $15.00 SECOND CHOICE
$10.00 THIRD CHOICE

The name must be short, descriptive and one that will stick in the memory of every one and permit of numerous advertising features.

Send yours in now as this contest expires on Sept. 1st

A HAPPY THOUGHT OR
Inspiration may win you any of these prizes.

The Judges will be the Directors of the Motion Picture Distributing and Sales Co.

Address No. 12 Care of M. P. WORLD, New York City

Changeable ILLUMINATED Program Sign

Easily operated, quickly changed, inexpensive. : :

Interchangeable letters stenciled in metal, specially arranged for any program. Illumination of each subject controlled individually.

Write for descriptive matter and money making particulars.

Zenith Manufacturing Co.
P. O. Box 252 CINCINNATI, OHIO

YANKEE

MONDAY **TWO REELS EVERY WEEK** **FRIDAY**

JULY 24

The Stepdaughter

A pathetic story of the unhappy life of a stepchild.

JULY 28

Deposited after Banking Hours

Portraying the weakness of human nature.

YANKEE FILM CO.
344 E. 32d St., New York City

Let In All the Light You Please

With the McWatters System of Rear Projection, which is being generally recognized all over the country as the greatest single step of improvement ever made in the moving picture business. Get in line with the new system, which will make a hit in your town

The Light Motion Picture Co.
Trust Co. Bldg. Monessen, Pa.

FILMS FOR RENT

First Class Commercial Service

33⅓ CENTS
PER REEL. PER DAY.

SIX REELS OR AS MANY AS DESIRED IN ONE SHIPMENT.

People's Film Exchange
Old Northwestern Bldg. - Chicago

GET THE CROWDS
Keep your theatre cool

Turn hot, sweltering, profitless days into days of Profit and pleasure — make your theatre a haven of rest and comfort by using

WATSON VENTILATING FANS

to drive out the foul hot air and draw in a supply of fresh, cool ozone. A small outlay of money will properly equip any theatre and prove a big interest making investment. Write today for full information and booklet telling how to determine required fan capacity. Send a diagram of your theatre and we'll tell you how little it will cost.

MECHANICAL APPLIANCE CO.
Dept. A, MILWAUKEE, WIS.

American Moving Picture Machine Co.

MANUFACTURERS OF THE

STANDARD

Automatic Moving Picture Machine

101-102 Beekman Street New York

TO THE EXHIBITOR

AT no period in our proposition have we lost sight of the significance of the Exhibitor's request for information. We have worked as rapidly as possible to effect exchange connections and at this hour we are formulating plans for territory with many prospective exchange men who have come to New York at our request. ***We are in fact ready for business*** and during the next thirty days you will probably be solicited for service by a Representative of the National Film Exchange for your territory. You have given us encouragement by your request for information, we are ready to serve you on a basis as remarkable as is the proposition of ***exclusiveness***. We propose that the parent institution shall protect you in your contract for service; we propose that every National Exchange shall deliver what it contracts to deliver. We propose that every exhibitor shall understand that what he is entitled to receive to the end, that no man may with sincerity attack our program, which we pledge you shall be a program of merit and variety, served on a safe and sane basis. Do you wish to receive a copy of the National Idea.

Our program consists of the exclusive products of the following manufacturers:

Mono Film Co., Paris.
Film D. Art, Paris.
Acquila Film, Turin, Italy.
Savoia Film, Turin, Italy.
Helios Film, Rome, Italy.
Latium Film, Rome Italy.
Mondia Film, Paris.
Comerio Film, Milan, Italy.
Deutsches Mutoscope and Biograph Film, Berlin.
Meesters Film, Berlin.
Deutsches Bioscope, Berlin.
Cricks & Martin, London.
Clarendon Films, London.
Hepworth Film, London.

The following American Manufacturers

Plantation Film Co., Florida.
Rose Manufacturing Company, Indiana.
Federal Film Co., Mass.
Washington Film Co., Washington.
Mohawk Film Co., South Dakota.
Oklahoma Producing Company, Oklahoma.
California Picture Play, Cal.
Columbia Film Co., New York.

Our programme is now complete. Our releases will begin on or about August 19th. We are ready to show the goods, quality and exclusive services.

NATIONAL FILM DISTRIBUTING CO.

NATIONAL FILM DISTRIBUTING COMPANY

34-36 W. HOUSTON STREET
N. Y. CITY, U. S. A.

NATIONAL FILM DISTRIBUTING CO.

THE OPERATOR'S FRIEND

A Story of Facts

WE maintain when constructing a machine for a given purpose, it is absolutely important that attention be devoted to design as well as serviceable quality.

DID YOU EVER KNOW A REALLY FIRST-CLASS MECHANIC satisfied to operate a heavy, cumbersome and noise-racking machine, WHEN HE KNEW there was another machine for exactly the same purpose, so constructed as to combine equal service with *Beauty of Design, Accessibility of Parts, Ease of Operation and Noiseless Running*—AND PROJECTING THE MOST PERFECT PICTURE?

THE FIRST MOTIOGRAPH WAS A SUCCESS and *is still a success*, being in constant daily use, and giving as good a picture today as it did four years ago.

Every day the MOTIOGRAPH is replacing well-known machines of other makes, and we offer it ONLY ON ITS MERITS.

BEST INVESTIGATE BEFORE YOU BUY.

ENTERPRISE OPTICAL MANUFACTURING CO.

564-572 WEST RANDOLPH STREET :: :: :: :: CHICAGO

LUMIERE
Cinematograph Film

AGAIN TO THE FRONT

Because we are supplying stock of the highest standard in quality.
Guaranteed to be perfect in manufacture.
The Best for you to use ***Now*** and ***Always.***

POSITIVE AND NEGATIVE (Sigma and Green Label) — **3½ CENTS PER FOOT** UNPERFORATED; PERFORATION ¼ CENT PER FOOT EXTRA

We have just a little of the short length left—"spliced"—sells at 3¼ cents per foot unperforated. Prompt shipments made. FRESH STOCK ONLY. Write for prices on METHYNOL (same as Metol). WE CAN SAVE YOU MONEY.

LUMIERE JOUGLA CO.

75 FIFTH AVENUE Between 15th and 16th Sts. NEW YORK CITY

PHONE: 531 STUYVESANT

CHICAGO Branch Office: 30 E. RANDOLPH STREET

FOLDING CHAIRS

For Moving Picture Shows, Grand Stands, Assembly Halls, etc. In sections if wanted.

Write for Catalog No. 2

The Kauffman Manufacturing Co.
ASHLAND, OHIO

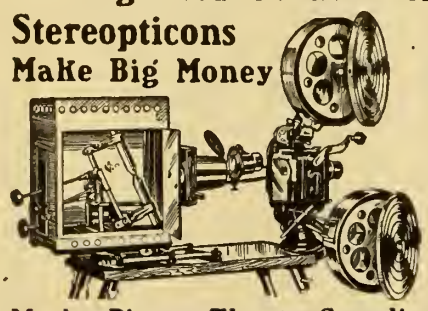
OPERA CHAIRS

FOR EVERY PURPOSE
1,000 STYLES

ESTABLISHED 1865
WRITE FOR CAT. No. 31

The A. H. Andrews Co.
174-176 Wabash Ave., Chicago, Ill.
Branches in all leading cities

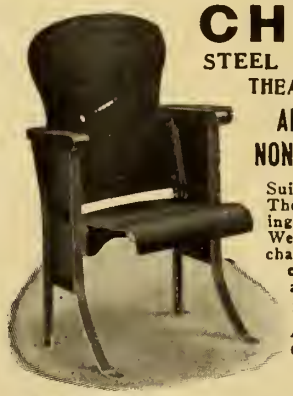
Moving Picture Machines
Stereopticons
Make Big Money



Motion Picture Theatre Supplies

We carry on hand at all times the largest and most complete line of Repairs and Supplies for all Standard Machines, also Tickets, Carbons, Screens, Chairs, etc. Can ship at once. Special Slides made to order. We also handle Motiograph, Edison and Powers Machines. Write today for THEATRE CATALOGUE.

CHICAGO PROJECTING CO.
219 S. Dearborn St. Dept. A. Chicago, Il.



CHEAP

STEEL FRAME THEATRE CHAIRS

ABSOLUTELY NON-BREAKABLE

Suitable for small Theatres and Moving Picture Shows. We carry these chairs in stock and can ship immediately.

Second Hand Chairs
Also seating for Out-of-door use

Address Dept. W.

STEEL FURNITURE CO., GRAND RAPIDS, MICH.
New York Office: 150 Fifth Avenue

Opera and Assembly Chairs

Most popular priced chairs on the market for picture show use.

Prompt Shipments. Write for Catalogue

PEABODY SCHOOL FURNITURE CO.
North Manchester - - Indiana
New York Agents: ROBERT J. EHLERS CO.
Lexington Ave. and 43d St. - New York, N. Y.

SACRIFICE SALE

Send for our July list of bargain films and machines, including a large list of FEATURE HEADLINERS.

Hurry, if you want to get the cream.

Machines and films bought and exchanged. Write us at once what you have. If you need a machine and have not sufficient cash, write us for our proposition.

GENERAL FILM BROKERS
23 Jackson Blvd. Chicago, Ill.

"PROJECTOGRAPH"

Moving Picture & Machine Manufactuting Co. Limited.

Capital fully paid up: Crowns 700,000 $145,000

Head Office:
BUDAPEST, Hungary, Europe
68 Rakoczi-ut VII.

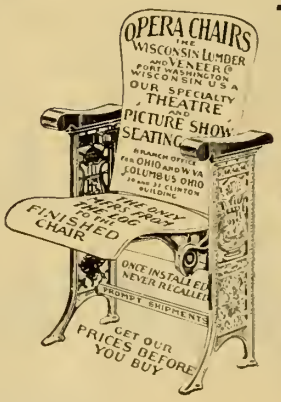
Branch Office:
VIENNA, Austria, Europe
I., Wollzeile, 33.

The Leading Motion Picture Establishment of Western Europe.

Agents for nearly all first class European Producers

Foreign Producers should apply for representation.

Projectograph, VII, Rakoczi-ut, 68, Budapest, Hungary


OPERA CHAIRS
THE WISCONSIN LUMBER AND VENEER CO PORT WASHINGTON WISCONSIN U.S.A.
OUR SPECIALTY THEATRE AND PICTURE SHOW SEATING
FINISHED CHAIR
ONCE INSTALLED NEVER RECALLED
PROMPT SHIPMENTS
GET OUR PRICES BEFORE YOU BUY

The Wisconsin Lumber and Veneer Co.
Port Washington, Wisconsin, U.S.A.

WE CAN HURRY

YOUR ORDER OUT.

STAFFORD Chairs excell all others.

HEAVY FIVE PLY seats and backs.

The last-forever kind, that you are using long after you have forgotten the price.

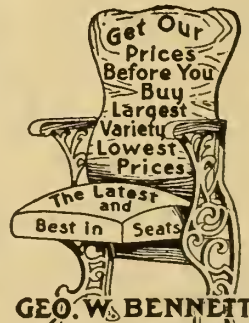
STEEL CHAIRS TOO

We carry several kinds of good chairs in stock, all guaranteed.

ASK FOR CATALOG 305

E. H. STAFFORD MFG. CO.
CHICAGO, ILL.

OPERA CHAIRS



GEO. W. BENNETT
744 W. 5th Street
CINCINNATI OHIO

Moving Picture Machines
Bought, Sold and Exchanged

I Have Several Calls For Second Hand Machines What Have You To Offer?

H. A. MACKIE
853 Broadway New York City
'Phone: 2478 Stuyvesant

OPERA CHAIRS
ALL KINDS of SEATING
ROYAL METAL MFG. CO.
1823 Dearborn St.
CHICAGO, ILL.

TRADE MARK

Andrew Carnegie said:

"Put all your eggs in one basket and then watch that basket."

That remark fits the motion picture business as if it were made for it especially. It's the business that you can put your money into and watch your investment grow right under your eye. Your outlay is less in proportion to your income than in any other business in the world.

But make your investment solid at the start by purchasing the right machine—

The Edison Kinetoscope

If you buy a cheap machine, sooner or later you have to throw it out and buy a good one. The Edison is the machine on which you can depend to outlast any other machine made. It projects the best and clearest pictures. No flicker, no long stops and waits that turn the crowd away and destroy your patronage. No wasting of your profit on repairs. The Edison is the machine that insures a constant, habitual patronage, continuous income and *clear* profits. It is the simplest machine to operate and all parts are readily accessible.

Write today for full particulars and copy of the Edison Kinetogram.

Thomas A. Edison, Inc.

72 Lakeside Ave., Orange, N. J.

TRADE MARK

Jimmy Bass Says:

"The man who runs a moving picture theater and doesn't put in a Kimble Reversible A. C. *fan,* is missing the *one best bet.*"

And Jimmy Bass *knows,* because he is Treasurer and General Manager of the Kimble Electric Company of Chicago. What's more, he's a hard-headed business man who means exactly what he says, and *backs it up!*

He also says:

"The man who runs a moving picture theater and operates his *picture machine* by hand, instead of hitching a

KIMBLE A. C. Motor

to it, is missing the best money-maker in the business."

I call him "Jimmy," and thousands of baseball "fans" used to shout themselves hoarse over "Jimmy," when he put bat twisters over the plate for old Northwestern "U," in the old days when Northwestern *really played ball.* But, I tell you, the short-lived joy of the college baseball fans wasn't a circumstance to the permanent, pleased *satisfaction* of the theater-man who ventilates his theater with "Jimmy's" Kimble Reversible, Variable Speed Alternating Current Fans. And the thrill of that moment in the ninth inning when Jim's sizzler retired three men on bases and won the pennant, is tame compared with the joy with which *you* will see one of Jim's *motors* handle your moving picture machine.

I'm taking advantage of Jim's absence on a business trip to talk this way, for he's a modest man and always was. And I'm putting cold facts into "play" language to suit the spirit of the vacation season.

Don't waste any time trying to find out who "I" am, but write to

James K. Bass, Treasurer and Manager,

Kimble Electric Company

1118 Washington Boulevard

CHICAGO

THE 1911 MODEL

EDENGRAPH

Is the SIMPLEST, STRONGEST, STEADIEST, in every way the most SATISFACTORY Projection Device on the Market.

IT COMBINES
Quality, Quantity and Economy

THREE absolute essentials if you are to profitably conduct a motion picture theatre; but they cannot be obtained from antiquated equipment. Only users of the Edengraph enjoy to the fullest measure quality of picture, quantity of projection in the least time and economy of operation.

Add to your profits by saving repair bills and showing a better picture than your opposition does. *Write to*

THE EDENGRAPH MFG. CO., George Kleine, Pres.
Licensed by M. P. P. Co. 135 W. 3d ST., NEW YORK, N. Y.

FOR SALE BY ALL DEALERS

WURLITZER

55TH YEAR 55TH YEAR

Wurlitzer Piano Orchestra built in the front of the Gaither Theater, Cincinnati

The Leading Picture Theaters are Installing

Wurlitzer Automatic Musical Instruments

They furnish better music than musicians and cut out that great expense. 50 different styles. Call at nearest branch or write for big 84-page catalog

THE RUDOLPH WURLITZER COMPANY

CINCINNATI	CHICAGO	NEW YORK	PHILADELPHIA
117 to 121 E. 4th	266 & 268 Wabash	25 & 27 W. 32nd Bet. B'way & 5th Av.	1835 Chestnut
ST. LOUIS	CLEVELAND	BUFFALO	COLUMBUS, O.
912 Pine	206 Prospect	701 Main	57 E. Main

W. E. GREENE FILM EXCHANGE, Inc.

The Oldest and Largest Independent Film Exchange in New England

NOTICE TO EXHIBITORS

We are prepared to take care of any amount of summer business in New England. You don't have to worry about your film service when you are trading with us; we do the worrying for you. The pick of the output of the Sales Co. is at your service. Write, wire or call at

W. E. Greene Film Exchange

INCORPORATED

228 Tremont Street, Boston, Mass.

Telephone 3790 2187 **Oxford**

CINES CO. of ROME

Studios and Factories, Rome and Padova

CAPITAL { Preferred Stock, Lire 2,000,000
Ordinary Stock, 3,750,000
Fully Paid-up Lire 5,750,000

EXCHANGE MEN WRITE TO US FOR PARTICULARS OF OUR FIRST RELEASE

Branch for the United States of America

445 Broome St., cor. Broadway
New York City

TELEPHONE, SPRING 9232

TELEGRAPHS, CINES NEW YORK

ATTENTION, NEW ENGLAND MANAGERS

THE SENSATION OF THE MOVING PICTURE WORLD

The Wonderful "MIRROR SCREEN" Glass Curtain

—PATENTED—

The First and Only Curtain on the market to project motion pictures in broad daylight

A NEW DEPARTURE. You can Rent, Lease or Purchase a Mirror or Transparent Screen on Weekly or Monthly Payments

New England State rights by permission of the Motion Picture Screen Co. of Shelbyville, Ind.

Address all communications to the

MIRROR AND TRANSPARENT SCREEN CO.

Knickerbocker Building. **1402 Broadway, N. Y.**

FRANK MANNING, President and General Manager. Telephone, Murray Hill 1717.

Don't Hesitate

WRITE US TO-DAY FOR OUR OFFER

We have just started, and already have more customers than all other poster companies combined.

There's A Reason For It

Our system is the most modern method of displaying your programs to your patrons yet offered.

It Saves You One-Half

The day you start using our frame and posters your business will increase.

WE WILL LOOK FOR YOUR LETTER

Exhibitors Advertising Co.

Suite 604-605-606, No. 117 North Dearborn St., Chicago, Ill.

STATE RIGHTS FOR SALE!

The CRUSADERS

OR

Jerusalem Delivered

Copyright 1911 by World's Best Film Company

ATTENTION EXHIBITORS !!!

The World's Best Film Co. desires at once the name and address of every theater-owner or manager who is interested in the grandest moving picture production in the history of the world. This list of names must be as complete as possible so that as fast as states are sold we can put the purchasers in touch with you. If you wish to reap part of the enormous harvest that this marvelous feature film will make for exhibitors all over the United States and Canada, send in your name and address at once. Give seating capacity.

IF YOU CAN'T BUY STATE RIGHTS

then why not organize a company of business men in your city to buy them? Thousands of business men, learning of the quick profits in the moving picture business, are eager to make an investment of this sort. Here is a chance so certain to make a fortune that they will gladly go in with you. We will help you with all the details of booking, etc., and show you the way to clean up a snug sum for yourself and your associates.

Demonstrations in Chicago and New York

Read our advertisement in last week's issue of this paper; also synopsis of "The Crusaders or Jerusalem Delivered." All questions cheerfully and immediately answered.

WORLD'S BEST FILM CO.
"Feature Films & Nothing Else"
CHICAGO

WORLD'S BEST FILM CO.

30 North Dearborn Street, Chicago
111 East 14th Street, New York

Under the Auspices of the Motion Picture Distributing and Sales Company.

WORLD'S BEST FILM CO.
"Feature Films & Nothing Else"
CHICAGO

CAREY PRESS, N. Y.

Vol. 9, No. 3 July 29, 1911 Price, 10 Cents

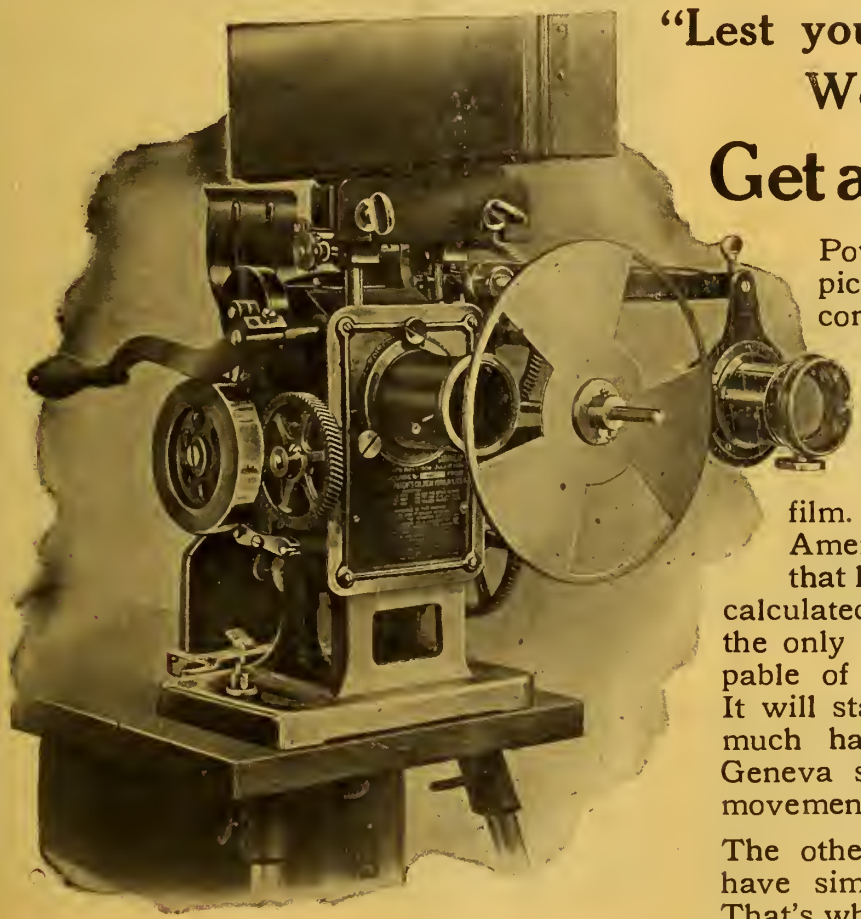
THE MOVING PICTURE WORLD

THE ORGAN OF THE PHOTOPLAY AND ALLIED INTERESTS

NEW YORK

HOFFMAN

PUBLICATION OFFICE, 125 EAST TWENTY-THIRD STREET, NEW YORK CITY.



"Lest you forget"—
We say it yet:

Get a Power's No. 6

Power's No. 6 is the only moving picture machine which has been consistently designed to insure long service. The distinctive and characteristic feature of a moving picture machine is the device for producing the intermittent movement of the film. "Power's No. 6" is the only American moving picture machine that has an intermittent movement calculated to withstand hard wear; the only intermittent movement capable of long service at high speeds. It will stand more than four times as much hard service as the ordinary Geneva stop or star-wheel and cam movement.

The other parts of "Power's No. 6" have similar strength and durability. That's why we can guarantee it against wear—and why you can't afford to buy any other kind of machine.

Send for proposition G and let us put you in touch with dealers who will make it easy for you to put a "No. 6" in your theatre.

NICHOLAS POWER COMPANY

115-117 NASSAU STREET - - NEW YORK

THE THANHOUSER TWO-A-WEEK

Mr. Insister Says: "The Pied Piper PIPED till the rats ran into the river, and I'll just INSIST till his reel runs into my place."

MR. INSISTER

RELEASED TUESDAY, AUGUST 1

From the Famous Legend

The Pied Piper of Hamelin

who has come down through the ages in song and story because of his wonderful achievement in driving the rats into the sea with his magical pipes, has been done into a film, as you see, and you should make a strong effort to show your patrons his deeds on the screen. Various versions of the Piper's achievements have been handed down, and the most pleasant of all is the one we have selected. We believe in light and sunshine in stories, and the particular reel is wisely surcharged with these elements.

No. 231. Code Word, Piper.

RELEASED FRIDAY, AUGUST 4

A Study in Human Interest

THE JUDGE'S STORY

A stern judge from his bench one day casts a cold eye on a trembling negro on trial before him and—lapses off into a vivid dream. When he comes out of it, he relates it to the jury and—the prisoner at the bar is set free. But the proceeding was just what may have been expected, for the judge's tale, as the jury heard it, could only have brought the one result it did, and it is this remarkable story that we here picture for your enlightenment.

No. 232. Code Word, Jory.

THANHOUSER CO.

New Rochelle, N. Y.

THE AMERICAN FILM MFG. CO. CHICAGO

"When you think of WESTERN---think of FLYING A COWBOY FILMS"

RELEASE OF MONDAY, JULY 24th

Scene from "The Cowboy's Deliverance."

"The COWBOY'S Deliverance"

A Western Cowboy Drama depicting the most realistic man-hunt ever pictured. Replete with thrilling incidents and ending in an extremely original manner.

Scene from "The Cowboy's Deliverance."

RELEASE OF THURSDAY, JULY 27th

Scene from "The Cattle Thief's Brand."

"The Cattle Thief's Brand"

A liberal education on ranch life in the West and withal a sensational, clever and intensely interesting Western drama.

Scene from "The Cattle Thief's Brand."

Coming **TWO EXCEPTIONAL WESTERN FEATURES** **Release of Monday, July 31st**

"THE PARTING TRAILS"

A Western Drama. Every scene a gasp of admiration and every foot a thrill.

Release of Thursday, August 3rd

"THE CATTLE RUSTLER'S END"

Clever story. Perfect photography. Thrilling act ion. A typical Flying A Cowboy feature drama.

DON'T—Ask for Two Flying A Cowboy Films Each Week—DON'T Simply go get them

All live Independent Exchanges buy both reels each week. The Release Days are MONDAYS and THURSDAYS.

American Film Manufacturing Co. BANK FLOOR **Ashland Block, CHICAGO, ILL.**

Motion Picture Dis. & Sales Co., Sole Agent for the U. S. and Canada.

"THE CALL OF THE SONG"

(With Special Music)

WITHOUT exception this is the most perfectly appointed melodrama and love story produced by any manufacturer within the past year. The special music which goes with the picture makes the whole combination a masterpiece. You simply *must* get it if you have to hound your exchange day after day! Released Thursday, August 3d.

On Monday, July 31st, we release a split reel—"The Bi-Centennial Celebration at Mobile, Alabama," a 500-ft. picture of intense scenic and historical interest. On the same reel, "The Skating Bug," a daringly clever bit of horse-play that will make your people howl. *It's the sort of stuff you've been fighting for! Get it!*

Independent Moving Pictures Co. of America, 102 W. 101st. St., New York. Carl Laemmle, Pres. We want your name and address immediately. Are you getting our free lobby circulars? Have you bought our $5 Lobby Photo-Frame?

Demand Two Imps Every Week

BIOGRAPH FILMS

Trade Mark Trade Mark

RELEASED JULY 24th 1911

A COUNTRY CUPID

The Romance of a Pretty Little Schoolmarm

Edith, the little school teacher, and her sweetheart, Jack, have a quarrel, and as she is beloved by all the scholars, they extend their sincere sympathy. Little Billy in particular is deeply grieved, and when she writes a letter to her sweetheart calling him back, but which her pride makes her ashamed to mail, Billy gets hold of the note and sees that it reaches the proper party. Jack hastens to Edith, and we find that Billy's act does more than effect a reconciliation, for it saves Edith from the terrible advances of a half-witted country boy, hitherto considered harmless, who also loved the little teacher, overstepping the boundary line of rationality in threatening death to both if she did not reciprocate his affection. The girl, however, knowing the half-wit's weakness for flowers, soothes him with a bouquet until Jack enters and releases her from her terrible ordeal.

APPROXIMATE LENGTH, 997 FEET

RELEASED JULY 27th, 1911

THE LAST DROP OF WATER

A Story of the Great American Desert

This subject was suggested by the lines to Sir Philip Sydney, who, upon the field of blood, dying, gave the drop of water for the sake of brotherhood. Jim and John, long time friends, are the suitors for the hand of Mary. Jim is a chap of exemplary qualities, while John is a weakling and given to drink. Fate has it so that Mary accepts John. After their marriage they start off across the plains for more promising lands, Jim going along as one of the party. On the way over the Great Desert they are beset by hostile Indians. The fate of the party of tourists hangs in the balance for a long time, as they are enclosed in a stockade formed by wagons, repelling the Indians until the supply of water gives out and death from thirst seems inevitable. A call for volunteers to get water is made. Jim and John both go in its quest. Jim has given his last drop to a feeble old man as he leaves the stockade, while John, meeting Jim perishing with thirst on the desert, gives up to him the last drop between life and death. This draught renews the strength of Jim, who finally succeeds in finding water, while John drops in the sand, a victim of his sacrifice. Meanwhile, the troops have been notified and the party is rescued from the besieging redskins.

APPROXIMATE LENGTH, 1021 FEET

RELEASES FOR NEXT WEEK

JULY 31st, 1911

MR. PECK GOES CALLING
COMEDY
Approximate Length 748 Feet

THE BEAUTIFUL VOICE
COMEDY
Approximate Length 247 feet

AUGUST 3rd, 1911

OUT FROM THE SHADOW
The Result of giving Way to Excessive Grief
Approximate Length 998 feet

BIOGRAPH COMPANY, Licensees of the MOTION PICTURE PATENTS CO.

11 East 14th Street, New York City

GEORGE KLEINE, Selling Agent for Chicago, 166 State Street, Chicago, Ill.

LUBIN FILMS

Released Thursday, July 27 **Length about 1,000 feet**

During Cherry Time

A novel love story in which sweethearts and lovers were shifted twice. A dazzling actress amused herself with the heart of the lover of a sweet, simple maid. And in the end she used her arts to reunite the pair. Very cleverly acted.

Scene from "An Accidental Outlaw."

Released Saturday, July 29 **Length about 1000 feet**

An Accidental Outlaw

The strange freak of Fate which turned a quiet cowboy into a desperado and stage robber and finally enabled him to win the prettiest girl in the county. It's a bully Western.

Released Monday, July 31 **Length About 1000 feet**

The New Officer

Trouble certainly did trouble this poor cop. Oh, he put his foot in it at every step, and finally—sad to relate—was arrested as a suspected burglar. A sure gloom-chaser, with something doing every minute.

LUBIN MANUFACTURING COMPANY

Model New Studios, 20th and Indiana Avenue, Philadelphia, Pa.

Chicago: 22 Fifth Avenue **London: 45 Gerrard St. W.** **Berlin: 35 Friedrich Str.**

PATHÉ FRÈRES FILMS

TRADE MARK TRADE MARK

Announcement Extraordinary!

THE GREATEST NEWS EVER PUBLISHED FOR THE MOTION PICTURE EXHIBITORS

PATHÉ'S WEEKLY

A FILM ISSUED EVERY TUESDAY, MADE UP OF SHORT SCENES OF GREAT INTERNATIONAL EVENTS OF UNIVERSAL INTEREST FROM ALL OVER THE WORLD. AN ILLUSTRATED MAGAZINE ON A FILM. THE NEWS OF THE WORLD IN PICTURES.

BOOK IT! INSIST ON IT!

IT MEANS BIGGER, BETTER BUSINESS

VITAGRAPH

VITAGRAPH LIFE PORTRAYALS

"Treasure Trove"

Tuesday, July 25th.

A tale of a hidden treasure, revealed to two sisters by the spirit of their father who appears to them and shows them how to find it. More wonderful than the tales of Irving and Hawthorne.

"She Came; She Saw; She Conquered"

Wednesday, July 26th

The boys try to run the school, when the new teacher comes they become her champion. She wins them all. It takes us back to school days. "Them was the happy days!"

"Quest of Gold"

Friday, July 28th.

Hazardous and thrilling undertakings at the risk of life by men who penetrate the wild and dangerous tumbra and forests of Alaska and the Yukon to dig and search for gold. You can make a fuss over this, and stake your "rep" on it.

"The Strategy of Anne"

Saturday, July 29th.

Anne's father sends her to boarding school; she elopes with her sweetheart while her father and the lady principal get mixed up in a taffy pull. It exhilarates, rejuvenates and relieves that tired feeling.

Released on August 18th

YOU CAN BOOST THIS AS A DRAWING CARD

"The Vitagraph Monthly of Current Events"

Including a head-on Collision between two giant locomotives going 60 miles an hour. The iron steeds of the rail clash and tear into each other like two furi ous combatants. A sight that surpasses all imagination.

FIVE A WEEK

NEXT WEEK

"TWO WOLVES AND A LAMB"—A Matter of Business—Monday, July 31st.

"THE CLOWN AND HIS BEST PERFORMANCE"—A Tale of the Circus—Tuesday, August 1st.

"PRICE OF GOLD"—What Some People Pay for It—Wednesday, August 2d.

"THE $100 BILL"—Lights and Shadows of a Great City—Friday, August 4th.

"THE DEATH OF KING EDWARD III"—Historical—Saturday, August 5th.

The Vitagraph Company of America

NEW YORK, 116 Nassau St.
CHICAGO, 109 Randolph St.
PARIS, 15 Rue Sainte-Cecile
LONDON, 25 Cecil Court

KALEM

THE MEXICAN JOAN OF ARC

The True Story of Widow Talamantes

All the scenes in this story were taken in Mexico and most of the actors portraying the characters are genuine Mexicans and Indians.

Widow Talamantes and Her Insurrectos

Released Monday, July 31st

Length 990 feet

The history of Widow Talamantes' connection with the recent Mexican Revolution is well known to all readers of the daily papers, as her story was told by press dispatches in all of the prominent papers of the world.

OVER THE GARDEN WALL

A Comedy with a pleasing ending

This high class comedy will please the people you want to bring to your house.

Carl and Nellie

Released Wednesday, Aug. 2

Length 970 feet

Miss Alice Joyce and Mr. Carlyle Blackwell are seen at their best in this laughable skit.

THE COLONEL'S SON

A STORY OF THE CIVIL WAR

Released Friday, Aug. 4. Length 1000 ft.

You know a **Kalem War Drama** means **MONEY TO THE EXHIBITOR**

COMING Wednesday, Aug. 16

SPECIAL MESSENGER

A THRILLING WAR STORY

This production contains the most sensational act ever embodied in a motion picture.

KALEM COMPANY

INCORPORATED

NEW YORK, 235-239 W. 23rd St.

LONDON, 45 Gerrard St. W.

BERLIN, 35 Friedrich Str.

OUT OF THE DARKNESS COMES

"SUNLIGHT"

Metallic Cloth Curtains and Screens

Discard the old sheet or canvas drop—**WAKE UP!** Don't try to feel your way along. Let "SUNLIGHT" show you the way to

Perfect Pictures, Reduced Power Cost, Thoroughly Lighted Theatres, Roll Curtains, Drops, Fixed Screens

Mr. Exhibitor—If you are tired of frequent renewals, disgusted with Aluminum Paints and daubs with other preparations, *We Can Help You.*

Our screen requires no renewal. Our "Standard" frame with tightening device insures perfect installation of fixed screens and drops. We also manufacture a special roll.

"Sunlight" Metallic Cloth Curtain Company
1100 Fisher Bldg., CHICAGO, ILL.

GREAT NORTHERN

GREAT·NORTHERN·FILMS·C°
COPENHAGEN

SUPREME IN ITS FIELD

Release for Saturday, July 22nd

A KIND-HEARTED BROTHER

A powerful dramatic film in which the interest is maintained from start to finish.

Release for Saturday, July 29th

THE ENGAGEMENT RING

A stirring dramatic production enacted amidst charming scenery. See the fight between the rivals out at sea in small boats and the struggle in the water. Exciting beyond measure.

A HAPPY HOME

A very laughable and humorous comedy.

All First-class Independent Exchanges Handle Our Product
Sold Only Through Motion Picture Distributing and Sales Company

GREAT NORTHERN FILM CO., 7 E. 14th St., N.Y.
(NORDISK FILM CO. OF COPENHAGEN.)

MOVING PICTURE WORLD

THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY 125 E. 23d. Street NEW YORK
(Beach Building) J. P. CHALMERS, Editor and Manager. Telephone call, 1343-1344 Gramercy

SUBSCRIPTION RATES: $3.00 per year. Post free in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada, $3.50. Foreign Countries, $4.00, Post Paid.

DISPLAY ADVERTISING RATES ON APPLICATION
CLASSIFIED ADVERTISEMENTS (No Display), Three cents per word; minimum charge, 50c.

WESTERN OFFICE: 169 W. Washington Street (Post Building, Chicago, Ill. Telephone, Main 3145. Automatic Phone 32732

Entered at the General Post Office in New York City as Second-Class Matter.

Address all correspondence "Moving Picture World, P. O. Box 226, Madison Square, New York," and not to individuals.

Vol. 9 JULY 29, 1911 No. 3

Index to Contents.

AMONG THE EXHIBITORS 233
BEHIND THE TIMES 218
CALENDAR OF LICENSED RELEASES....218
CHICAGO LETTER 195
CLASSIFIED ADVERTISEMENTS 244
COMMENTS ON THE FILMS (Licensed)....209
COMMENTS ON THE FILMS (Independent)....211
COMING NATIONAL CONVENTION OF EXHIBITORS 186
CORRESPONDENCE 219
CRITERION THEATER, POPLAR BLUFF, MO.189
CORONATION PICTURES IN CHICAGO....208
DANTE'S L'INFERNO 188
EDUCATION AND SCIENCE 200
FACTS AND COMMENTS 184
FIRST 24-SHEET PICTURE POSTER....232
HORRIBLE EXAMPLE, A....202
INDEPENDENT FILM STORIES....226
INDEPENDENT RELEASE DATES....246
INDIANAPOLIS 221
IN THE MISSISSIPPI VALLEY....221
LAST DROP OF WATER, THE (Biograph)....193
LEGEND OF LAKE DESOLATION (Pathe)....191
LETTERS TO THE EDITOR....214
LICENSED FILM STORIES....222
LICENSED RELEASE DATES....244
LOST GALLERY, THE....185
LOUISVILLE 221
LYRIC THEATER, ST. LOUIS, MO....202
MELIES CELEBRATES THE FOURTH....222
MUNICIPAL EXPLOSIVES COMMISSION....187
MUSIC FOR THE PICTURE....201
NEW ENGLAND 220
OBSERVATIONS BY OUR MAN ABOUT TOWN.199
ON A TRAMP STEAMER....194
PITTSBURG 219
PRODUCTION COMMERCIALIZED 186
PROFLIGATE, THE 192
PROJECTION DEPARTMENT 203
RANCHMAN'S NERVE, THE....190
RECORD OF INDEPENDENT RELEASES....217
RECORD OF LICENSED RELEASES....216
REVIEWS OF NOTABLE FILMS....190
ST. LOUIS 221
SEATTLE 221
SHAMOKIN, PA. 220
SHE CAME, SHE SAW, SHE CONQUERED....194
SOME CHICAGO PICTURE SHOWS....195
SONG SLIDE RELEASES 234
STORIES OF THE FILMS (Independent)....226
STORIES OF THE FILMS (Licensed)....222
SUNDAY SHOW DECISION....213
TECHNIQUE OF THE PHOTOPLAY. by Epes W. Sargent....197
TO MOVING PICTURE EXHIBITORS....186
UNIONTOWN, PA. 219
WARNING TO THE TRADE....218
WASHINGTON, D. C. 220
WEEKLY FILM OF WORLD'S EVENTS....187

Index to Advertisers.

LICENSED FILM MANUFACTURERS.
BIOGRAPH CO. 177
EDISON, THOS. A. 229
ESSANAY FILM MFG. CO....231
KLEINE, GEO. 225
KALEM CO., THE 181
LUBIN MFG. CO. 178
MELIES CO. 214
PATHE FRERES 179
VITAGRAPH CO. OF AMERICA....180
SELIG POLYSCOPE CO. 227

INDEPENDENT FILM MANUFACTURERS.
AMERICAN FILM CO. 175
CAMPION FILM CO....233
ECLAIR FILM CO....237
GREAT NORTHERN FILM CO....182
IMP CO. 176
LUX FILM CO....251
M. P. DIS. & SALES CO....215
MUTT & JEFF....241
NESTOR FILM CO....240
POWERS PICTURE PLAYS....Insert and 234
REX MOTION PICTURE CO....245
SOLAX CO. 235
THANHOUSER CO. 174
YANKEE FILM CO....244

SPECIAL RELEASES.
CINES CO. OF ROME....254
MONOPOL FILM CO....Insert
NATIONAL FILM DIS. CO....250
IMP CO. (Special Release)....256
HARVEY, CHAS. J. 251

THEATER ARCHITECTS.
DECORATORS' SUPPLY CO....245
FRANZ-CARL KOENIG 247

MOVING PICTURE MACHINE MFRS.
AMERICAN MOVING PICTURE MACHINE CO.242
EDENGRAPH CO. 254
EDISON, THOS. A., INC....253
ENTERPRISE OPTICAL MFG. CO....238
POWERS, NICHOLAS ....Front Cover

CARBONS.
FRORUP, L. E. 236
KIEWERT, CHAS. L. 24

REISINGER, HUGO 244

OPERA CHAIRS.
AMERICAN SEATING CO....252
ANDREWS, A. H. 252
BENNET, GEO. W....252
HARDESTY MFG. CO....252
KAUFFMAN MFG. CO....252
PEABODY SCHOOL FURNITURE CO....252
ROYAL METAL MFG. CO....252
STAFFORD, E. H....252
STEEL FURNITURE CO....252
WISCONSIN LUMBER CO....252

MUSICAL INSTRUMENTS.
BILHORN BROS. 225
DEAGAN, J. C....249
LEEDY MFG. CO....248
SINN, CHAS. E....238
WURLITZER, RUDOLPH 254
ZEIDLER, E. P., DRUM CO....249

ELECTRICAL SUPPLIES, ETC.
FORT WAYNE ELECTRIC CO....249
GARDEN CITY FAN CO....248
HALLBERG, J. H....243
KIMBLE ELECTRIC CO....253
KLEIGEL BROS. 234
MACKIE, H. A....245
SCHUG ELEC. MFG. CO....234

FILM EXCHANGES.
BRADENBURG CO 247
CHAUTAUQUA FILM EXCHANGE....
CHICAGO FILM EXCHANGE....249
CLEINE, EUGENE 225
EAGLE FILM EXCHANGE 244
GREENE, W. E. 254
LAEMMLE FILM SERVICE....237
LIBERTY FILM RENTING CO....229
PEOPLE'S FILM EXCHANGE....236

FILM DEALERS.
GENERAL FILM BROKERS....248
INTERNATIONAL FILM TRADERS, INC....248
MIXAS, GEO. W....234

SONG SLIDE MANUFACTURERS.
NORTH AMERICAN SLIDE CO....217
SIMPSON, A. L....237
UTILITY TRANSPARENCY CO....242

LECTURERS.
BUSH, W. STEPHEN....244
HOFFMAN, H. F....236

MISCELLANEOUS.
AMUSEMENT SUPPLY CO....242
ASSOCIATED M. P. SCHOOLS....225
BARATTOLO 248
BROWN, P. F....238
CORCORAN, A. J....235
DAVIS, H. 229
DEWES, A., CO....233
DONNEGAN, A. J. 248
EXHIBITORS' ADV. CO....255
FEATURE FILM CO....238
GENTER, BENJAMIN 247
GOLSEN, R. J., CO....225
HARBACH CO. 233
HENNEGAN, J. T. 236
HOKE, GEO. M., SUPPLY CO....237
GUNDLACH-MANHATTAN CO. 217
KINGERLY MFG. CO. 234
LAVEZZI MFG. CO. 242
LUMIERE JOUGLA CO. 242
McKENNA BROS. 238
MIRROR & TRANSPARENT SCREEN CO....255
NATIONAL TICKET CO....246
NATIONAL X-RAY REFLECTOR CO. 234
NEWMAN MFG. CO. 246
PROJECTOGRAPH CO. 248
PREVOST FILM CO. 238
RAW FILM STOCK 242
STEBBINS, CHAS. M....234
SUNLIGHT CURTAIN CO. 272
ST. LOUIS CALCIUM LIGHT CO....252
TAYLOR, F. C. 249
THEATER SALES CO. 238
TRAINER, C. W., MFG. CO....233
TURNER & DAHNKEN 250
WASTE UTILIZATION CO. 248
WICHITA FILM & SUPPLY CO....247
NO. 12, CARE MOVING PICTURE WORLD....236
PHOTOPLAY SYNDICATE CO. 225
U. S. FACTORIES CO. 236

Facts and Comments

A PECULIARLY atrocious example of commercialism rampant is noted elsewhere in this issue of THE MOVING PICTURE WORLD. An employee of a motion picture manufacturer accidentally lost his life in the performance of his duty and the manner of his death is recorded on the film, whereupon the enterprising (?) manufacturer hastens into the public prints to advertise the fact that his picture, during the taking of which the tragic event occurred, contains the "film actor's sensational fight for life" and admonishes exhibitors to "order now." Could anything be more ghoulish, more inhuman, than this? THE MOVING PICTURE WORLD hopes that exhibit will give evidence of possessing better taste and more humanity than this manufacturer seems to have by refusing to exhibit his picture. These strictures will apply with equal force to the newspaper that accepted the advertisement.

* * *

IT is reported that a little town in the South, where the veneer of our superfine civilization does not always stick as well as it might, has somewhat rudely refused the endownment of Andrew Carnegie for a library building. Why men of the type of Carnegie and Rockefeller so often expose themselves to having their checks returned with the unpleasant endorsement "Tainted" is more than we can understand. We would in all seriousness suggest to them and their kind to endow an educational film fund and know for a surety that their efforts toward enlightening mankind cannot fail of due appreciation. The educational film, not for schools alone, but in the widest sense of the word, is going to be an important factor in the spread of knowledge, as frequently pointed out in these columns. If a corps of competent lecturers with good educational films were to go through the principal cities of the country the national stock of useful and important knowledge would gain an immediate and substantial access. Better even for missionary work of this type would be the educationally neglected portions of our country, certain sections of the South for instance.

*

Such activity need not in the least interfere with the business of the exhibitors, but, we think, would on the whole benefit the exhibitor through the new and wider interest that would be created for the moving picture as such. Indeed the exhibitor and the specialist in most cases could work together. A man of great wealth, intending to benefit his kind, could likewise endow a plant for the production of educational films only, that would in public importance and usefulness soon rival the Smithsonian Institute and similar scientific centres. Take for example the science of ethnology; that is the study and science of the different races into which mankind is divided. It is well known that much remains to be cleared up in this branch of human knowledge, and the doubts and ignorance existing could in some measure at least be dispelled by competent camera experts in charge and under the direction of scientists of repute. The field of such a film-making enterprise would be the globe, from the lowest to the highest forms of life.

IN another part of this issue THE MOVING PICTURE WORLD has been at pains to throw out suggestions in respect to the proper treatment of the great feature films which are now being released. We know that some powerful theatrical interests are contemplating the possibilities in the right handling of these films, and we should not like to see old exhibitors unduly distanced. The fear of driving patrons away by a raising of the prices is, in the case of very fine attractions which consist of four and five reels, largely superstitious. No one is more justly entitled to the profits and emoluments that may be found in such films than the exhibitors, who have done so much for the popularizing of the better class of films.

* * *

ALTHOUGH many well-planned efforts to induce the New York Board of Education to make use of the motion picture to illustrate the public lectures given under its auspices have failed to move that body to action, THE MOVING PICTURE WORLD believes that the issue is still a live one, and will not be content until action is taken. Why, may we ask, should high-priced lecturers continue to illustrate their topics with slides that do not illustrate, when animated views of the subjects are to be obtained? Motion pictures have been made that will fit in to more than fifty per cent. of the topics used by the Board of Education lecturers; more would be forthcoming in the event that this modern method of illustration should be adopted by boards of education. Between the method now in vogue and motion pictures there is no comparison, for the latter is so far superior and so truly illustrative. Isn't it time that our educators woke up?

* * *

> When indictments for attempted murder are proved to be drawing-cards on the vaudeville stage, crime will be a fad. Perhaps moving pictures of the crime will be added to the indicted one's stunt.
>
> —*New York World.*

The suggestion is as unnecessary as it is gratuitous. For the motion picture to attempt to compete with the *New York World* or any of its "yellow" contemporaries in the depiction and description of the revolting details of crime would be at once unprofitable and impossible. No; it must remain for the newspaper to carry into the family all the nauseating particulars of human turpitude, variously expressed. Nor is any one exempt from the peculiarly enlightening influence thus exerted. Children of tender years are protected by boards of censors and legislative enactment from being corrupted by motion pictures. Upon that exquisite privilege of poisoning the mind of youth the *New York World* and its like have undisputed monopoly.

* * *

RECENT agitation among scenario writers is bringing out many of the woes and a few of the joys of the members of that branch of motion picture endeavor. THE MOVING PICTURE WORLD is pleased to give space to the discussion of subjects that interest the writers, not alone to encourage them, but to help them to correct some of the evils of which they complain. In this connection it will be interesting to writers of picture plays to know that

THE WORLD is now publishing a series of instructive articles from the pen of Epes Winthrop Sargent entitled "The Technique of the Photoplay." The same subject was treated briefly by Mr. Sargent in another publication, but in this series, which commenced in last week's WORLD, he will deal with scenario writing in a most exhaustive manner. As the author has had considerable experience, both as a writer of scenarios and as editor for one of the largest picture manufacturers, he is particularly fitted for the work he has undertaken. Scenario writers will profit by a careful perusal of his articles.

* * *

IN line with the foregoing comment come a few encouraging words from the Lowell *Courier-Citizen*, elicited by the Vitagraph's visualization of Julia Ward Howe's "The Battle Hymn of the Republic," shown at the Theatre Voyons. After seeing this historical motion picture allegory the *Courier-Citizen* writer observed:

> "At no point in the picture is the sentiment exaggerated. The mere fact of seeing this masterpiece of motion photography helps one to grasp the full significance of a work small in itself but which has profoundly influenced the course of our national development. On the whole, the film is a conservative and masterful production which well deserves the patronage of the citizens of this city."

That may be considered a fair average of the sort of editorial comment that will be forthcoming when picture theatre managers awake to the real wishes of their patrons respecting the character of pictures to be shown.

* * *

WITH all that is being said in public and trade press about the educational picture and the education of the public to a realization of the educational value of pictures, it would be interesting to note to what extent the educational idea is affecting the picture theatre manager. Now and then THE MOVING PICTURE WORLD hears from a manager who seems to be alive to his individual responsibilities in the matter of adapting himself to the betterment of theatre conditions, upon which so much of the uplift movement depends. But, in this season of "closing for repairs" how many are really preparing to raise the standard of their entertainment a few notches to conform with the demand for a better picture entertainment?

*

At one time and another THE MOVING PICTURE WORLD has recorded the efforts of manufacturers to raise the standard of the picture, and, it must be admitted, that the past year or so has seen wonderful progress along that line. Has the manager of the picture theatre kept pace? The opportunity offered by the "closed season" should not be spent in the application of new paint and the scrub brush alone. Let the manager tax his brains a bit in the renovation of his program also. Why not start the new season with a little more of the educational; there are plenty of scenic pictures to be had, and the number is increasing. We hear much complaint from exhibitors that there is too much of the "cowboy" brand, and that audiences are growing tired of that class of picture. If such is the case why not substitute the scenic, the topical and the educational? Several manufactures, both licensed and independent, are giving some attention to incidents in American history. We can imagine no subject that will be of greater iterest to patrons of the photoplay, or that will contribute more to the uplift, but we do not detect a wild clamor among exhibitors for that sort of picture. "Give us something that will make the people laugh" is the burden of their song.

Hence we are constrained to observe that the educational movement should be extended to embrace the theatre manager. He should study his audience closer and get an expression of preference from them that is indicative of more thought than is the "laugh" which goes with the comedy picture and which the average manager takes to be the last word of approval for pictures. Silent admiration may be and often is the mark of a more deep and lasting effect than the spontaneous laugh. That which excites our risibles is quickly forgotten, while that which stirs our intellect and starts in motion the machinery of thought produces a deep and lasting impression. Let the manager educate himself up to this higher standard while enjoying his summer vacation, and then open his house in the fall with a stronger appeal to the intellectual.

* * *

The Lost Gallery

Recent public prints have teemed with plans put forth by theatrical managers for regaining the patronage of the much feared but greatly appreciated "gallery god" who, it is averred, has been lured from his accustomed haunts in the top balcony of the legitimate theater by the insidious motion picture, much to the mental and financial annoyance of the aforesaid theater managers. So great, indeed, has been the falling off of the demand for the cheaper seats in the legitimate theaters that many attractions which might have been successful under other conditions, have failed signally through the desertion of the "gallery god." Hence, the cry of distress that has gone up from every American city where promoters of the legitimate drama have been accustomed to gather in the shining shekels in ever-increasing quantities in other years before pictures became the vogue.

Note of these conditions has been taken by the Frohmans, the Lieblers, Savage, Harris, the Shuberts and K. & E., who agree that the Lost Gallery must be regained and rehabilitated. Smacks of the storied efforts to recover the fabulous treasures of the "Lost Galleons of the Spanish Main." But, at this stage of the game, those plans are much in the way of locking the stable after the horse is stolen.

It has happened, at one time and another, in the history of human endeavor, that one thing of presumed indispensable utility, has been suddenly supplanted by some other thing of superior utility or convenience. Those persons interested in the supplanted thing have desperately resisted the inevitable only to capitulate in the end and adjust themselves to the newer conditions. Just now the legitimate theater interests are engaged in such a conflict, the end of which is in sight. Whether or not those interests are endowed with sufficient wisdom and foresight to terminate the conflict without material loss of pelf and prestige remains to be demonstrated.

It has been proposed by certain wise ones that the price of gallery seats be reduced. This is a half measure and will not have the desired result. The price of seats does not enter into the solution of the problem. There are a score of reasons for the loss complained of, any one of which is more potent than price considerations. One in particular may be mentioned, namely, the convenience of the picture show. To persons residing at any distance from the theater district of a large city the trouble occasioned in rushing home from business to dress for the theater outweighs the anticipated pleasure. Throw upon one side of the scales the nearby picture theater where one may with little physical exertion and small cost, pass the evening pleasantly and in comfort and you have the answer to the diminishing attendance at the legitimate house.

Another potent reason is the growing interest of and in the pictures themselves. Added to the merely amusing features of the average picture program, is the frequent educational subject illustrating some interesting feature of political or natural history, a mechanical process or scenes in unfamiliar lands, all of which possess deep interest to the observer and serve to entertain him in ever increasing numbers. Not alone is it the "gallery god" who has been enticed from the "legit"; men and women of refinement and discrimination will be found enjoying the mysteries and treasures of cinematography wherever suitable arrangements for their comfort are provided.

It might be imagined that men possessing the power of seeing things in advance—an attribute common to most theater managers—would have long ago discovered the practicability of co-operation with the established picture interests and thus held the allegiance of the "gallery god" by giving him the sort of entertainment his discriminating soul craved and at a price suited to his never too plethoric purse; also, that they, having the accommodations best calculated to serve the comfort of particular people would have been quick to see the importance of preserving the prestige of their houses as amusement centers.

It is never too late to mend and, to paraphrase the biblical allusion: While the lamp holds out to burn the most hide-bound legitimate theater manager may still get into the picture business with profit and honor.

Thus, and only thus, may the Lost Gallery be regained.

The Coming National Convention of Exhibitors

The National Convention of Moving Picture Exhibitors in this country is to be held on the first day of August. It promises to mark an epoch in the history of the moving picture industry. We presume that some plan for a permanent national organization will be adopted and that the convention will agree on a platform and a policy. To expect from this first great gathering of exhibitors a complete organization on a national basis, perfect in every detail, would be unreasonable. It is not likely that all of the States will be represented. The convention will do its full duty, if it succeeds in laying the cornerstone for a national organization by drafting such rules and regulations as will make it easy and desirable to every exhibitor to join.

That there may be formed at the coming convention in Cleveland the nucleus of a great, intelligent and powerful body, is the earnest hope of THE MOVING PICTURE WORLD. So far, the exhibitor has had many duties, but no rights. He has had to bear, we think, a little more than his just proportion of the heat and burden of the day. Single-handed he had to fight all hostile legislation. Whenever he won, the victory benefited not only him but redounded to the advantage of the whole industry; whenever he lost, he had his labor for his pains. He had to meet his bills promptly in all kinds of weather and under all sorts of conditions, and he always had to pay one hundred cents on the dollar. He gets at first hand all the rude shocks and petty annoyances that daily contact with the public in such a democratic art temple as the moving picture theatre brings in its train. Waiting in the anterooms of film exchanges for his programme, often sitting on the steps, getting crumbs and enduring "the proud man's contumely," the exhibitor seemed indeed like the hewer of wood and the drawer of water in our great industry.

In spite of this strange situation, however, it was even in the earliest days of the industry generally recognized that the exhibitor, while weak and insignificant individually, was collectively important and powerful. It was soon felt that if the widely scattered exhibitors could be brought into one fold with a clear realization of the solidarity of their interests and that if the fold could find leaders of ability and experience, the exhibitor's power would be equal to that of any other in the industry. Efforts began to be made to organize on a State basis in different parts of the Union, and these efforts were on the whole attended with a considerable degree of success. These efforts are now expected to find final fruition in the creation and maintenance of a national body.

If the organizers keep to their task, and the spirit of organization among the exhibitors grows, there will come into being a new power in the field, which we have every reason to assume will be exerted for the benefit of the industry at large. In every industry, especially in this industry, so closely allied to art, it is well to have a division of power. We do not for one moment believe that in this strictly modern and complex industry of moving pictures there can be a wholly arbitrary and irresponsible power. There always is in the last analysis the responsibility to the public and to the trade conditions, neither of which can ever be controlled absolutely. It is, however, by no means impossible that the dominion of one interest over that of another may become too great, while the general welfare and prosperity of the industry demands a fair and just balancing of powers.

We therefore hail this new power, the nationally organized exhibitor, as a wholesome countercheck to any possible absolutism on the part of the manufacturers. To deal with problems arising out of their relations with the manufacturers an exhibitors' organization will best serve its ends by a society national in scope and territory, but it seems to us that in every other respect exhibitors should concentrate their efforts on the State organizations and keep them in the most active condition possible. The national organization must ultimately always derive its strength from a set of compact, strong and prosperous State bodies.

The exhibitors in acquiring the benefits of a national organization have one very substantial advantage to begin with: they have the good will of the only journal in the moving picture industry, to wit, THE MOVING PICTURE WORLD. This journal, as is well known, reaches every part of the United States; its activity is a national one in the fullest sense of the word: it brings together the East and the West, the North and the South. The national organization of exhibitors will find the columns of THE MOVING PICTURE WORLD as hospitable and helpful as the State organizations have always found them in the past.

The time has come when the voice of the exhibitor must be heard and heeded in the councils of the industry.

Production Commercialized

Writing to the MOVING PICTURE WORLD, Mr. Milton A. Dodge, of Chicago, attempts to discuss what he fancies to be some of the crying needs of the picture business. Though the correspondent claims to have given this business considerable attention he seems to be singularly uninformed as to the commercial methods in vogue. There is one suggestion contained in his letter, printed in part herewith, regarding which we offer some comment—"A trade-marked product of uniform quality." Here is what Mr. Dodge says on that point:

For several years I have been engaged in solving advertising problems of greater or less extent. It is my method to approach

an institution with open mind, with no preconceived conclusions, and, after a searching investigation of every detail of the business, analyze its needs. The moving picture business has occupied my attention for some time, and, as a result, I have reached certain conclusions. While some avenues of information have not been open to me, I believe that these conclusions will stand in the light of any other facts that might appear.

An unavoidable and important conclusion is that the production of films is a *commercial* manufacturing business, and should be treated as such. The word commercial is emphasized because, at the present time, the business seems to be regarded as a *speculative* one. That is, films are placed upon the market with a speculation as to whether or not they will win the fancy and approval of the theater operators and public. They are not produced with the certainty that they will be required to meet a maximum, fore-known demand.

To achieve the greatest success a manufacturing business requires three things:

1. A trade-marked product of uniform quality.
2. Satisfactory distributive machinery.
3. Progressive selling methods.

Let us discuss the first requirement. When you come to think of it, films are sold to the "ultimate consumer," Mr. Average Man, in five cent "packages." When he buys a package of Essanay, for instance, it must give him satisfaction. But, what is more important, he must learn that *whenever* he buys an Essanay package he can expect satisfaction. He will then come to *demand* the Essanay package. Now, the only way in which the Essanay, or any other producing company can bring such a state of affairs about is to produce a plainly labelled product of *uniformly* satisfactory quality. It may be argued that it is impossible to produce plays that will satisfy everybody. That is true. But it can not be denied that there is an attainable standard of quality which will always satisfy Mr. Average Man.

It is not the purpose of this article to embrace a discussion of ways and means of establishing an infallible standard of quality in plays. But it appears to an outsider, that the manufacturers are not giving enough attention to the choosing of scenarios. No matter how capable and conscientious a scenario editor may be, at his best he is only a fallible human being.

The MOVING PICTURE WORLD has always contended for the artistic in motion pictures as against that commercial instinct which would reduce the visualized drama to the level of box of biscuit or the latest best-seller in cigarettes. If the highest form of picture art is to be attained it can be accomplished only by the recognition of artistic excellence and the placing of that consideration foremost at all times. From the first the MOVING PICTURE WORLD has disparaged every movement of a commercial nature calculated to sustain mediocrity—to give the bad and the carelessly produced picture an equal chance with the good. In publishing the foregoing article by Milton A. Dodge our purpose is to show to what lengths the commercial idea may be extended and to emphasize the error of that policy.

We fear that we would insult Mr. Dodge's intelligence if we were to consider his proposition seriously. To do so would convict him of ignorance of the business which he attempts to advise; ignorance not only of existing trade organization, but of the predominating influence of the principles of pure art which of necessity must, and do, enter into the production of motion pictures. Hence, we say, without fear of contradiction, that any commercial device calculated to stamp with approval arbitrarily, or to guarantee a market for the product of any motion picture producer, regardless, is not calculated to improve motion pictures. Instead, it cannot fail to encourage the production of poor pictures, of which there are now too many.

There is little danger that Mr. Dodge's plan will ever come to pass. With motion pictures as with the legitimate drama, it is beyond the possibility of human endeavor to guarantee excellence or superiority. Even Frohman and Belasco have their failures, and will always continue to have them. If those wizards of the drama are not infallible, what guarantee have we that there shall come forth presently a race of motion picture producers who shall never know what it is to fail?

A Weekly Film of the World's Events

Beginning on the first day of next month the moving picture theatres of this country will go into active and, we believe, successful competition with the illustrated periodicals and magazines, for they will be able to show the important news of the world not in cold type or in still pictures but in actual moving reproduction. The exhibitors will give their patrons no descriptions or photographs, but the things themselves, "just as they moved and had their being." This novel idea, which will revolutionize pictorial journalism the world over, is called "The Weekly Journal," is edited by the Pathe Freres, and will appear on the screens of the moving picture houses every Tuesday. THE MOVING PICTURE WORLD was privileged to see an European edition of this marvelous picture sheet, and after seeing it we readily believed the statement of a Pathe representative to the effect that the demand in Europe for this film of the world's events far exceeds the demand for ordinary films, and that the exhibitors have gained a new and steady clientele. The reel opens with the title page, "The World's Events of Last Week," gives the name and address of the editor, with the telephone number, and then begins its "articles" with a regulation head-line or two. The first "page" showed a fine moving picture of the flower carnival at Nizza, with views of the aviation meeting held in connection with the festival; the second "page" transports us into Russia, where at St. Pettersburg we witness among the masses of snow the strange obsequies of a Corean prince, who had committed suicide there; the third "article" took us into Spain, where we had a fine view of King Alfonso laying a cornerstone, and afterwards assisting at some naval manœuvres; then followed a reproduction of the meeting of the Kings of Italy and Montenegro, a great event in Switzerland, showing the cleverness of the Swiss men on snowshoes; next a big fire in an English town, then the ravages of a furious storm on the Sicilian coast and other events of contemporaneous importance and interest.

The American edition will of course show more American events, but will give equally good pictures of the more sensational happenings in Europe.

How is it done? We answer: How does the newspaper gather its news from every quarter of the globe. Simply by organization. The reporter with the pen will be superseded by the reported with the camera. Camera correspondents will be on the alert in every part of the civilized world, regular correspondents and free lance correspondents, just the same as the members of the staff of a newspaper. The world will be treated to that rarest of rare things—a reporter who does not, in fact, who cannot lie. The events will come to us not as the policy of the paper would want to color them, but as they actually occurred. That is true reporting. The elder Bennet remarked years ago that the secret of success in journalism lay in being close to the place "where hell is going to break loose next." Nothing will escape the camera-man.

MUNICIPAL EXPLOSIVES COMMISSION.

Hearing on Revised Regulations.

Notice is hereby given to all persons interested that the Municipal Explosives Commission of The City of New York will give a public hearing on the 27th day of July, 1911, at 10.30 o'clock in the forenoon thereof, at Fire Headquarters, 157 East 67th Street, Borough of Manhattan, on the subject of the manufacture, transportation, storage and sale of motion picture films.

A copy of the proposed regulations may be obtained by applying in person to the Bureau of Combustibles, Fire Headquarters.

Dante's "L'Inferno"

It is the best type of the new and highest moving picture.

By W. Stephen Bush.

The reproduction in moving pictures of Dante's "Inferno" by the Milano Films Company well warrants the praise so generously bestowed upon it by the critics on the other side of the water. In my review of the comments of the Italian press I said in the Moving Picture World of July 8th:

> "We have implicit faith in the correctness of the Italian estimate of the artistic merits and powers of the film. The press agent in Italy is a distinct exotic, and could not thrive on the soil that has been hallowed by centuries of the life of noblest art."

This faith was not ill-placed.

I know of no higher commendation of the work than mention of the fact that the film-makers have been exceedingly faithful to the words of the poet. They have followed, in letter and in spirit, his conceptions. They have sat like docile scholars at the feet of the master, conscientiously and to the best of their ability obeying every suggestion of his genius, knowing no inspiration, except such as came from the fountain head. Great indeed has been their reward. They have made Dante intelligible to the masses. The immortal work, whose beauties until now were accessible only to a small band of scholars, has now after a sleep of more than six centuries become the property of mankind. Where shall we find a more eloquent testimonial to the "psychic force and value of the moving picture" and the incalculable benefits it brings in its train?

No man, woman or child has ever read and understood one line of Dante's but has derived from it some good, a drop at least, however small, of balm to the doubting heart. This ennobling influence of the great work will now tell upon millions. All that is commonplace, vulgar, low or base takes flight at the approach of Dante's spirit.

What the art of the printer failed to accomplish has been wonderfully wrought by the moving picture. Thanks to the moving picture, here at least the library as an educational and enlightening force must yield the palm to the theatre. To the artists, who have given us this visualization, we owe a debt of gratitude second only to that due to the great poet himself.

The eternal wonder of Dante's art is nowhere in the entire "Commedia" exterted with greater power than in the first canto of the Inferno. Its spell is immediate and irresistible. When I saw how completely the film-maker had caught the spirit of the canto, how he had indeed "risen to the height of that great argument," I realized that the same perfection would prevail throughout. The first canto offered difficulties that seemed insurmountable. How was it possible to convey in pictures all the subtle meaning of the printed words, to follow the dangers by which Dante was beset in the dark and gloomy forest, to show the "light panther," which barred the way and would not move; the lion, of which the "air itself was afraid"; the famished wolf, whose "hunger was greater after its maw was gorged with food"; how was the meeting between Dante and Virgil to be made probable and intelligible in pictures? Oh, men of little faith! It was all done with a power and skill that defies description and before the spectator realized it he was following from afar, but with intensest interest the Pagan and the Christian poet in their perilous wanderings through the "country around the valley," across the river Acheron into the presence of Minos, the dreaded judge, to the Stygean lake, into the "valley of the Abyss" and through all the pits and circles of the City of Dis and Malebolge, until the stars guide them out of the endless night of Cocytus into the blessed light of day.

It cannot be attempted within the prescribed limits of this hasty article to give even a condensed synopsis of the Inferno. I must be satisfied with the faint and brief outlines just drawn in the preceding words.

The fate of this great work now rests largely in the hands of the exhibitors themselves. There is no limit to the possibilities of the film as an artistic and theatrical attraction. There is no show-house anywhere in the world, no matter how high its standing, which could not gain renewed prestige through a proper presentation of this work upon its stage. It simply depends on the "proper" presentation. Rushed through the machine at lightning speed, with the idea of getting as many "shows" out of it as possible, without careful rehearsal, without music and without lecture, the work is sure to be degraded into a horrible farce. A disposition to look upon the film as merely a classic chamber of horrors and to treat it as such in the advertising or lecturing would be an error scarcely less fatal to the success of the work than the first. The financial profits of this enterprise are not to be gathered by "crowding them in" as fast as possible and then "chasing them out" again, but by a substantial advance in the prices. The hackneyed objection that the public will not spend money on a "moving picture" and is unable to dissociate the picture from the small currency of the Republic is not well taken. In the first place travelogues with moving pictures have brought good prices, but that is the minor reason. The better answer to the objection is that Dante's Inferno is indeed a "different kind of moving picture." The attempt to get substantial prices need only be made to be successful. The high prices, however, must be followed by a corresponding artistic standard. It is the duty of the exhibitor by proper advertising to let the public know of the higher standard and then live up to that standard in the performance with scrupulous honesty. Lithographs are good and useful, but there is such a thing as a lithographic debauch, and with the variety of posters at the exhibitor's disposal it is well to avoid the loud and the purely sensational, else the public will be justified in believing it's "just a picture show." Let the difference between the ordinary picture and such genuine works of art in four and five reels be emphasized in every particular.

A comparison is invited by certain apparent points of similarity between the Passion Play and the Inferno. The points of resemblance are only apparent. The Passion Play was subject to a weakness from which the Inferno is entirely free. Many of the most intelligent and cultured classes were repelled rather than attracted by the Passion Play because a visualization of the gospel story seemed to them to smack of irreverence. We may disagree with them, but their tastes and beliefs in such a matter are important to the man who wishes to attract the most and the best of the people. No one can urge any such objection against the Inferno. If the exhibitor will try, he should have no trouble in enlisting on his side two important factors: first the Dante scholars, who in almost every city are organized in Dante Societies (there are very strong and numerous Dante societies in New York, Chicago, Philadelphia, Boston, St. Louis). Few cities in the United States are without such a society. The Milano production is so excellent that it will arouse the enthusiasm of such scholars, and while they them-

selves may be small in numbers their influence with the public in a matter of this kind would be very great and their approval and commendation of the film valuable in proportion.

As a rule these Dante scholars are men of prominence in their communities, men identified with public life or with educational institutions. With the aid of a private and special exhibition to such men, the daily press will be forced into serious recognition of the moving picture, and will send critics of ability to treat the matter, instead of giving the attraction a few lines of the press-agent variety of criticism for the sake of the advertising space bought by the exhibitor. Such serious recognition would mean much and would at once impress the public and make them understand that a new and higher type of moving picture has come and that higher prices are a very natural consequence.

Second on the list of Dante friends and admirers are the Christian, more especially the Roman Catholic clergymen. Dante is today revered as an orthodox Catholic, and his poem is indeed based strictly on the orthodox Catholic philosophy. If here and there in the poem he is seemingly severe on the papacy, it must be borne in mind that in Dante's time free criticism of the Pope was permitted and that the popes entering political life as they then did laid themselves open to the anger and enmity of their political enemies, of whom Dante, however orthodox in matters of faith, was not the least bitter.

The greatest aid to the proper presentation must, however, be the complete explanatory lecture. Every audience will feel the need of it before the first reel is well under way. If this feature of the production is treated intelligently its success is bound to be complete. It will, however, tax a good speaker and a competent Dante scholar to the uttermost to keep pace with the high artistic standard set by the film-maker. Nothing less than the best will do.

CRITERION THEATER, POPLAR BLUFF, MO.

IMPORTANT NOTICE.

George Kleine announces that his big feature, "A Society Mother," which he has been advertising for some weeks for release on July 25th, has been delayed in shipment from Paris and cannot be released until July 29th. The reel which he has decided to release in its place is "A Favoring Current," 680 feet; "St. Malo and the English Channel," three hundred and ten feet.

HERBERT BLACHE SAILS FOR EUROPE.

Mr. Herbert Blache, president of the Gaumont Co., of New York, accompanied by his wife, Mrs. Alice Blache, president of the Solax Co., will sail on the Kronprinzessin Cecilie, July 26th for a two months' trip through European countries, for a combined business and pleasure trip. They look forward to meeting their many friends in all the big European cities, where they are both well known.

Reviews of Notable Films

"THE RANCHMAN'S NERVE."

A Western Drama by the American Without a "Tenderfoot." Reviewed by Jas. S. McQuade.

"The Ranchman's Nerve" is the title of an exciting Western drama, by the American Film Manufacturing Company, that will be released July 19. The story is of the elemental type and deals with the desperate acts of a "bad man" and the nerve of a rancher who has been deputized to bring him in from his mountain fastness.

The scenes are laid out of doors in the Far West, and they afford glimpses of wild and rugged grandeur, the photography being good throughout, with the exception of one spot, where the panoramic swing of the camera has been marked by a blurring of the picture. Skill and care in the printing will be apparent to the critical eye.

One must compliment the producer on having selected representative Western types for the characters in this simple drama. There is not a "tenderfoot" among them. They are a hardy, rugged lot, but we are somewhat disappointed in their bravery. To see a crowd of big, brawny Westerners —the members of a posse gathered for the purpose of apprehending a daring outlaw—refusing to follow their officer, and permitting him to go alone into the jaws of death, is not just what we have been led to believe, and know, of Western nerve and courage.

Silent dramas of "The Ranchman's Nerve" type will always have a large following among picture goers, for whom the story of the film must be clearly told from the outset; and they will always have a fascination for those who love the thrills of a "man chase." One thing is certain: "The Ranchman's Nerve will hold attention tensely, up to the final moment, when the outlaw is shot.

Warren Kerrigan, as the ranchman, and Jack Richardson, as the outlaw, are worthy of praise for their virile impersonations. The outlaw is Fred Peters, a young man who lives in a shack in the mountains, with his mother and sister. He has paid no heed to his mother's entreaties that he should give up his idle life and work as a man should. Accustomed to shoot game and other wild animals from boyhood, he has become a marksman of unerring skill. This fact has aided in making him a daring highwayman.

STIRRING SCENE FROM "THE RANCHMAN'S NERVE" (AMERICAN).

In the opening scene we see him take his rifle, despite the pleadings of his mother and sister, and disappear through a defile in the mountains. Soon we again catch sight of him. He slides down a precipitous ledge of rock to the roadway beneath, where he waits and listens expectantly. In the distance we see a horseman approaching at a gallop. Peters crouches in the background. As the express rider arrives at the spot, the outlaw covers him with a revolver and halts him. Then relieving him of his pouch and gun, the robber commands him to be off.

The express rider at once seeks the sheriff. A posse is raised and we see them gallop furiously to the scene of the hold-up. From his place of hiding the outlaw sees them, and takes careful aim with his rifle. There is a quick dismounting of the posse and we notice that the sheriff has been shot in the right forearm. He asks his men to scale the rocks and capture Peters, but they refuse. Then, conscious of his helplessness, the sheriff mounts his horse and gallops homewards, followed by his cowardly men.

Next we witness a consultation between the sheriff and the express rider. The latter, knowing that a man of nerve must be found to lead another posse, determines to find him. We see him approach a body of men near a wayside inn and, in bravado fashion, challenge any one of them to fight with bowie knives, he holding the corner of a handkerchief between his teeth and offering a choice of the weapons to the man who accepts, the latter to take the opposite corner of the handkerchief in his teeth, after which the fight will begin.

Not a man of the lot has the sand to accept the challenge. Then Bob Steele, a young ranchman, rides up and, learning from a bystander the cause of the excitement, he approaches the express rider and seizing a knife and gripping the handkerchief he makes a savage attack on his opponent. The latter immediately drops his corner of the handkerchief and explains to Steele anl the other men the reason for his bullying tactics. The ranchman is immediately made a deputy by the sheriff, a posse is collected and we see them dash off to the hiding place of the outlaw.

Again the rifle of the latter speaks and one of the posse tumbles from his horse. The ranchman dismounts and orders his men to follow him. They refuse. Angered by their cowardice he throws away his revolver, and announces that he will bring in the outlaw single-handed and unarmed. Then he climbs up the rocks and disappears.

The outlaw believing that he has again dispersed the posse, hides his rifle under a rock and heads for home. The ranchman catches sight of him and stealthily tracks him to the hut in the mountains.

The mother and sister of the fugitive discover that he has committed robbery and, as the girl is despairing of the future, the ranchman approaches. Mother and son are within doors. The deputy inquires about the man he has been tracking. The girl attempts to turn him in another direction and, while they are talking, the outlaw rushes out and covers the deputy with his revolver. The girl places herself in front of the officer, but he puts her aside gently and confronts his adversary. Unnerved by this courage and, doubtless, unwilling to commit murder in the presence of his mother and sister, the outlaw loses his alertness. With a quick movement the ranchman disarms him.

Moved by the distress of the mother and sister the ranchman gives the outlaw "one hour to get across the line." After his departure the ranchman discovers that his is a case of love at first sight. He avows his love for the girl and finds that it is returned. Then he leaves for home, refusing to take the revolver, although pressed to do so by his sweetheart, who knows the treacherous nature of her brother.

Fearing evil will befall her lover, the girl, unknown to him, follows. At a wild spot in the mountains the ranchman stops to take a drink from a spring. A shot rings out and grazes his scalp. It is quickly followed by another, and we see the outlaw's body slide down a rock into a ravine. He had secured the rifle hidden earlier in the day and had lain in wait for the ranchman. His bullet had missed its mark, but that from the revolver aimed by his sister found his brain.

THE LEGEND OF LAKE DESOLATION (Pathe).

The Indian, howling and scalping, killing and burning, is to a normal human mind a horrible and repulsive sight. We have had quite enough of him in moving pictures and it is one of the pleasing symptoms of the "higher ideals," that they begin to shine out even in Indian films. The Selig and Essanay companies have done much to give us a picture of the Indian more in accordance with history and in some of the Pathe American films there has recently been a similar tendency. In the present film this laudable effort to give us a true picture and not a caricature of the redman has been particularly successful. Only a few days ago a full-blooded, but highly educated Indian has enriched our literature with a fine book, "The Soul of the Indian," showing that the red race was intensely spiritual and had a child-like, but sublime conception of God and of man's duty to man.

Glimpses of this rude faith are apparent in this present film and stamp it with a beauty all its own. A golden haired little white girl is found by an Indian and taken to the Indian tents, where she is reared in the ways and traditions of the red race. In the course of the years she grows into a sweet and winsome lass and becomes the idol of the tribe, which has adopted her. When she has reached early womanhood she is recognized by her brother and is induced to leave the people by whom she was so deeply beloved. The legend

Scene from "The Legend of Lake Desolation" (Pathe).

says, that the light went out of the hearts of the red people when their idol departed and even nature showed her sorrow by suddenly changing from the vernal charms of spring into the barrenness and desolation of winter. Nothing shows more clearly the genuine Indian origin of the legend than this feature, for to the simple children of nature nothing seemed more tragic than the sudden coming of the winter, which to every Indian tribe meant suffering and privation. Another touching part of the legend is the fate of the old chief, who was particularly attached to the white girl. He tells his people that he must go to "prepare a way for them,"

Scene from "The Legend of Lake Desolation" (Pathe).

and when in deep reverence they turn their backs he strikes a fire in the canoe and without paddle lets it drift upon the water until he and the frail bark of birch are consumed by fire. The facts of the legend might perhaps have been developed more simply and directly, but as the scenes and episodes delaying the mysterious denouement are always welcome to the spectator this diffuseness will easily be forgiven. The last scenes in the reel are weird, beautiful and wholly original—words of praise that cannot be conscientiously bestowed on many Indian films.

LEVY LEASES SEATTLE'S GRAND OPERA HOUSE.

Eugene Levy, motion picture magnate, of Seattle, Wash., has extended his operations by acquiring the lease of the Grand Opera House, of that city. Levy now owns five theaters in Seattle, and some in Tacoma and Portland. He is the originator of a number of bright ideas in connection with picture theater management, the latest of which is a system of checking babies while you see the show—a lovely thing for tired mothers.

"THE PROFLIGATE."

A Tragic Subject Laid in the Days of Napoleon. Reviewed by Jas. S. McQuade.

I enjoyed very much a private exhibition of "The Profligate" at the Selig plant the other day. This film was produced by the Selig Western company, under the supervision of Francis Boggs, and is distinguished by finished acting, photographic effects of rare softness, and backgrounds of artistic beauty.

The story, which introduces us to French characters, who played their parts in the time of the great Napoleon, is of the romantic type, and the plot is well connected and clearly developed in the pictures. The costumes of the period have been carefully reproduced and the prominent characters have been sustained with a nice appreciation of French politeness and mannerisms.

Hobart Bosworth, in the title role, proves a dashing young captain of hussars, whose rich uniforms, distinguished bearing and good looks create havoc among women's hearts. The sword contest in the final scene, in which the faithless captain receives his death wound from the woman he has wronged, is spirited and realistic. Miss Eugenie Besserer, who takes the part of the wronged wife, sustains the character with fine force throughout. The old fencing master is another strong impersonation, for which Frederick Huntley merits creditable mention, while Miss Betty Harte is to be complimented for admirable work in the role of Mercedes.

Notable scenes in the film are those showing the fete, the operation of a field battery during the war and the lake scene, where Mercedes in a demented condition attempts self destruction. The interior of the hospital, showing the care of the wounded brought from the front, also deserves more than passing notice.

The opening scene shows Pauline, the eldest daughter of Monsieur Revere, taking a fencing lesson, the master betraying by his manner more than an ordinary interest in her progress. Later we see him propose to his skillful pupil, and note the manful deference shown her when she tells him that while he has her friendship he can never claim her love.

Then the fete approaches, where Pauline meets Captain DuBois and is at once infatuated by his address and appearance. They are bethrothed. Shortly afterwards war breaks out and the captain is ordered to the front. Before departing he secretly marries Pauline.

Mercedes, the sister of Pauline, offers her services as a hospital nurse at the opening of hostilities. Her duties call her to a distant city. Captain Du Bois is seriously wounded in one of the opening engagements of the war and is carried to the hospital in which Mercedes works. He is assigned to her care and she learns to love the handsome soldier. She is ignorant of the secret marriage of her sister and he is equally ignorant of her relationship to Pauline, having never met her before.

During the convalescence Du Bois discovers that his pretty nurse is interested in him and makes love to her. With guileless heart she believes in his honor and they are married.

Shortly afterwards Mercedes, happy in her wedded life, invites her father and Pauline to visit her. Accompanied by the fencing master they arrive at the hospital, and are conducted to the home in which Mercedes has been living so happily. The sisters are happily engaged in conversation when the husband of Mercedes enters. To Pauline's horror she discovers that he is none other than Captain Du Bois, to whom she had been lawfully married a few months before. The profligate captain immediately recognizes Pauline and hastily leaves the room, while she endeavors to conceal her agitation and the truth from Mercedes.

Tragic Scene from "The Profligate" (Selig).

We then see the false captain hand a letter to a boy, with instructions, and gallop furiously away. The letter is delivered to Pauline and she reads it in the presence of her sister, her father and the fencing master also being present. Her husband requests her to tell the truth to Mercedes and attempts to excuse his conduct by stating that he did not know that Mercedes was her sister. The closing words conveyed the news that he had gone out of their lives forever.

The letter drops to the floor from Pauline's nerveless hand and is immediately picked up and read by Mercedes. For a moment she stands motionless and then falls unconscious to the floor. When she is revived, it is found that reason has fled.

And now Pauline has only one object in life; it is to avenge her sister. She tells her old friend, the fencing master, that he must teach her all he knows of his art, and he gladly consents. After months of preparation Pauline decides that she is ready for the encounter.

Disguising herself as a lieutenant of hussars and wearing a mask, she seeks out the betrayer of her sister. She is accompanied by the fencing master. Captain Du Bois is dis-

covered one day in a cafe and Pauline provokes a quarrel. Swords are immediately drawn and, after a display of skill by both contestants, Captain Du Bois receives a death wound. With his remaining strength he snatches the mask from the face of his opponent and discovers his wife. Then he falls dead.

THE LAST DROP OF WATER (Biograph).

"The good men do," is not always "interred with their bones," but on the contrary nothing abides more lastingly in the recollection of the children of men than the memory of a noble deed, witness the inspiration of this splendid Biograph film. Centuries ago, a noble Englishman lay stricken and wounded on a field of battle. Prostrated by the heat and struggle he pressed a cup of water to his lips, when he heard the moan of a dying common soldier close by. Sir Philip Sydney turned to the soldier and gave the precious water to him with these Christ-like words: "Brother, thy necessity is greater than mine."

The present picture shows us a display of heroism and unselfishness in the days when the pioneers were journeying toward the Golden West. In a little village in what we now call the Middle West a young girl rejects her manly suitor and following her fancy, marries a good-natured, but rough and weak fellow, given to drink. Shortly after her marriage to John, Mary and her husband with many neighbors decide to strike the trail for the Far West, and among the band of immigrants is Jim, the defeated rival, who has become reconciled to the situation, but who always

Scene from "The Last Drop of Water" (Biograph).

keeps a loving and watchful eye upon Mary. John, the husband, meanwhile has yielded more and more to the vice of drunkenness, though for the sake of the young wife he makes feeble efforts to reform. As the canvas-covered caravan is moving through the great American desert, it is threatened and attacked by Indians. The immigrants succeed in warding off the Indian attack, but a new and more horrible danger is now upon them—lack of water. Both John and Jim start out to get water for the suffering camp. Each is provided with a number of empty canteens and a small amount of water for his own use during the perilous search. John is seen creeping and walking and sitting down to rest. He is getting ready to drink the water in his canteen, when he feels the touch of a hand upon his knee. It is the hand of Jim, who quite spent, has fallen down beside him, half unconscious. The situation is tense. The water on hand is not sufficient for both men, for Jim has drunk his. John has halted the hand on its way to the parched lips. The workings of his face show that a great inward struggle is going on. Does he think of his weakness, which he has been unable to conquer? Does he fear it will end in shame for himself and misery for his young wife? If one of them must die or brave the danger of death, is it not better to have the man survive whose features show no trace of the fatal vice? John gives the water to his old rival, who quickly revives and soon finds a tiny pool of water, more than enough to save the camp. John succumbs to the heat and thirst. Jim returns to the camp with the water, and but a few minutes afterward the soldiers from a neighboring fort drive away the Indians with great slaughter.

Such in brief is the story. As has been seen it carries a deep moral, "that there is some good in the worst of us." Its dramatic power is too apparent to need particular mention. What lends an extraordinary interest to the picture and gives it no little educational value is the fact that the pictures were actually taken in the American desert. At the sight of the barren solitudes and sandy wastes with their utter desolation a feeling of fear steals into the heart. We see everywhere the cactus with its straight, sharp thorns, fit growth upon such inhospitable soil, nor are there wanting the skeletons of animals and the bones of men, bleaching upon the endless plains of alkali.

All the beauties of the picture cannot be crowded into

Scene from "The Last Drop of Water" (Biograph).

the small compass of this article, but some allusion must be made to the scenes inside the threatened camp of the pioneers, the attack of the Indians, the rush of the cavalry from the fort, the long trail of wagons across the wastes and the forming of the stockade at the approach of Indian danger. To Americans pioneer stories must always be welcome, for not only have these humble heroes opened up a new and wonderful land, but they have transmitted to later and present generations the endurance and con-

Scene from "The Last Drop of Water" (Biograph).

tempt of danger, which are to this day a heritage of the American character.

Utica, N. Y. Arrangements have been filed with the Building Inspector by L. H. Chapman, president of the L. H. Chapman Toy and Novelty Company, for the building of an elaborate and commodious moving picture theater, to seat about 440. It will be modern and up-to-date in every respect, having a large and airy operating room. No money had been spared in making this one of the most beautiful fireproof picture theaters in this vicinity. The new enterprise will open its doors about August 1.

On a Tramp Steamer

A Vitagraph Portrayal Strong in Action.

There is much that is interesting and much more that is ordinary in life and we accept them as matters of fact. We hanker for the unusual something with force and power in it that stirs our red blood and makes us feel the necessity of doing things. This picture possesses all of these qualities and points out man's ingratitude to man, showing how a fellow in distress is helped by a friend and repays him with the most perfidious and base thanklessness that it is within the power of human meanness to invent.

Jim, the hero of this portrayal, is the antithesis of Joe, the villain. Jim's generous and philanthropic spirit is not easily quenched, but only serves to arouse the instinctive yellow streak in Joe, who tries to make trouble between his benefactor and his sweetheart, Meg. Joe's ignominy comes to a climax on a tramp steamer where Jim secures a position for Joe as his assistant stoker. A disparaging remark starts a fight between the two, and a duel with shovels ensues, until Jim silences his antagonist with a blow. While the struggle is going on the ship strikes a rock, water is fast pouring into the hole and flooding the boiler room until it threatens to drown the two men, now waist deep in swirling water.

Duel with Shovels in the Fire Room.

Jim, with the generous impulse of his nature, carries his unconscious foe to the deck, where he places him in a life boat with the rest of the crew. The boat is swept away from the wrecked steamer, leaving Jim on board to escape as best he can.

Joe and the crew are picked up by a passing vessel and in the course of time he finds himself back in the home where he first met Meg, and tells her that Jim perished on the ill-fated seamer. But Jim, after drifting about on a raft in mid-ocean, was picked up by a passing craft, arrives home just in time to foil the villain in his treachery.

All the situations described in this animated portrayal are vividly depicted in every scene and is altogether a satisfactory fulfillment of the triumph of right over wrong, forcibly emphasized in its happy ending. As an example of what the picture maker can accomplish in the way of realistic effects, this subject challenges admiration. It is not the privilege of everyone to descend to the stoke-hole of a steamship; those who will quickly recognize the place by the representation, so real is it.

"She Came; She Saw; She Conquered."

A Happy Vitagraph Portrayal of School Days.

This picture takes us back to our school days and we live them over again. It puts us in sympathy and in touch with the young, and brings us into associations that keep us young. Mark Twain's "Huckleberry Finn" and "Tom Sawyer" never did funnier things, and there is much in this picture that reminds us of just such boys, their laughable pranks, and irrepressible spirits bubble in every scene. We step right into the old "deestrict" school and take our places at the jack-knifed, initialed desks frought with the fond recollections which are brought to our view.

Three male teachers have been unable to subdue the scholars in their disposition to run the school to suit themselves, and it seems as if they were in high mutiny when Miss Rose Leigh, a charming young lady, comes to take charge and accomplish what her masculine predecessors had failed to do. Of course, she has her own trials and tribulations before she is successful. She has to bring the boys to terms by kindness and firmness even to the suppressing of their conspiracy to lick one of the boys whom she has taken particular pains to assist in his studies. She gains their respect, shows them that she is an equal match for them and they all fall in love with her.

The beauty of this portrayal is that everything and everybody is real, all the boys are perfectly natural and show it by popping Si Perkins and Hiram Green, the school trustees, with spit balls and beans, when they come to visit the school to compliment the teacher and the scholars for their proficiency. She has conquered the school and is looked upon as a fixture very much to the satisfaction of the trustees, pupils and parents. They are congratulating themselves on their good fortune, not looking for a surprise that is sprung upon all hands by the appearance of a young man whom the teacher introduces as her fiance, at the same time handing in her resignation, to take a position in the school of matrimony.

It is some time before the people of the district can recover from their astonishment, but with good grace they express their regrets and show their appreciation, with many gifts and a rousing "three cheers," when Rose and her intended husband leave on the departing train.

Chicago Letter

By Jas. S. McQuade.

There is much raving in certain quarters at the present time, over the censoring of films, as if that subject had not long since been threshed out and an opinion formed as to what, in this respect, is best for the future of the picture industry.

There is no doubt that pictures are frequently subjected to indignities that other forms of entertainment escape, and that many good-minded people often worry the exhibitor without just reason. But is not such surveillance usually on the safe side? Is it not a convincing proof of the tremendous and tenacious hold which the picture has taken on the minds of the millions of plain people, who have learned to look on the picture theater as specially their own? Is there any other form of entertainment so regularly patronized by children and the youth of the country? And can too much care be bestowed on seeing that such entertainment will assist in making the future guardians of our country good men and women?

The picture has come to stay, and, as it enters so largely into the lives of young people, as well as "grown-ups," it must measure up to the standard of good morals prevailing among the majority. The subjects must be worthy. There must, and can be, no place for the unworthy.

The stimulus given the picture industry by the National Board of Censors, of New York, and by the Chicago Board of Censors cannot be overestimated. Every manufacturer of films who has the future welfare of the moving picture at heart, will readily concede that film censorship—as performed by the two agencies mentioned—has accomplished great good, both in a moral and financial sense. Such censorship has popularized the picture, and increased the demand for a larger output, and the more carefully it is performed the less need there will be for local censorship boards. Indeed the latter will find, as many of them have already found, that the work they had planned to do has already been well done for them.

Exhibitors, the intelligent and wise ones, have been working patiently and persistently to build up the best patronage possible. They know every patron and are on good terms with all. Their patrons trust them and know that the picture subjects furnished them will be clean and acceptable to every member of the family. Ask these exhibitors if film censorship is not a good thing. They will tell you that right censorship is the very heart blood of their business, for it is a guarantee that their patrons will not be offended at any time.

The picture, in places, is being blamed instead of the forbidding surroundings amid which it is exhibited. Is it possible that there are still dark theaters, when it is now so easy to light them and project the pictures fully as well! These dark, small, badly ventilated and ill-managed theaters have menaced the moving picture from the outset. They should be closed.

Give us right censorship of pictures and fitting homes in which to introduce them.

Michigan Exhibitors Convene at Detroit.

The first annual convention of the moving picture exhibitors of the State of Michigan was held in Detroit, from July 11 to 13, inclusive. About 100 visiting exhibitors were present, of whom the licensed and indepenlent interests were nearly equally represented.

The headquarters of the visitors were in the Burns Hotel, and the convention was held in Turner Hall, 136 Sherman Street. The proceedings were private, the only disclosures made being the election of officers for the State organization and of delegates to the national convention at Cleveland, August 1.

The officers of the State association are: Peter J. Jeup, owner of the licensed theaters Pastime and American in Detroit, president; H. F. Towser, owner of the independent theater Vaudette, Lansing, Mich., vice-president; William Lester Levy, of the Lester Theater, Detroit, secretary, and Carl Ray, owner of two theaters in Muskegon, Mich., treasurer.

The delegates chosen for the Cleveland convention are: William Lester Levy of Detroit; J. J. Reeder, Jackson, Mich., and B. L. Converse, of Owasso, Mich.

The convention of State exhibitors was called by the Detroit Moving Picture Association, through Secretary F. H. Baumgartner, of the Dreamland Theater, Detroit, who sent out a letter to nearly every exhibitor in the State. Following are extracts from the communication:

"The purpose of the convention is to bring together men in the moving picture field who are interested in their business and have an eye on the future.

"We are at present subjected to the demands made by the many growing arms of the moving picture manufacturers. You are paying for things that you never paid for before, and you are paying more for things than ever before. It is only through organization that any good can be accomplished, for when organization meets organization, arbitration is better than trouble. As we are now, we have no chance whatever.

"Among the many things to be taken up will be the mutual protection and preservation of the moving picture exhibitors of the State of Michigan, which will be further enhanced by a possible affiliation with other States that are already organized.

"The exhibitors of Detroit realize that scattered somewhere through Michigan are minds that are brighter by far than many of those in their own city. Minds that are keen of conception, and that have the ability to grasp opportunities. Minds that can plan and execute. It is to these men in particular that the invitation is extended, for the less able brother won't feel slighted, should he be guided by able hands and willing hearts.

"The committee of arrangements of the Detroit Moving Picture Exhibitors Association has worked hard and faithfully to make the convention a success, so far as entertainment is concerned, and they promise all who attend a happy time. You will be glad you came, Mr. Exhibitor, and your regret will be that we haven't organized before."

The following manufacturers, or representatives of manufacturers, were present: David Horsley, of the Nestor; Mark Dintenfass, of the Champion; A. M. Kennedy, of the American, and I. Bernstein, of the Yankee. John Hardin, Western representative of Thomas A. Edison, Inc., and Mr. Clark, of the Enterprise Optical Company, were also in the city.

The Detroit Association entertained the visiting exhibitors royally. On Tuesday, July 11, there was an auto drive to Belle Isle, where dinner awaited the party. I. Bernstein, of the Yankee, was present at this gathering and contributed to the joyousness of the occasion by making the sparkling bubbles flow.

Before adjournment it was announced that the convention will be held next year, on the same dates, at Muskegon, Mich.

The Magnet Airdome a Success.

J. M. Bradlet is making a big success with his airdome at Park Ridge, Ill. The Herald of that town had the following paragraph in a recent issue:

"The picture shows at the Magnet Airdome have been drawing great crowds throughout the week, but the shows well deserve large audiences. J. M. Bradlet, the proprietor, has taken great pains and precaution for the comfort and safety of his patrons, and the place, since it has changed hands, has been entirely gone over. The films are better than those shown under the prior management and the present management is generally as clean and businesslike as one could expect to find. Shows are given every evening except Sunday and in another column of this issue will be found an advertisement showing the program as to subjects and evenings on which they are given."

Some Chicago Picture Shows.

By C. Young.

Drake Theater, at Milwaukee and Drake Avenues, is a handsome example of the modern type of moving picture theater which is going up all over the city. It is owned by Hyman Brothers, Hirsch and Linder. Although it has been open but two weeks, it has already built up such a trade that it can hold out the people on a hot night, after a matinee in the afternoon. One of the factors in the success of this theater is, of course, good projection. The Standard moving picture machine is used, and the picture is thrown upon a Sunlight metallic cloth curtain. Although the side lights are by no means of low candle power, and are not what could be called well shaded, the picture on this screen is brilliant, soft, with much detail and depth, without the shadows which are present in most other metallic-faced screens. Music is furnished by what Manager Harry Lindner humorously calls a "Hungarian band," consisting of Arthur Wilhelm, pianist, and Harry Renson, drummer. They play to the pictures well, and Mr. Renson is another drummer who uses brains instead of muscle on his drums and effects, though he did use the latter, properly, while an Ambrosio Tweedledum comedy was shown. The films used in this theater are independent, supplied by the Laemmle Film Service.

Just a few doors east of the Drake Theater is the Avondale Theater, another pretty house, showing licensed pic-

tures very well. The throw is very long, and a rather long focus lens is required, while the baseboard of the machine is of the right length to suit a lens of half the focal length—result, a ghost in the picture, which cannot be eliminated, though Operator Alfred H. Fales has succeeded in doing away with part of it by the use of very long focus condensers. The Motiograph machine is used, and the picture on the screen, aside from the slight ghost, is of very good quality. Manager Mars had a good show on the evening I called there, and the audience was kept in good humor by the Biograph Company's "Delayed Proposal."

I dropped into the Premier Theater on State Street near Van Buren, and found that, although it is a ten cent vaudeville house, the projection is far superior to that of the average straight picture show in the loop. The Pathe Coronation film was being shown, and was run very well, being given full time, while the operator maintained his light as he should, not allowing ghosts or yellow corners to appear.

Lyric Theater, at State and Van Buren Streets, another of the chain of Jones, Linick and Schaefer theaters, has recently been reopened, after closing down a short time to remodel. Two upper floors of the building have been removed to make room for a balcony, which seats about 150 people, making the total seating capacity of the house nearly 500. The operating room has been placed at the top of this balcony, causing a drop in the throw of something like 40 feet, but the picture scarcely shows it. The mirror screen is still in place here, and gives a very fine picture. Under the balcony three indirect lighting fixtures have been installed, lighting up the theater comfortably, while the balcony itself effectively protects the screen from the light. If the management of this theater would pay as much attention to the music as is done at the Orpheum, it will be but a short time until the Lyric is as popular a theater as the Orpheum. I saw Pathe's "Waiting" here, and the pianist simply made the picture talk, but when the drummer started to hammer out noise for the next picture, the effect was utterly destroyed. It will be noticed that the drummer at the Orpheum rarely has any occasion to make any amount of noise, but the average drummer never seems to realize that "silence is golden" and that he can often best earn his salary by keeping still and letting the piano work up the picture.

Having heard that Friedman's Theater, at 1302 South Halsted Street, right in the heart of the Ghetto, was enjoying some of the best projection in the city, I went there to investigate, and found a very fine picture indeed. Selig's "It Happened in the West" was on the screen, four days old. "Pretty new," I thought, even for a first reel, but I was further surprised to see that the first reel was the same maker's "Captain Kate," only one day old. This is the more striking, as the most of the competing theaters are independent, and I noticed no other licensed theater nearby. Manager Friedman doesn't seem to think anything is too good for his patrons.

THE JEFFERSON THEATER BREAKING RECORDS.

The Jefferson Theater, corner 55th and Lake Streets, Chicago, is breaking all records for summer business as a neighborhood house, and Manager A. M. Gollos is one of the few Chicago managers who tell us that business is still holding up and that the prospects for fall business loom up as through a glass brightly. At no time, says Mr. Gollos, have we been without enough patrons to make things interesting, and though business did decline during the excessive hot spell, each cool night amply rewarded us and during the past few weeks we have played to as many as 2,000 people in one night, from 6:30 P. M. to 10:30 P. M.

The Jefferson is a neat and attractive little house, with a capacity of about 800. It is well ventilated by open doorways on every side and enough fans to keep the air in circulation. Three reels of Licensed film, a spot and illustrated song, compose the program and Mr. Gollos makes it a point to obtain every good feature film on the market.

Good pictures, good projection, good music and good advertising, and a lively interest in the comfort and welfare of his patrons, form the foundation of his success, and Mr. Gollos is one moving picture man who realizes the necessity of spending money to make money. The five-cent policy is adhered to and satisfaction is evident on every side.

TEMPTATIONS OF A GREAT CITY.

State rights on this feature film are selling fast. All the New England States have been contracted for by Feighery and Place of New York City; Missouri and Ohio by Chas. L. Marshall, Excelsior Springs, Mo.; Pennsylvania to E. B. Clark, Dubois, Pa.; Ohio to W. C. Smith; Jos. L. Hopp, of the Standard Film Exchange, Chicago, secured Illinois, Wisconsin, Minnesota, Indiana and Michigan.

TO THE MOVING PICTURE EXHIBITORS of the United States and Canada.

Gentlemen: I wish to remind you that the National Exhibitors' Convention will be held at Cleveland, Ohio, on Tuesday, August 1st. The convention will last three days. Now, Brother Exhibitors, it is up to you to make this convention a grand success. There are many matters pertaining to our business which need to be adjusted. You cannot alone do anything, but through organization you can get results. Come to the convention. Get acquainted with the exhibitors from all over the United States and Canada. Give the men in our line of business the benefit of your knowledge of what you know about the business. If you have any grievances, Cleveland is the place to state them and it is a duty you owe the moving picture exhibitors. If you know of anything beneficial to the business, be at Cleveland and enlighten the exhibitors. If you stay at home, quit your kicking. Remember, the Lord helps those that help themselves. Don't expect to stay at home in order to save a dollar and depend upon other exhibitors to work early and late that you may receive the benefits. It is time that every exhibitor become aroused to the fact that the meeting at Cleveland is the greatest event in the history of the moving picture world and that our destiny depends upon the meeting at Cleveland being a great success. Stop and think of all the injustice imposed upon you and then remember that it is only by and through organization that you can get a fair and square deal from everybody. Wake up! Get the right focus and when the light is turned on, you will see a new picture by a National Exhibitor's League, and the motto will be "A Square Deal for All; Live and Let Live."

M. A. NEFF, President.

A FILM MANUFACTURER'S ENTERPRISE.

Realism in moving pictures is of the greatest importance, for this is a thing which is always appreciated by the public. Some film makers go to great expense to make a scene look real. As an example, the Pathe American Company, in need of a genuine explosion at sea, contracted with the owner of an old two-masted schooner, paying him over a thousand dollars for the privilege of blowing it up with dynamite. The event occurred on July 14th, off Islip, in Great South Bay. A crowd of newspaper reporters and photographers of the daily newspapers were on hand, and as the scene was laid so far from shore, the Pathe people chartered a large yacht which was placed at their disposal. Owing to the haste of departure, provisions were overlooked, and it was a famished band that landed at Islip at 6 p. m., after eight hours at sea with nothing but water to drink and not even a sandwich to eat. This was the pathetic side of the event, the humorous was the precautions taken by the onlookers to stuff their ears with cotton to deaden the sound of the explosion, and the excuses offered by the owner of the yacht to keep at a safe distance, When the scenes had been carefully rehearsed and the explosion did occur late in the afternoon, the report and effect was somewhat disappointing, but the shattered timbers of the vessel shot into the air amid a cloud of smoke, and another sacrifice to art was recorded by the cameras. These were quite near to the ship, but placed on a substantial raft and covered with a timber shield to protect them from the falling splinters. We understand that a very satisfactory film was obtained, the release date of which will be watched with interest. It will be one of the most expensive films ever produced, other scenes besides the explosion being staged at great cost.

THE MICHIGAN STATE CONVENTION OF EXHIBITORS.

Mr. Dintenfass, of the Champion Films Co., and Mr. Horsley, of the Nestor Co., who were appointed to represent the Sales Co. at the State Convention of Michigan, arrived at Detroit on Wednesday, July 5th and they met the boys that day at the meeting hall, where the exhibitors were busy in conference. Mr. Dintenfass sent in his card and he was immediately interviewed and he took the opportunity of inviting the entire meeting at the expense of the Sales Co. to luncheon. The invitation was accepted with three large cheers, and it was but a short time before about thirty-five exhibitors, of which the majority were Independent, also representatives of the Patents Company's exchanges, and Mr. Hardin, representative of the Edison Co., found themselves at the festive board doing justice to hearty repast.

We are informed that as a result of this meeting the exhibitors have organized for the betterment of conditions and for the elevating of the industry at large, which is highly commendable.

Technique of the Photoplay

By EPES WINTHROP SARGENT

Copyright 1911 by E. W. Sargent. All rights reserved.

Chapter II. Scenario Form.

The photoplay manuscript consists of two essential parts—the scenario and the synopsis. Cast and scene plot are optional, but it is better to give these since they are easily prepared and aid the editor in forming a quick estimate of the demands of the plot in the matter of people and settings.

Wherever possible, the manuscript should be typewritten. Some of the companies follow the general magazine practise and do not require their editor to read the manuscript done in long hand, but most editors will at least read a synopsis if the handwriting is legible.

If written in long hand, a good black ink should be used in preference to color; the lines should not be run together and there should be no attempt made at ornamentation with red or other colored inks. For written manuscripts the paper should be white, unruled, and either 8½ by 11 inches or 8½ by 5½ inches. The first is the regular letterhead size and the latter is known as "commercial note." Where the note sized is used the writing should be across the long way of the paper.

With the typewriter the paper should be the 8½ by 11 inch size, although some authors prefer the half sheets as being more conveniently handled by the reader. The larger sheet is the more generally used, but the 8½ x 13 and the old-fashioned foolscap should be avoided by typist and penman alike. They are the certain signs of the novice.

Typewriter paper may be either white or a light buff, of a quality costing not less than sixty cents for a box of 500 sheets. A light but strong bond paper costing about $1.25 a box is advised. The additional expense is not great and the difference in the appearance of the manuscript is worth a hundred times the cost. A neat businesslike manuscript will prejudice the editor in your favor and may influence the payment made for your story.

For typing, a black ribbon is better than the more common purple or the more uncommon green. A one-color ribbon is better than the two color, and it will pay to renew the ribbon before it gets so worn that the imprint fades to a light grey. The "record" ribbon should be used in place of the "copying," which is likely to spread and make a manuscript unsightly after a few handlings.

Your Address Is Important.

Your name and address should appear at the top of he first page of your synopsis and at the top of the first page and the bottom of the last page of your scenario. It is not sufficient that your name and address are given in a letter accompanying the manuscript, nor is it enough that your name appears once on the manuscript. If you send out much manuscript it will pay you to obtain a rubber stamp with your name and full address and a black ink-pad. With this you can stamp your address on the sheets with small trouble. The best stamp carries the name in twelve-point gothic and the address in ten-point of the same face. Smaller than that will not be legible in rubber.

Except on the first sheets of the synopsis and scenario, the title of the story should be typed at the top of each sheet in the left hand corner. The pages of the scenario should be numbered in consecutive order. The synopsis sheet—if there is a second—need not be numbered but carries the title.

A carbon or pen copy of all manuscript should be retained by the author to guard against loss in the mails or in the studio. The editor is not responsible for lost manuscript, although he is supposed to use all reasonable care, and manuscripts are occasionally lost.

Manuscript should be sent out held together by a pin or a paper clip. One of the forms of clip which does not perforate the paper is best, since it keeps the manuscript in better shape. Do not use permanent staples, McGill fasteners, or sew or glue your sheets together. Keep it so that the removal of a single clip will permit the editor to handle the loose sheets.

Do not write on both sides of the paper, and do not roll your manuscript.

Putting the sheets in the wrong order or fastening two pages together "to see if they have been read" are favorite devices of the novice, but they are known to the editor. Do not do it. An editor does not have to read every page to arrive at the estimate of the story. He reads enough to satisfy himself that it is not available. The editor is far more anxious to take the story than you are to have him. Do not try to trap him.

Making a Price.

If you have set a price on the manuscript mark that price in plain figures on the first page. If you cannot determine the value follow the general custom and mark it "submitted at usual rates." This should be typed or written in the upper right hand corner of the first page. Do not convey the information by letter. The letter may become lost.

The more common practise is to offer the manuscript at the usual rates and if the price is not satisfactory send no more to that firm. Do not write in advance and ask how much will be paid for a manuscript. There is no fixed price. The value is determined by the merit of the plot and the amount of work required of the editorial staff to get it in shape for the director. This varies with each manuscript and the editor cannot tell you without having seen the manuscript. The average manuscript will bring from $10 to $40, although some advertise that they pay from $10 to $100.

Fold your 8½ x 11 sheet in three (making two folds), using only sufficient force on the folds to cause them to lay flat. This will give you a package 8½ x 3⅔ inches. Place this in an envelope just large enough to contain it. Address this cover to yourself and stamp it with one two-cent stamp. If the postage is more than the two cents the effort of the postmaster or carrier to collect the postage will serve the same practical purpose as registration. Do not seal this envelope, but place it in a larger sized envelope which you will seal and address to the secenario editor of the firm to which your manuscript is to be sent.

The half-sheet paper, if used, should not be folded, but should be sent in an envelope sufficiently large to contain it without folding, and this in turn in the mailing cover. The postoffice can furnish the two sizes required for the large sheets, but it is better to use a stouter manila envelope. Do not use the cheaper sorts.

Pay the Going Postage.

In any event, the postage should be fully prepaid on the outer cover. If you use only one grade of stationery, find out how many sheets of paper with the two envelopes will weigh one ounce and how many sheets will weigh the same. Once this is known you can figure the charges for yourself.

Most companies will acknowledge receipt of the manuscript within a week, but if you wish a receipt, register the letter and state at the time that a receipt is demanded, otherwise none will be sent you. You should hear from your story in from six to eight weeks. If no answer comes, make inquiry, always enclosing a stamped and self-addressed envelope for reply. Your letter should state the title of the story and the date it was sent.

The standard of measurement of a manuscript is not the number of words, but the length of the finished film. A 5,000-word manuscript may only make a half reel. The thousand foot reel is the film yardstick. Eighteen to thirty scenes, according to their length, make a full reel, which will run 18 to 20 minutes, but it must be remembered that scenes are quickly played. Study some pictures on the screen and you will be better able to judge.

Only original ideas are wanted. Adaptations of standard literature are made by the editorial department. If you send these in as such they will be returned. If you make adaptations and offer them as original, you may be able to sell them, but you are required to sign a receipt that will convict you of obtaining money under false pretences if your trickery is discovered. No editor or staff can be familiar with all of the stories written, but it is almost certain that the picture will be seen by some person who will detect the fraud and advise the manufacturer. Stick to your own ideas.

Be Explicit but Brief.

Follow the general style of this sample scenario, making your synopsis explicit and interesting, but keeping it as short as possible. The synopsis gives the editor in a half page the plot of the play, and if you cannot interest him in the synopsis the scenario will not be read.

The sample scenario is not submitted as a model photoplay, but was devised to present most of the points to be discussed in later chapters. The scenario proper should be started on a fresh sheet, no matter how much space is left on the last synopsis sheet. A margin is left on the left hand side of the scenario for scene numbers and to call attention to inserts.

A Sample Story.

Name and address. Price or Submitted at usual rates.

FOR HIS SISTER'S SAKE.

A dramatic photoplay in 23 scenes, requiring 4 interior and 7 exterior settings.

Synopsis.

Dick Blake, about to go West to take a position on a ranch, asks Neli Horton to marry him. She assents, but her father refuses to give his consent and orders Dick out of the house. That night, while on his way to the telegraph office to wire his acceptance of the offered position, Dick passes the Horton home and sees a burglar working over the safe. He enters the house to discover that the thief is Neli's scapegrace brother. He is surprised by Horton under conditions which lead him to believe Dick to be the thief, and is about to call the police when Nell threatens to shoot herself if he does. Dick is permitted to go, but Neli, not knowing that his silence is to shield her brother, makes it plain that she believes him guilty. Two years later Boh is sent West in disgrace. He is befriended by Dick, now manager of the ranch. He is wounded in a gambling row in which he is caught cheating, and before he dies, writes a confession of guilt, which is sent to Neil unknown to Dick. She comes West and over Boh's grave they renew their troth.

Cast.

Neli Horton.....Lead
Dick Blake.....Lead. About 25
Boh Horton, Nell's Brother..Younger than Ned. Flashy in dress and manner. In Western scenes, seedy and unkempt.
Mr. Horton .....
Mrs. Horton .....
Mendez.....Mexican Gambler
Doctor.....Western Type
Barkeeper .....
Servant.....Chinese or Mexican
Passengers in 14 and 22, Cowboys and Mexicans in 15 to 22.

Scene Plot.

Parlor 1-3-5.
Library 2-4-9-11-13.
Dick's room 6.
Street 7.
Exterior with window 8-10-12.
Railroad station (eastern) 14.
Exterior of saloon (western) 15-19.
Interior of saloon 16-18-20.
Bust 17.
Exterior of Ranch House 21.
Railroad station (western) 22.
Grove with grave 23.

Start fresh sheet.

Name and address.

FOR HIS SISTER'S SAKE.

Scenario.

1—Parlor in Horton home. Neli reading—jumps up to greet Dick, who is grave but happy—she sees that there is something important—he takes letter from pocket and hands her—she reads.

On screen—Letter.

Dear Dick,
There is an opening for you to start as assistant foreman and work up. Report within ten days.
Yours,
Chester.

Back to scene—Nell claps hands—sobers at the thought that Dick must go away—he offers her ring—pretty love scene—she accepts—points to door—Dick pretends to be afraid—both laugh—Dick exits through door. Match exit to next scene.

2—Library—Horton at desk—looks up with scowl as Dick enters—Dick speaks—Horton angry—furious negative—Dick argues

3—Parlor as in 1—Nell listening at door—smile changes to dismay—opens door and exits into library.

4—Library as in 2—Dick and Horton arguing—Neli enters and joins Dick in his plea without result—Horton orders them both from the room—they exit.

5—Parlor as in 1—Dick and Nell enter—Nell crying—Dick tries to comfort her—Mrs. Horton enters—looks perplexed—Dick explains—she comforts Nell—Bob enters—explanations—Boh not interested—Nell and Dick exit—Boh demands money—mother pleads but gives up the few bills in her purse—Bob exits triumphantly—mother looks after him in distress.

Leader—That evening.

6—Dick's room—Dick pacing floor—pauses—sits at table and writes—reads:

On screen—Telegraph blank.

George Chester,
Elk Horn, Nev.
Accept offer. Leaving tomorrow.
Dick.

Back to scene—Dick lays paper down—gets hat and coat—at door—pauses—turns and takes telegram—exits.

7—Street (night) Dick comes into picture—pauses—looks off as though hearing noise—vaults over fence—exits in direction of sound.

8—Exterior of house with window (night). Shutters closed—Dick steals in—peers through blinds.

9—Library as in 2. Scene taken through mask to suggest that it is what Dick sees through shutters. Bob is bending over safe—his features are not visible.

10—Back to 8—Dick throws open shutters carefully—about to climb in.

11—Back to 9—Dick enters—Boh rises—presents gun—Dick surprised—Boh brazen—both start as noise is heard—Boh shoves money into Dick's hands—escapes through window—Horton enters—has gun—Dick throws up hands—Neli and Mrs. Horton enter—Neli shocked—Horton sneeringly points to Dick.

12—Window as in 8—Boh listening—smiles.

Leader—For his sister's sake Dick is silent.

13—Back in library—Horton questioning Dick, who refuses to speak—Horton takes up telephone, laying down gun—Nell snatches up gun—points it at her own head—father alarmed—Nell points to phone—Horton reluctantly puts down instrument—Nell lowers gun but retains it—Horton motions Dick to go—he appeals to Nell—she will not listen—Dick exits—Nell faints in mother's arms.

Leader—Two years have passed. Boh is sent West in disgrace.

14—Station platform—Nell and Bob enter—Neli tearful—Boh sullen—Horton enters from station—hands Boh long strip ticket—refuses to say good-bye—train coming—Boh kisses Nell—boards train—train leaves—Nell tearful—Horton moved but tries to keep up appearance of indifference.

Leader—The manager of the Cross and Ball ranch comes to town.

15—Western scene—in front of the Crimson Dog saloon—Boh, Mendez and others loafing in front—Boh guying Mendez, who draws a knife—as he is about to strike Dick enters and catches upraised hand with knife—and as Mendez sees who it is he slinks away—Dick beckons—ranch buckboard is driven in—Dick wants Boh to come—Boh refuses—asks for money—Dick gives bills from roll—last appeal—Bob still refuses—Dick climbs into buckboard and drives off—Bob waves bills—invites all hands in to have a drink—all exit into saloon.

16—Interior of saloon—table in foreground with Boh, Mendez and others gambling—Boh winning and exultant—Mendez ugly—Bob rakes in pot—cards to him—he deals new hand—all drop out but Boh and Mendez—they raise until Mendez calls—with a laugh Boh shows his hand—Mendez grasps Boh's wrist.

17—Bust showing table with money and hands of Bob and Mendez—Mendez has grasped Boh's right wrist and with his left hand draws out two cards from cuff—releases hand—all hands vanish from scene.

18—Back to 16—Mendez and Bob standing. Mendez holds up cards—drops them—grabs gun—other players drop to floor.

19—Exterior as in 15—Cowboys and Mexicans as before—all jump up and hustle into saloon—last man pauses at door—Doctor enters scene and exits into saloon—last man follows.

20—Back to 18—Boh lies face down across table—cards and money scattered—Mendez stands over him with smoking pistol—others rise from the floor and men from 19 enter with Doctor—Doctor turns Bob over—Barkeeper brings whiskey—given to Bob—he opens eyes—Doctor examines wound—shakes head—Boh speaks—Barkeeper exits—Doctor staunches wound—Barkeeper enters with paper, pen and ink—writes at Boh's dictation.

On screen—Letter.

Dear Nell:

They've got me. Serves me right. Dick Blake has acted like a trump. I might as well confess that I stole the money from Dad and he shielded me. Make it right. Good bye,
Back to scene—Boh signs the letter—falls back—Doctor pronounces him dead—Men take Mendez off—tableau.

21—Ranch house—Dick on piazza—cowboy rides into picture—gives Dick telegram—Dick reads:

On screen—Telegram.

Richard Blake,
Elk Horn, Nev.
Am arriving 3.20. Please meet me.
Nell.

Back to scene—Dick calls servant, who brings coat and hat from house—cowboy comes up with pony—Dick mounts and rides out of picture.

22—Western railroad station—Dick enters—train comes—Nell alights—in mourning—Dick greets her with tender respect—takes satchel and leads off scene—loungers regard her with pity.

23—Lonely spot—fresh grave with rude headstone—Dick enters with Nell—points to grave—she breaks down—collects herself—places flowers on grave—Dick watches her with pity—Nell rises—offers paper:

On screen—Flash a few feet of Bob's letter (now signed) to identify.

Back to scene—Dick gravely returns letter—she looks appealingly at him as though asking forgiveness for her doubts—he takes her into his arms—kisses her once, reverently—they look down at grave and, moved by a common impulse, they kneel.

CANADIAN FEATURE CORONATION PICTURES.

From the Family Theater, Ottawa, Canada, we receive a sumptuous program rendered in that theater on July 5, under the auspices of the St. George Society, the Sons of England and the Boy Scouts. Earl Grey, the Governor-General of Canada, also honored the gathering with his presence and the function created quite some talk in the local press. We congratulate Manager Ken. Finlay on his brilliant success.

Mr. Charles Farrell, the promoter of motion picture theaters in Buffalo, N. Y., has recently installed Motiograph machines, compensarcs, Lang's Rewinders and other accessories since June 10th in the Unique, Riverside, Liberty, Fillmore Sycamore, Palace and Cazenovia theaters. Mr. Farrell is a live wire in the picture business, selling motiograph machines, mirror screens, opera chairs, and also building theaters.

Observations by our Man About Town

It may have been one year ago, or it may have been two, three, four or five years ago, the prediction was made, that the small exhibitors would eventually give way to the onward march of the larger one. If I am not mistaken, the prediction was made at a time when the municipal authorities were working against what was, at that time called, the tenement house nickelodeons. At that time every tailor, grocer, fruit dealer and tinsmith who could not see money coming in fast enough to meet his expectation as compared with the receipts of a small nickelodeon on a neighboring block, was imbued with the thought that his whole salvation rested in the moving pictures.

* * *

We all know the result. If the municipal authorities had not stepped in with their regulations, there would not be any small commercial storerooms in existence, and the fire insurance companies would never been driven to the wall by losses. However, they stepped in and people who lived over a popular place of amusement had to move.

* * *

So, through the gradual transformations, reformations and other actions, we find that, even with the tenants removed—even with the most delicately contrived means of exit and the most ingeniously planned means of ventilation, the small show is doomed to go. Tough, isn't it?

* * *

Have you heard of the latest municipal regulation about to be launched? No? Listen! After January 1, 1912, if all signs prove true, there will not be a moving picture place seating less than five hundred (500), in Greater New York. As I understand it, the seating capacity for moving picture houses will be increased in the very near future to five hundred (500), and the license fee for the houses will be increased from $25 to $100.

* * *

I was told this was advance information, but nevertheless correct, that the spirit of advance was behind it and idle-lying capital was prepared to step in and supply all sources of amusement that might be killed by it. I do not doubt, in the slightest degree, the sincerity of my informant, for I know that within the past twelve months the motion (or moving, if you will), picture has at last imbedded upon the minds of many people, who heretofore ridiculed it, a retrieving thought.

* * *

A recent number of one of the most prominent theatrical publications in the City of New York proved this. I refrain from designating the source of publication for the reason that it simply reiterates what the papers devoted to the interests of the moion picture business have been contending for years past. I will be content in quoting in one paragraph the headlines of the articles this prominent journal used in its efforts to arouse the public to a realization of how important a factor the motion picture is in the amuscment world. This is how the headline read: "Is it not time to take a hand in 'Censorship' some? The professional 'reformer' is running amuck and there appears to be no organized effort to stop his pernicious work, which is gaining ground all the time, absurdity that is a menace. Moving picture interests attacked as was no other reputable body of industry captains." Oh, my! and after all these long days—I will not say years—we have a champion coming forth from the legitimate theatrical field!

* * *

Well, it is gratifying to have friends, regardless of from whence they come, but there is a measurement for friends. The utterances quoted are true, even if they may not come from the whole wool, and the people who have given voice to them through the darkest days should receive first recognition. The Moving Picture World has been voicing the sentiments quoted for a long time and I, as one of its correspondents, suggest that if the outburst is to produce any bouquets, that the first be thrown at the men who have stood behind the guns.

* * *

Yes, the professional reformer has been running amuck, in spite of the fact that the work it attacked has been endorsed by true reformers conscientiously performing their work. Yes, such has been the case in spite of the constant plea of the motion picture people that they were backed by a "reputable body of industry captains." Heretofore, the regular theatrical journals who were not fed by advertisements have treated the pictures as a joke, the manufacturers as criminals, and the exhibitors as abettors of a crime. Now, we quote from the *Morning Telegraph* of a recent date, "the men engaged in the moving picture business are numerous enough, and of commercial and personal standing sufficient to put a stop to these unjust attacks." But let us go a step farther and read: "This espionage of a reputable business is outrageous. The Motion Picture Patents Co., and the Sales Company would be entirely justified in taking the young men who sit around their places to 'censorize' films, gently but firmly by the ear and lead them to the door, with the grim order to stay on the outside. Never before in the history of the world, has a body of men engaged in a high-class work, and one that is adapted to the highest civilization, so complacently suffered themselves to be misrepresented and their interests assailed."

* * *

Now, what do you think of that? And it did not come from a trade joudnal, either, but from a purely disinterested theatrical journal. I never thought I would reach such a fountain of truth until it became my happy lot to reach the hereafter. I was inclined to doubt the sincerity of the writer until I re-read his article and I struck that passage, "a splendid business crippled by slander and 'fake' reformation." Then I knew he was in earnest and I did not expect to meet him with a special advertising scale.

* * *

I like spirit in which the article from which I have quoted is written, and I hope the publication will back up the spirit in future issues, maintaining in all its sense the loved declaration of ages, "Let justice be done, though the heavens should fall."

* * *

In opening his sermon one Sunday, an old Southern preacher said: "A false balance is an abomination to the Lord; but a just weight is his delight." Look out, Mr. Advertisingman.

* * *

Do you know Mr. Ganes? Don't ye? Why, yes yer do. He runs a purtty little picture house up on Broadway in New York. Yas, and he didn't want to become an abomination, so he put out a lot of galvanized iron tubs in front of his picture house and filled 'em with water, so that the poor, over-heated horses could get wet outside as well as inside. He told his men to turn the hose on them when they came along to drink. An' what do you think? The water department got at him and threatened him with a fine of five dollars a day for using the water that way. Like Eva Tanguay, Ganes didn't care a million. He said to his men, "shoot 'er up," and they did, and, ha! ha! le' me tell you, the people just flocked there to all the disturbance. Mr. Ganes didn't care. He just said, "Turn on the water! Put on another roll of tickets!" And he had the Society for the Prevention of Cruelty of Animals behind him. They were on duty outside the house, of course. But here's luck to Ganes.

* * *

The ingenious constructor of advertisements is busy in my part of the moving picture field. One house in the Bronx displays this sign:

"The coolest place in the city. This theater is twenty degrees below the street."

In Brooklyn a man tries to kill the opposition of an airdome with this sign:

"Come into the iced air and enjoy the beautiful ballads, where the mosquitoes do not bite."

The opposition is spending his spare moments in the Jersey meadows trying to get hip on the process for the abolition of mosquitoes.

Union City, Tenn.—The Gem Theater, Mr. W. C. Morris, manager, is one of the most up-to-date show houses in the South, playing to capacity with pictures only. Seating capacity 340, all upholstered opera chairs.

The Scenario Theater, Ocean Grove, N. J., has recently installed a set of Deagan's Musical Bells which seem to delight the audience very much. The "Scenario" is turning them away under the management of Salo Ansbach.

Education and Science

FROM DAGUERREOTYPE TO CINEMATOGRAPH.

There died in this city last week two men whose lives were singularly connected with photography. One of these men, George Gardner Rockwood, was one of the earliest pioneers of the art of photography, beginning with the daguerreotype, he was the first to use the carte-de-visite style in this country. Associated with a large and influential class of people he probably photographed more famous personages than any other artist; his name became famous all over the photographic world, so that it is recorded that no fewer than 350,000 persons had their portraits taken in his studio. The other death was that of Albert Brighton, a sad victim of the wonderful progress and development of photography; while acting before the camera this young man of talent and promise sacrificed his life in a way that will lead to greater caution in the future.

The ending of those two lives have brought before the world the vital importance of the marvelous and speedy growth of the power of reproduction by photography. During the lifetime of one man, that which was impossible even in a dream in the beginning of his career, became an every day event before that career ended. Rockwood, photographer as an art, honor and riches grew together and his death marks the end of a chapter in the world's history as thus related.

The daguerreotype now seems to belong to a distant age rather than to a recent generation; yet, was it not the beginning from which grew our present mighty possibilities? It is well, then, to think them together in their historical relationship; it is sad, however, that this link should have been made so prominent by the tragic death of one a victim to progress, while that of the other was the natural passing away of an honored life with its time and its oppotrunities which a new generation takes up, leaving the daguerreotype behind forever and going forward with the cinematograph.

"The Marvels of Horsemanship" (Edison) is a film which must certainly be noticed in this place. A series of pictures of troops of the United States cavalry is full of interest to every one. There can be little doubt that this film will cause many surprises; while it is well known that the horse soldier is capable of heroic acts, it is not well known that whole troops are ready to perform such extraordinary evolutions as those which are witnessed here. The film is well named, for "marvels of horsemanship" is a wonderful exhibition equally creditable to the horse as to the man; truly here, as seldom ever witnessed, is the horse shown as the obedient servant and friend of man. It would be hard to decide if the feats of dexterity or the rhythmic movements were the most surprising, suffice it to say that as a film at once interesting and instructive it is worthy of praise and should be seen by every American youth and adult.

"Birds in Their Nests" (Pathe) is another valuable addition to the splendid list of Educational subjects this firm is putting forth. Natural history made attractive will be the future form for the schoolboy. The study of birds is always pleasing to young people, and the schoolroom has never been dull when this theme was presented; the naturalist was a welcome friend even in book form. With what enthusiasm these living pictures will be viewed can be better imagined than described. The homes, habits and haunts of birds no longer described in cold type with a wood engraving, but the real living example before their eyes; the writer can even now in fancy hear the enthusiasm evoked: Splendid pictures! give us more, and more, and then —some more. Thank you.

"The Star Spangled Banner" (Edison).—Historical, educational, prophetical. Historical as recording that which is of such importance to be recorded as a history making incident. Educational, because it teaches both the origin and purpose of a song that will live as long as the flag flies. Prophetical, because it is such films as these that in days to come will establish in the lives of future Americans those principles which should best be preserved.

While this film is thus **good,** no one will be offended if it be suggested that for **perfection** it might be re-enacted with the threefold objects heading this note kept in view. Thereby could much "over-acting" be eliminated, and the value of all participating be centered upon the production of a film which shall not only satisfy the immediate pleasure of a July 4th audience, but fill any occasion truly American upon either platform or rostrum.

This is spoken with the view of making such valuable films as these of permanent worth, with a presentation that shall be more pertinent to the great theme than to the enactment of a drama. This is one of a few possible subjects where the inspiration of the audience testifies to its **full** or **proportionate** value; the results should be **full;** when they are, the perfection has been reached.

"The Old Folks' Sacrifice" (Vitagraph) deserves a word of comment—not only because it strikes a new chord, but because it reveals a phase of life much neglected in the multitude of stories told by picture. The kindly pathos is heart-warming and the lessons suggested may prove valuable to many a young scapegrace.

While the redemption of the grandson is taken for granted, it would be much more satisfying if the subject had continued with the presentation in actual life of that result which is left to be presumed.

The regenerated young man, even in a slight degree compensating the old people with his thankfulness, would have been welcome.

"Benares, the Holy City of the Hindoos," is another welcome Pathe scenic, helpful in the fact that in addition to its scenic values it teaches very important customs of the Hindoos, such as the disposal of their dead by fire or water, as the case may be. If publicity leads to reform in America surely such special publicity which comes from moving picture descriptions, will do much towards correcting abuses which exist side by side with such occult wisdom as that professed by the Hindoos. Pictures of this kind will serve more purposes than one.

THE BEST TEACHER OF GEOGRAPHY IS THE MOVING PICTURE.

"The time is coming," says the "Daily Colonist," of Victoria, British Columbia, "and it cannot come any too soon, when the teaching of geography, and to some extent, history, will be revolutionized by the introduction of moving pictures into the school rooms.

No subject has suffered so much at the hands of the careless, the stupid, or even the painfully conscientious teacher, as geography. Most of us can remember the hours we have fruitlessly spent in learning lists of names or paragraphs of dry and uninteresting facts, which scarcely remained in our memories longer than examination day.

Even the task of map-drawing was a dreary one when the country or continent represented little to our intelligence or imagination but lines and dots, and if we were fortunate a little color.

The skilful teacher could, indeed, by appealing to the children's sense of location, create interest and rivalry in finding places on the map. But it was seldom that the children of past generations realized that living people worked and played and suffered in what were to them really foreign lands.

"The moving pictures bring before the children all that in the old days was left out. The people of every land, their occupations, their costumes, and their customs, will be only less familiar to the pupils of a well-taught school than to one who has travelled.

The scenery and products, the trade and commerce, and the trains will all be shown. The teacher who cannot arouse interest, sympathy and enthusiasm with such aids must be dull indeed.

There are many uses to which moving pictures may be put, but perhaps there are none in which its possibilities are so great as in the education of the young."

Music for the Picture

By CLARENCE E. SINN

I enjoyed a treat a few evenings since. Prowling around the various picture theaters just to hear how other folks play pictures, I wandered into the Ideal Theater (North Avenue and Larrabee) and though the weather was very warm the house was packed. It took some little time to find an empty seat, but the quality of the show explained the large attendance. I remained for two pictures—"Tragic Wedding" and "Tabarin's Wife," both Pathe releases. The projection was excellent, but of course I was more interested in the musical accompaniment to the pictures. Here is where I had the treat. It is not often one has the pleasure of hearing music (mostly extempo) that sounds as if it were written expressly for that particular picture. It is difficult to convey in cold type a concise idea of descriptive music, but I have a mind to attempt it.

"Tabarin's Wife" was introduced with an **allegro** movement similar to the opening of a French "Opera Bouffe." This held throughout the first scene, diminishing where necessary to allow the drum rolls to come into prominence, and introducing strong marked chords to emphasize the poses of the actor who reads the announcement of the performance. Dominant idea of the music in this scene— vivacious, fortissimo and **theatrical.** In the next scene showing the meeting of the wife with her admirer, the music changed slightly to something of a more sentimental nature, though not departing far from the original theme. In the following scenes showing the interior of the play house, the music increased both in tempo and volume. As the curtain rose a distinct theme was introduced abruptly, descriptive of "curtain music." The scenes in the dressing room and on the stage were "shaded" according to the action (which was mostly lively), until Tabarin finds the note, then it took on an agitated character until end of that scene, when he appears on the stage, back to the original motif which develops into a strong agitato until her lover kneels over her body, then wildly plaintive. I know this conveys a very incomplete idea of Mr. Thomson's creditable work, and I hope he will forgive me if I have overlooked anything.

The other picture, "Tragic Wedding," was chiefly noticable from its long chases on horseback and the "grilling" hurries that were called for. These were worked in a very effective manner; softly, as the riders appeared in the distance, and swelling to **forte** as they approached the foreground; each time a group of riders halted for a moment, **ritard** and a few **ad lib** chords indicative of the restive stamping horses. Scene after scene of this sort of thing, and I believe that the applause the picture received was largely due to the excellent manner in which it was accompanied both as to music and sound effects. They relieved what might otherwise have bordered closely to monotony. That the audience appreciated it was evident even they may not all have realized exactly what contributed to the making of a "good show."

At another theater "Marked for Life" (Reliance) was seen. The picture is a beautiful one and its projection was in harmony, but the music was simply a hodge-podge of popular stuff, none of which could possibly have any bearing on the subject. While you looked at the beautiful scene between Travis and his mother you listened to "Come Take a Trip in My Flying Machine." Another pretty scene was accompanied by "Oceana Roll." With one or two exceptions it was like that all through. The exceptions noted were in the "musical" scenes where a pianist and a violinist were supposed to play their respective instruments. The piano player worked to these scenes which indicated that he was watching the picture. Then why did he play music so out of keeping in the remainder of the picture?

Apropos, why are so few "violin" pictures produced in which the actor imitates the motions of a real violinist? Even when playing a country fiddler the average actor seems to have little idea of how a fiddler holds his bow and instrument, nor of how he uses them. Criticism of these details is not confined to professional musicians. The average audience will contain others who know what is right or wrong, and technical details are surely worth being brought out correctly if they are worth putting on at all. When a violinist is introduced in a picture, the character usually plays an important part. It doesn't add to the performance to hear some one in the audience exclaim: "That fellow isn't playing—see how he holds his bow—look at that elbow—why didn't they get some one to tell him," and so on. Other instruments being more easily imitated as to pantomime, do not suffer so much.

A letter from Pennsylvania bears the following question: "How can it be possible for an orchestra to play to the pictures?" The writer states that he improvises a great part of his accompanying music and depends upon memory for the balance. Those of my readers who work their pictures in the same manner will need no explanation of the question above. For the benefit of others it may be mentioned that the best pianists (who improvise) are more or less familiar with standard music of various kinds, whether it be operatic, dramatic, symphonic, or all of these. What I mean is that they have played or heard enough of this sort of descriptive music to have a pretty definite idea of the requirements musically of a scene almost at a glance. Now whether they should aptly recall a bit from their repertoire or compose something "out of their own heads," as one correspondent puts it, it really does not matter so long as it fits the situation. This for the starter. As the picture develops his musical changes according to action.

I have tried several times to give on this page a synopsis of such work by different pianists I have heard, as it is only by analysis of past picture music that one can give any definite idea of what may come. In Brother Thomson's rendition of "Tabarin's Wife," as referred to above, he may have begun with the opening of some standard opera for all I know—if so I failed to recognize it. But whether he did or not made no essential difference. He kept his eye on the picture and humored his music—slower, faster, louder, softer, or modulated to other themes as the shifting situations demanded. To improvise intelligently on a given theme, changing it to meet all situations as they develop and at the same time give a smooth and connected rendition implies a gift of no mean order. But to those who are not thus equipped I offer the suggestion that it is not necessary to compose all your own music; the greater part can be memorized (I know it is being successfully done), and the little connecting links or modulations are a matter of practice once you get the hang of it. So are little things like "humoring" the action (really these can be made very important matters if one cares to take the pains). The whole secret lies in the willingness to take pains. There are those who say "what's the difference" or "what's the use." In their cases there's very little difference and not much use.

To get back to what I started to say. Taking the hypothesis that the bulk of your music can be selected (of which it can if your repertoire and memory are equal to the demand), and that the "connecting links" form the principal part of your improvisation, it follows that an orchestra **can** proceed along these lines in a general way. While nothing is impossible, it must be admitted that it is highly improbable that any number of musicians will be banded together who are so thoroughly **en rapport** as to follow a leader through all the little subtleties that might be given by a pianist working alone; but the orchestra has other resources which will make up in part for this lacking. There are violinists as well as pianists who can take a given theme and humor it to almost any emotion—lively, pathetic, agitated; major or minor; waltz or march; piano or forte, etc. Giving such a one a pianist who unlerstands and can follow him, there is no reason why the results should not be even more satisfactory than when given by a piano alone. With such a team for the nucleus of your orchestra, the rest would not be such a difficult matter. It must also be admitted that such a team would be extremely rare, but it is certainly not from want of talent or ability. It may be that the inducements are not sufficiently attractive for the better orchestra players to take up this line of work as a serious proposition. With the most of them it is only a make shift or a fill in until they can find something more to their liking. It may be a long time before conditions are such that the better class of orchestra musicians will give picture playing the serious attention

that is now given it by the best piano players in the field, but I cannot believe that it is impossible for the orchestra to give as intelligent a rendering of this work as a piano alone; providing of course that you have the right kind—and this proviso holds good with the pianist at the present stage of the game.

As matters now stand the experience lies mostly with the piano players, and for that reason it is more than likely they will have charge of the music generally in houses where other musicians are added and where it is desired that the pictures shall be properly accompanied. But this does not mean, to my way of thinking, at least, that the balance of ability lies with the pianist; rather say "the balance of experience."

Lyric Theater, St. Louis Mo.

One of the newer modern picture theaters of St. Louis, Mo., is the Lyric, erected at 6th and Pine Streets by John W. Cornelius. The accompanying photograph of the front

of the house gives some idea of the ornate scheme of architecture and decoration which has been carried out by the builders, making it the most beautiful of the downtown houses. Six hundred high candle power tungsten lamps and two flaming arc lamps illuminate this front, which is further brightened by an electric sign on top. The lobby and box office is done in Italian marble and on the balcony above the box office are a number of statuettes, which give a pleasing effect.

An interesting feature of the Lyric is its elaborate ventilating plant. The equipment consists of a 78-inch exhaust fan—said to be the largest in use in St. Louis—and thirty cooling fans distributed about the auditorium, having the effect of reducing the temperature some 20 degrees.

The operator's booth is of steel and large enough to accommodate two machines and operators, working constantly. An Edison and a Powers No. 6 have been installed.

In construction the Lyric is of concrete throughout. The floor is sloped so that the screen is visible from every seat in the house. The screen itself is built upon the concrete back wall—a part of the structure. The house seats 600 persons.

It is announced that Licensed pictures will be run at the Lyric. The management is in the hands of Mrs. John W. Cornelius, assisted by John A. Cornelius. Special pictures will be featured as issued, as the Lyric has the reputation of being the feature house of St. Louis.

A Horrible Example

Attention of the Moving Picture World has been called to what may be considered the most astounding expression of inhumanity that has yet come to light, by the following letter:

New York, July 16, 1911.

Editor Moving Picture World,

Dear Sir.—I would like to have your valued opinion of a person mean enough to write or approve of the enclosed (writer enclosed copy of advertisement, which we do not reproduce):

Mr. Albert Brighton was a personal friend of the writer. He was loved and respected by all who knew him, and for any manufacturer or producer to use his tragic end as a medium to peddle their wares, seems positively inhuman. Yours truly,

J. C. HAMILTON.

As related in last week's Moving Picture World, Mr. Albert Brighton lost his life while enacting a drowning scene for the Belmar Photoplay Company. Under the circumstances the most common conventions would have suggested some sympathetic expression of regret on the part of the picture maker and good taste would have suppressed the connection between the tragedy and the picture, during the taking of which it happened. No such nice distinction influenced this manufacturer. On the contrary, he rushed to the Morning Telegraph and caused to be inserted in the columns of that publication an advertisement for the picture in question, calling attention to the tragedy and asserting that the death struggles of the unfortunate player lent realism to the film, concluding with a bold-typed admonition to "order now."

We would like to accommodate our correspondent with our true opinion of this film maker's act, but we are free to confess that it would not look well in print. Speaking moderately, however, we would say, that while Mr. Belmar had a right to offer this particular film for sale, his policy of trading upon the fatal misfortune of one of his players was inhuman. If it were possible officially to bar his picture from the theaters we would recommend that measure, but we hope that managers of picture theaters have still sufficient decency and human sympathy to prevent it being exhibited in their houses.

As for the Morning Telegraph, which accepted and published the atrocious advertisement, condemnation cannot be too severe. The thing casts a stigma upon the trade that paper is eager to represent and common decency should have operated to suppress such a glaring example of bad taste. But the Morning Telegraph is a notorious panderer and could not be expected to be influenced by any of the nicer human emotions. Fakirs of the film business are finding it a ready recipient of all their schemes to fool the public with announcements of spurious pictures.

Commenting upon the incident and the advertisement, the New York Times of July 17 contributes the information that the mother of the unfortunate player paid all the expense of transporting the remains to Minnesota for burial, telegraphing the money to the undertaker for that purpose.

STOLEN REELS.

The United Motion Picture Company, 112½ W. Main St., Oklahoma City, Okla., ask us to make the following announcement:

On May 18th a party giving the name of George L. Williams arranged with us by telegraph from Hot Springs, Ark., for a service of 21 reels weekly, for use in a theater he was supposed to be operating at that point. In violation of our usual rule we made shipment, upon his urgent request, without waiting for the execution of the usual contracts. It has later developed that this party accepted the first two C. O. D. shipments containing 12 reels and left for parts unknown, since that time we have been unable to locate him. We will pay $25 for information leading to the apprehension of this party and the recovery of our property. The following is a list of the missing films: 718, "A Child of the Wild"; 781, "As the Master Orders"; 765, "Unreasonable Jealousy"; 663, "Dots and Dashes"; 693, "Keeping His Word"; 695, "Ranchman and Miser"; 624, "Lena Rivers"; 304, "His Yankee Girl"; 646, "The Coward, "The Thief Well Received,'; 311, "Rivalry in Oil Fields"; 618, "Restoration"; 586, "Sinner's Sacrifice."

All reels have the reel number and the initials U. M. P. Co. stamped into them by perforations.

Since Messrs. Keyes Brothers inaugurated Independent photoplays in the Elite Theater in Des Moines, Iowa, which they recently purchased from an amusement company, it has proved a big success.

Projection Department

Edited by F. H. RICHARDSON

QUESTIONS ON LAST WEEK'S LESSON.

1.—What happens when light rays pass through a prism?
2. Explain, in detail, what is illustrated by Fig. 30.
3. Of what use is shaded portion of the lens?
4. What is the process of annealing glass?
5. How is it done?
6. What happens if glass of a lens be not properly annealed?
7. What property of the lens would be injured?
8. Explain, in detail, how lenses are ground.

LESSONS ON LIGHT (Continued).

When the lens has been rough and fine ground and is ready for polishing, its surfaces have been rendered so smooth that it is semi-transparent. The process of polishing is similar to that of grinding, except that, instead of emery, sand or diamond dust, polishing powders of very fine grain, such as rouge and putty powder, are used, the mould being first covered with a thin layer of fine cloth or wax. The motion is the same, and is continued until all marks of grinding have been removed and a lustrous black polish obtained. The higher the degree of polish the less the loss by reflection. One would naturally suppose the lens to now be finished, and so it is, if it be a cheap lens, but the surface is still far from being sufficiently accurate for high class photographic or instrument work. The polished surface may be a slightly undulating curve, the irregularities of which may not exceed 1-100,000 of an inch, but in high class lenses even this infinitesimal variation must be removed. Such slight errors cannot be detected by mechanical tests, but by optical tests, dependent for their action on the interference of light, they are readily discovered. Slight irregularities are removed by a tedious process of local polishing with pitch polishers, on specially constructed machines. When one considers all this, an understanding of the vast difference in price between simple commercial lenses, and those for first class optical instruments, fine cameras, etc., is obvious.

The mounting of the lens is another exceedingly important matter, and cheap projection lenses are very poorly mounted. The lens system composed of two or more factors must, for good work, be mounted so that the centers of the curves of all the lenses are exactly in a straight line with each other. This is accomplished by centering each lens in a lathe until the image reflected from its surface is stationary when the lens is revolved. Its edges are then trimmed to fit the mount exactly and as each factor of the combination is treated the same the whole system, when mounted in the tube, is exactly in line. Hard and brittle as glass is it is quite elastic and a lens may be strained so as to injure or change its refractive power by too tight a mount. The mount must be formed so that none of the image forming rays are stopped by any portion of the mount, either when entering or leaving the lens. The distance apart at which the lenses of a doublet are fixed is of much importance, and every individual lens of first grade must be treated separately in this respect. It is not sufficient that they be fixed a standard distance apart, as the least variation in thickness, of the individual combinations, calls for a special adjustment in this respect. This is usually only taken account of in the finer lenses, but it will readily be seen that the distance between the factors of a projection lens cannot be materially altered without seriously injuring the work of the lens.

When one learns the minute accuracy necessary in the making and mounting of lenses for fine photographic and optical instrument work one is amazed that results so creditable can be attained working with the cheap, carelessly made and carelessly mounted lenses used for projection.

For the foregoing description of lens manufacture, as well as for much further information concerning lenses, I am indebted to a most excellent work "Photographic Lenses," by Conrad Beck and Herbert Andrews, published in London, England. This work is very good indeed, and I desire to give it full credit for knowledge obtained from its pages.

But to return to the consideration of light action through lenses: In Fig. 30 we were shown the mechanical construction of a lens, or, rather, its mechanical principle; the same being nothing more or less than a series of prisms of varying angles. It must, however, be carefully remembered that, inasmuch as the lens surface is ground to a curve, the actual surface of each imaginary prism can only be the size of a pin-point, since the angle immediately changes. It therefore follows that in a lens each ray will be, in effect, actually using a separate prism of its own. Try to grasp this idea if you can, and fix it firmly in your mind, since it contains the very foundation stone of lens principle. Having mastered this idea you will have gone far toward mastering lens action, since the action of the prism on light is generally understood.

(Continued next week.)

Bunch of Trouble.—McPherson, Kan., writes: "Here is a bunch of trouble for your consideration: (a) I have an Edison, Model B, machine and cannot keep the lower loop. Tension seems to be all O K. Sprockets are in line; tried new ones, but it did no good. (b) My picture works up and down. Tension springs are all right. Put in new aperture plate, but it made no improvement. I use 110 volt A. C., 60 cycle, through a Halberg economizer, 40 amperes at the arc. Throw is 65 feet, picture 17 feet and the "best in town." Use Bio and Electra, ⅝ cored, top and bottom. The secret of good projection is The Moving Picture World."

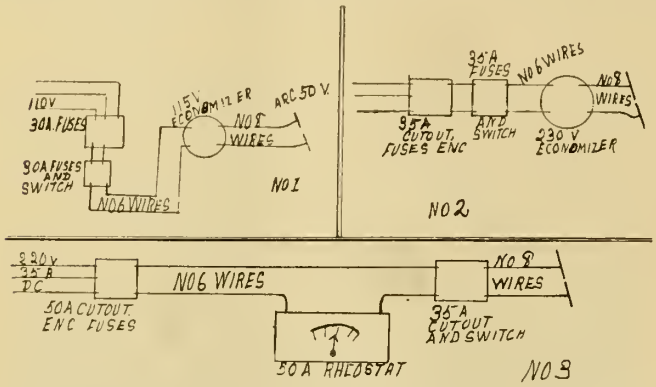
If your sprockets are in line and not worn the loosing of lower loop cannot, of course, be laid to them. Shove your lamphouse over and look at the lower loop carefully to see that it hangs straight; that is to say, that it comes down off the apron, around and up on the sprocket perfectly square. If it doesn't, then the trouble probably lies to some extent there. I do not, at the moment, remember whether or not the Model B has a stripper plate. However, by close examination you will find a way to square the loop if it is out of true. Look at your lower sprocket idler and see that it is not riding on the film with pressure. If the idler bears heavily on the film it will likely cause it to climb, thus loosing the lower loop. When your lower reel is almost full the take-up tension ought to be barely enough to revolve the reel. Anything more is excessive and likely to pull out the lower loop when bad patches go through. You must remember that, when the run first begins and the diameter of the lower film-roll is small, a very little excess of tension means heavy added pull on the film, since the leverage then is far greater than after the film-roll becomes larger. (b) Watch the picture carefully and if the movement up and down occurs four times to each turn of the crank then either your intermittent sprocket is not true or its shaft is sprung. Remove the sprocket and shaft from the machine. Take sprocket off the shaft, put shaft in a lathe and test it. If it is out of true, order a new shaft. If it is true, order a new sprocket. Remember that you are dealing with minute measurements, however. Everything in your 17-foot picture is magnified 204 times (linear magnification, I mean), so that if your sprocket or shaft should be out of true even 5-1000 of an inch, it would mean a movement of a trifle more than one inch on the screen. If the trouble is not found there please write again, describing the movement very carefully. Glad to hear report of good projection in McPherson. Keep up the good work!

Bad Insulation.—Cristobal, Canal Zone, Panama, writes: "Find enclosed $1.50 for handbook. Kindly see that it gets on first steamer. Recently we were troubled with flickering of the light and followed the various suggestions in Projection Department without effect. Finally we discovered the mica insulation had become worn thin on one side, possibly causing an intermittent short circuit by jumping of the current. Since renewing the insulation we have had no further trouble. This may, or may not have been mentioned in the Department, but we send it in for the benefit of others, in case it has not."

We are obliged to the Neighbor for contributing something not before touched upon. Such a condition might possibly arise, provided (a) the lamp be grounded; (b) the insulation of the other arm be bad also. We have been having some tropical weather up here, Cristobal.

Need for Study.—New York City writes: "I have been operating five years. Have had a card for three years, without complaint or charges of any kind being preferred against me. I did not register on time this year and was given another examination and failed to prove myself competent as to my ability as an operator. Now, Mr. Richardson, I would like your help to the extent of looking over enclosed drawings, made by myself and tell me my mistakes, if any."

The brother submits sketches as shown, same having been re-drawn, but without changing anything.



He has evidently done just as thousands of others have, viz: failed to study the details of the business until trouble arose. As long as he could "get by" with inferior knowledge he would not take the trouble to perfect himself in his business by learning every possible detail. Now that he has been, very properly apparently, refused license, the jolt has set him digging and the experience will be, though costly, of great value to him in the end. In No. 1 he has an 110-volt economizer which delivers up to 60 amperes on the secondary, wired with No. 8 wire from economizer to lamp. No. 8 is rated at 33 amperes rubber covered and only 44 weatherproof. On the other side, where No. 8 would not have been overloaded, he has No. 6. He also has 30 ampere fuses on the line side, whereas the economizer could not possibly pull to exceed 26 amperes from the line, working on its highest contact. Inasmuch as a fuse will carry 1/3 overload for a time, it would require an excess of not less than 15 amperes over the capacity of the economizer to blow them, though they might let go with less after several minutes run. In No. 2 we find a far worse proposition. Here the same wire condition exists and, in addition, there are 35 ampere fuses on the line side. The economizer can deliver but 60 amperes. 60 x 35 (the arc voltage) gives 2100 watts, which divided by 220, the line voltage, gives about 10 amperes as the utmost pull from the line, on which are located the fuses. In No. 3 we find 35 ampere fuses behind a 50 ampere rheostat, also No. 8 wires, the capacity of which has been stated. In still another sketch he has 30 ampere fuses on a 35 ampere, non-adjustable rheostat. Now, Neighbor, you say you have been operating five years. Aren't you ashamed not to have learned better than the above in all that time? Plainly you do not know even the rudiments of electrical action. It is very much up to you to get busy. The Board did perfectly right and you have none but yourself to blame. I speak plainly to you, my friend, for you richly deserve it. I trust you will now do what you ought to have done long ago, realize your lack of real knowledge and do some good, hard studying. I publish this as a warning to others. There are many operators in New York, some of them old at the business, who have even greater lack of knowledge than has this friend. Let them take warning before they, too, wake up to find themselves denied license. Now! now!! NOW is the time to do your studying, NOT after you have lost your license. [Note—In re-drawing the sketches I note in Nos. 1 and 2 that the economizers are wound for a somewhat higher voltage than the line-pressure. This would lessen the error, but not correct it. My remarks are still applicable.]

Chromatic Aberration.—Washington (name of town suppressed), writes: "This is the first time you have heard from me, but I am a devoted follower of the Projection Department. I am having some difficulty which I cannot find a remedy for. My picture is fairly good, but not sharp and there is tendency for white objects to have fringe, or outline, of red, white and blue. I tried changing condensers, but without effect. Tried changing terminals, but nothing doing."

There is slight doubt but that your trouble is due to what is called chromatic aberration. Chromatic aberration is the separation of white light more or less into its primary colors. The fault lies in the objective lens. I have taken the matter up with the manufacturers of your machine and they agree to exchange lenses with you. You should hear from them long before this is in print. It is barely possible the trouble is due to your light, but I don't think so. If that were the case the colors would not border the white objects, but show in streaks across them.

A New One Both Ways.—Leadville, Colo., writes: "I see you have published my letter and photos and they look well, but one thing I object to, viz: you cast a doubt on the fact that I am running my arc direct connected to the generator of my motor generator set without resistance.

"Now, if you have any doubt at all about the matter, I will, at your request, have some of the most prominent electricians in the city examine my outfit when in actual operation and will have them make affidavit that there is absolutely no resistance of any kind on the entire D. C. circuit except that natural to the lamp itself (which is a Powers No. 6).

"When you take into consideration the fact that the D. C. voltage is only 50 and the capacity 25 amperes, with overload capacity up to 35 amperes, I fail to see why it should not work satisfactorily.

"As you will notice by my letter head, I believe in attention to details and I should very much like to know why you think that extra resistance (other than that of the lamp) is necessary. If introducing it will improve my light, I am very anxious to try it, but, at present, I fail to see how it can have any other effect than to waste a part of the D. C. in heating a useless rheostat with consequent diminution of light. I have made a somewhat lengthy study of the electrical end of the M. P. business, but this is a new one on me; more especially as I have tried the same outfit (as to D. C. output) in several places in England, and have invariably gotten satisfactory results.

"I don't think that I am less particular than others as to picture, light, etc. In fact I have been complimented by innumerable people on the 'splendid, clear, white light' which they say is better than any in Denver."

Well, Leadville, you say the idea that resistance is necessary with a projection arc is a new one on you. My dear boy, if you are successfully handling one, connected to an ordinary generator, without resistance, you have a new one on the Editor, for this reason: The resistance of an arc varies with the flow of current and the length of the arc. As the current flow increases or the arc is shortened the resistance decreases, and vice versa. Now you will grant that the keeping of arc length absolutely the same is impossible with a hand-fed lamp. All right! The instant the arc length changes the resistance changes. Suppose you are pulling 35 amperes with an arc ¼ inch in length. You shorten the length a trifle. Instantly the amperage, meeting less resistance, is increased and, by the increased flow, the resistance is still further decreased. The practical effect being that there will be a rush of current up to the point where something happens. That is the accepted theory by electricians. Personally I have never tried an arc without resistance, except with a specially constructed generator made to automatically govern the flow of current. I have never before heard of any one who even claimed to handle a projection arc under those conditions. I shall be glad to hear the views of our readers on this proposition. I understand Leadville used a plain 50-volt D. C. generator, not a special machine. If Leadville is right then I guess we all have something to learn yet.

Interesting Letter.—Chicago contributes the following: "May I call attention to a point which seems to have escaped the notice of machine manufacturers, operators, and others who set up machines? It may explain a few things which have seemed inexplicable, particularly in moving picture projection. You know what Bausch & Lomb say in their booklet on 'Projection Lenses,' that the condenser should, for best results, project an image of the light source which is formed at the diaphragm of the objective. Now, the point to which I wish to call attention is, that the diaphragms of both moving pictures and stereopticon objectives should be at the same distance from the condensers. Perhaps this fact is so obvious as to make my calling it to notice superfluous, but I have seen quite a few machines in this city where one or the other lens was from one or two inches to ten or twelve inches nearer to the condensers than its mate. The result, almost invariably, is that one picture is bad, while the other may be good. In particular, I noticed one case where the throw was long, 110 feet or so, and the lenses of very long focus. The streo lens was held in an extension tube and was almost a foot farther away from the lamp than its mate. The moving picture was very poor. The stereo picture was of ordinary brightness, without any ghost, while the moving picture had a bad ghost in the center. Your old remedy to

remove a ghost by pulling the lamp house back would have been the proper thing to do in this case. The operator at this house, to save himself the trouble of frequent setting of his carbons, was using ¾ inch carbons, with a rated current of 45 amperes through a transformer—certainly not a combination to insure a good light. It seems strange to me that operators have never realized what an infallible guide to correct light adjustment they have had alongside of their machine in the stereo attachment. If the machine baseboard is of the proper length to allow of both lenses being the same distance from the condensers, obviously if the light is correctly adjusted for one lens it will be correct for the other also.

"It may be that operators have not noticed the possibility of the stereo lens serving them as a guide in getting a light, because many of them have perhaps worked where conditions were nearly correct, and got into the habit of judging the light from the appearance of the spot at the cooling plate. I know that many operators do first center their light before starting a show, using the stereopticon, but it does not always lead to the best results. If conditions are right, I should think that the spot would look about the same whether a 3-inch or a 10-inch e. f. lens were in use, but when the 10-inch lens is used with a condenser-to-machine distance suited to a lens of much shorter focus, a ghost would be inevitable, because the rays cross before reaching the objective, and are diverging when they strike the back combination. This naturally brings up the question also of the focal length of the condenser. After considerable thought on this subject, I have come to the conclusion that there is really little difference what focus lens is employed, especially with the stereo. In fact, I have a notion that the short focus condenser would give a shade the brighter image, because it is nearer to the source of light. But the short focus condenser would project too large an image of the arc to be contained in the diaphragm of the objective, unless one of large diameter were used. In the case of the moving picture, the spot would be too large, and much light would be wasted. Professor Gage's article was very interesting to me. It never occurred to me that the lead wires could have any effect on the arc, though I knew it could be deflected by a magnetic field. Perhaps this explains why some operators have fair success with the horizontal "V" setting for alternating current, the carbons themselves having enough field to push the arc out to the ends of the carbons. Also, Professor Gage's note about spherical aberration in the condenser is pertinent. But if this is the real source of a ghost, changing condensers ought to remove it, since it is possible that another set of condensers may be comparatively free from this defect. But I would suggest that the troubled operator first look to his equipment and see whether his machine is the right distance from his lamp. The Professor's remarks as to the intensity of the light on the picture are very interesting. Personally, I prefer just as bright a picture as it is possible to get. It has been my experience that the brighter the picture the more stereoscopic it has been. Of course, with a very powerful light, flicker becomes troublesome, especially with a two-wing shutter, while even a three-wing shutter will have a trace of it if the speed be dropped a trifle. As to the necessity for maintaining the same degree of luminosity, regardless of the size of the image: outside of its being practically impossible, it is unnecessary, because the larger image will require less light for one to see it clearly. To use a simple example, as every one knows, a large type can be read in a dim light, when a small type is illegible; also, in a faint light one is always tempted to hold reading matter or other objects close to the eyes in order to see them distinctly—in effect making them larger.

"Speaking about large images, I think that the picture which Lyman H. Howe is projecting at the Garrick Theater here is about the largest ever shown in Chicago as a regular thing. I should say that its dimensions are something like 24 by 35 feet, and yet the light is even, bright, and well handled. Of course, with such a large picture, there is little possibility of there being any sunshine in it, but Mr. Howe's operator certainly puts daylight, at least, into it. One never sees a shadow, jump, misframe or anything like that at Mr. Howe's shows, and that partly accounts for their popularity. In 'giving the public what it wants' Mr. Howe includes perfect projection among other things.

"I had a long article prepared on the action of lenses, which I intended to send you, but the starting of your series of light lessons deterred me. Would you care to have it? It might be of some slight service to you in preparing your own article, and I will send it right along, if you wish.

"I want to say one thing about condensers. The optical center of the plano-convex lens seems to be open to discussion, as some books give it as the middle point of the curved face, while others say it is the middle point of the plane face. My high school physics text book, however, says it is the middle point of the convex surface, so I guess that is right. Therefore, in measuring a condenser, the distance from image to this point is the one to take. A better, but not very convenient way to measure a lens, is to focus an object on a screen until the size of the screen image is the same as that of the object. Measure the distance from screen to object, and divide by four; the result is the equivalent focus of the lens. This plan works with any lens, since no measurement is made to the lens itself. The distance from lens to screen is called the secondary focus of the lens."

Your letter, Chicago, is of much interest. It shows thought and study. What the Bausch & Lomb booklet says is probably correct, but it must be remembered that ordinarily the size of the picture, as well as the throw, is fixed by conditions beyond the operator's control. Therefore, he is compelled to use lenses to fit conditions. In the combination outfit the focal length of the condenser is almost invariably a compromise between the requirements of the stero lens of comparatively long focal length and those of the M. P. objective of much less length. Occasionally it is practical to set both lenses so that the source of light will focus at the diaphragm (E. F. point) of both lenses. Take, for example, an instance such as this: the throw is 110 feet. The manager wants a 10 foot picture, both stero and moving. There will be a 7-inch E. F. M. P. lens required and a 22-inch stero. This means that the diaphragm of the stero will set that distance from the slide, while the diaphragm of the M. P. lens will set 7 inches from the film. Subtracting 7 inches from 22 we find it would be necessary to set the condenser 15 inches from the aperture to have diaphragm of both lenses equidistant from condenser. This is not impossible, true, but there are much more extreme cases than this. On very short focal length lens it would require bringing the lamphouse very close to the machine, which is inconvenient and undesirable. The correct method is, beyond question, to have condensers to fit each lens. In a combination machine this, however, is manifestly impractical. In many houses it is necessary to have the stero and M. P. the same height. This condition compels a stero lens of extremely long focal length as compared to the length in cases where the width of the pictures only is the same. In fact, the conditions vary so widely that no rule can possibly be laid down for all cases where a combination machine is used. Nevertheless, your remarks on the subject have value, since they induce study of the matter as a whole. Discussion of this and similar topics is always welcomed. By all means send in the article on lenses. Even though not available for publication, on account of the lessons on light, it will be thankfully received. There are probably few who realize the immense amount of research and labor involved in the Lessons on Light. There is a-plenty written on lenses and light, but getting it into simple form, that the ordinary man can understand, is a real task; also in the matter of lenses and light as applied to projection I am compelled very largely to construct an absolutely new work, since, so far as I am able to discover, the subject has never been treated in practical form. If I succeed I shall feel amply repaid.

Personally, I am still very much in doubt as to the magnetic action, as set forth by Mr. Hallberg and Prof. Gage, being of practical value in controlling the arc. Granted, it exists, it is, I am certain, altogether too weak to be utilized with any degree of certainty in results. Your remarks concerning less need for brilliancy in a large picture than in the smaller one, are correct. However, that merely emphasizes the impracticability of establishing a standard of brilliancy as suggested by Professor Gage. Mr. Lyman Howe demands results from his operators. Crudeness is not tolerated, nor are errors condoned. I regard the fact that a man has served Mr. Howe for any length of time, as an operator, as conclusive proof of his ability to deliver the goods under any and all conditions. I believe there is no doubt but that the optical center of a plano-convex lens is at a point between its two surfaces, its exact location dependent on the refractive index of the glass.

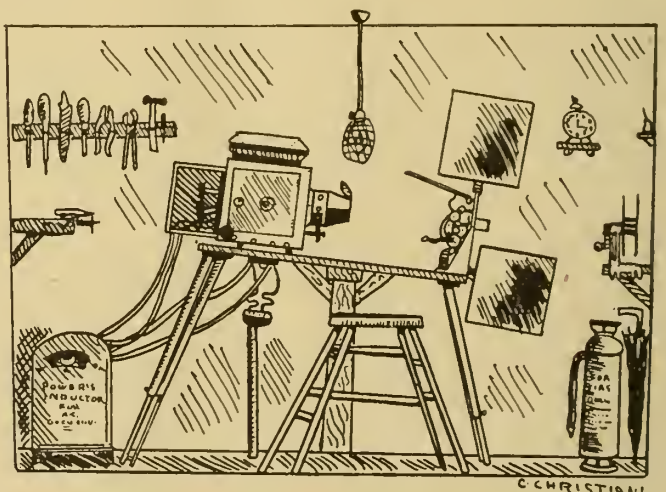
Examination Questions.—Canton, Ohio, writes: "Had a talk with one of our city officials in regard to ordinance governing operation of motion picture apparatus and its connections. Not being able to supply him with the proper information, I appeal to you for aid along that line. What do you regard as proper questions for examination, and, in this case, do you think the San Francisco ordinance, published recently in the Department (July 17 issue) is all right to hand them for use as a guide? Also how about the article ('An Act,' June 24 issue?) I note that the good old paper is growing; also the Department. I look for it Monday morning, for well I know it will contain things worth reading. I wish to thank yourself and the contributors for the

help I have received through the Department. I have discovered a new shade for incandescent lamps. It enables one to show brilliant pictures in a well lighted house. Will inform you of name, catalogue number and where they may be had just as soon as I find out myself. Have tried many shades, but without success until I struck these. They give a soft, white light and do not dazzle the eyes of the audience."

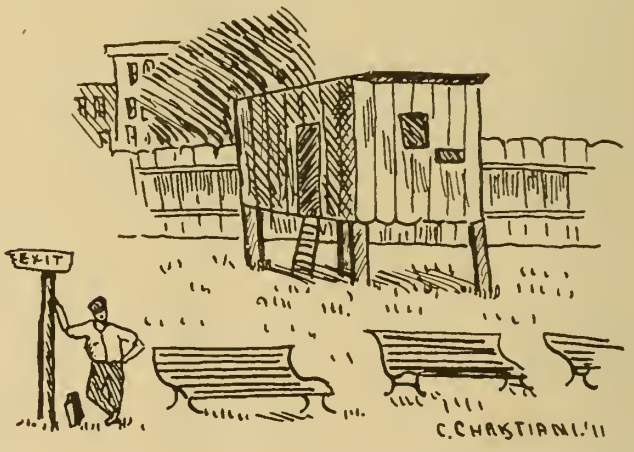
Glad to publish information as to shades as soon as received. As to the ordinances mentioned, the first named will serve as an excellent guide in framing an ordinance. The last named covers one point, but that point is an excellent one, if strengthened by a clause prohibiting an apprentice from handling the machine except when the operator is personally present in the booth. As to questions for examinations: I very much doubt the advisability of publishing such a list. I fear it would enable men without adequate experience to learn the answers to certain questions. Under such conditions an examination would be a farce. A set routine of examination questions is most decidedly not good, since very soon the full list would become known and then—you know what would happen. As a matter-of-fact, comparatively few questions, if they be right ones, will fully determine an applicant's competency. Here are samples: What is the shutter for? How is it set? Why has it more than one blade? An outside shutter with three wings of practically equal size is used on some machines. Why could not a shutter having three wings of practically equal width be used inside, close to the aperture? What is the intermittent movement and what does it do? What is the lock of the Geneva movement? How many times does the Geneva movement act to each foot of film? How many complete revolutions does the intermittent sprocket make to each turn of the crank? How wide is a film—how thick? How many pictures to the foot—how many sprocket-holes to the picture? If your picture moves up and down on the screen four times to each turn of the crank what does it indicate? How should your idler rollers be set? If your film is in good condition and you keep losing your lower loop what would you look for? What are the tension springs for? How would you determine whether or not your springs give the right amount of tension? What is the effect of too little tension? Of too much? What effect is worn aperture plate tracks likely to produce? How tight ought your take-up tension to be? What effect will too heavy take-up tension have? How do you find the required focal length of a moving picture objective lens to project a certain size picture? How find the same thing for a stero lens? Explain why stero lens focal length is much greater for a given size picture, at same distance, than the M. P. lens. What is the difference between back and equivalent focus? Suppose you were on the road and broke the only stero lens you had. How would you project a stereo picture? Could you use a 2-inch E. F. motion picture lens in all machines? In running first run films what difficulty is likely to be encountered? Will any good film cement patch all kinds of film? If you are projecting a scene with persons walking, how fast would you run it? What general effect has the speed you run the machine on the projection? What ought always to govern your speed? What is 'normal' speed, and why is it normal? When a figure moves rapidly across the screen it frequently shows jerky motion—why? What are the condensers for? What kind of lens is a condenser lens? About how far will the arc ordinarily be from the condenser? What is a crater? How ought it to set? Why is greater amperage necessay, for a given curtain brilliancy with alternating current than with direct current? What is A. C.? What is D. C.? What is polarity? Which is the negative wire with A. C.? Why attach the positive wire to the upper carbon arm with D. C.? Explain why you would have poor light if positive wire is attached to lower carbon arm and negative to upper, with D. C.? What adjustments has the projection arc lamp? What do you understand by amperage—voltage—resistance? How would you figure the horsepower of your arc? How find the number of watts your lamp is consuming? How would you measure an asbestos covered, stranded wire? How would you clean your lenses? How would you line your machine from arc to front end of objective lens? What are the two loops in the film for? What becomes of the carbons? Why is it important that the vents of the lamphouse hood be kept clean and free? What is likely to happen if they get clogged up? What is the white ash which collects on the inner lamphouse wall? What is a voltmeter? An ammeter? We are pulling 40 amperes from a 110 volt line through a rheostat; arc voltage 50. What is the resistance, in ohms, of the rheostat? Is that all the resistance the current encounters? What will be the effect in current consumption if we freeze the carbons, and why? What is the difference in a 110 volt and a 220 volt switch? Could you use a 110 volt switch on 220 volts? Could you use a 220 volt switch on 110 volts? What is a fuse for? What is a fuse? How does it act? What is an enclosed fuse? A link fuse? A plug fuse? What size wire would you need for 45 amperes? Why that size? What would be the effect if a No. 14 were used? Why is copper used for electric wires? Why not use iron? Suppose you were sent out to a country town to give a show in a church and found the wires entering were No. 14, what would you do? Suppose they were 000 wires, what would you do? Suppose it was 220 volt current and you had but one 110 volt rheostat along, what would you do? Suppose there was a meter of 12 amperes capacity, what would you do? Suppose it was A. C. and the transformer on the pole had only a secondary capacity of 1,300 watts, what would you do? How would you find the voltage? What is an "Economizer," "Inductor," etc., and how do they act?

And so I might go on multiplying questions indefinitely, but space and time forbids.

Artist-Operator.—From Courtland, Christiani, Washington, D. C., comes the following: "I don't trouble you often, but notice you have, recently, published a number of operating room photos. Perhaps you may be interested in a pen and ink sketch of one, particularly when the 'artist' is also the operator.



There is nothing remarkable about the booth but, considering its small size, I try to keep everything ship-shape, so far as posible.



The scene is laid in Schuetzen Park Airdome, Georgia Avenue and Kenyon Street, this city."

My dear Mr. Christiani, our cartoonist, Mr. Hoffman, positively turned a bright pea-green from pure envy when I showed him those classy sketches. But I must take you to task for using the term "booth." In the parlance of the street, "cut it out!". Operating-Room is the word. Talking of "booths" and "coops" has the tendency to fix the idea of the iron-lined cracker-box operating room in the manager's mind. We want a **room**, not a booth or a coop. That tool rack pleased me very much; also the vise. Every operator should have at least one vise. Some, however, run to excess and have several. You have tools and they are apparently kept in order in a proper rack—good! In the scene, presuming the gentleman holding up the exit post to be yourself, I note absence of a cigarette—again, good! But, joking

aside, the sketches are excellent and reflect distinct credit on the artist.

Synchronism.—Portland, Ore., writes: "Am running a Pathe machine, three-wing, outside shutter. I observe that, when running the machine without film, at slow rate of speed, there is decided flicker. As speed increases the flicker becomes less, gradually passing into a slow wave. As the speed is still further increased the wave again runs into a pronounced flicker. Have A. C., through a Formastat. Have also observed the same effect with Powers No. 6 machine when used on A. C., but am told it does not occur when D. C. is used. If you can give me any information concerning this I shall indeed be thankful."

The trouble lies in the fact that your shutter gets into synchronism with one side of the alternations. A two wing shutter is the solution. It will occur only at above normal speed if the cycle is 60. At 80 turns of the crank per minute your shutter is revolving at the rate of 1,280 times per minute, and the light is interrupted (by three blades) 3,840 times. Sixty cycle current alternates 7,200 times per second. Half that is 3,600. You will therefore see that the light interruptions and one side of the alternations come pretty close together. The effect begins before the point of absolute synchronism is reached. You must understand that 120 times per second the alternating current arc is practically, if not entirely, without voltage. The voltage rises from nothing to 110 and back to nothing each alternation. At the low point there is very little light. Your shutter wings interrupt the light, at a certain speed, when the voltage is at its height, leaving the light on the screen only while the arc voltage is at zero. With a two-wing shutter this effect will disappear, but the flicker will be much more pronounced. Recognizing this condition, the Powers people furnish a two-wing outside shutter for use with 60 cycle current, when requested. Whether or not the Pathe Company do I cannot say.

Herbst Process.—Sheridan, Wyo., writes: "Are the attachments put out by R. H. Herbst, Bright Light Picture a success and would you recommend using it? Would you recommend use of Mercury Arc Rectifier to change A. C. to D. C.? Would it give me better light and picture? Am building new theater and want to get the best."

Have seen demonstration showing most excellent results by the Herbst (now the Pat Casey) process. Whether it would give you same results would depend on how you handled it. Mercury Arc rectifier is giving general satisfaction. It is thoroughly practical. D. C. is much the best for projection. To get really good light from A. C. you will have to use from 50 to 75 amperes. Much less D. C. amperage gives better results and is easier to handle.

Several Questions.—Youngstown, O., writes: "What causes the wires to burn off at the lamp? What would happen if No. 14 wires were used? Why is it that a film has to be put in the machine upside down? What causes the condensers to break? Would like to get book of instructions for operators."

Copper oxidizes under the action of heat. The effect is somewhat similar to rusting of iron. As the oxidization proceeds the wire loses its conductivity. Its resistance becomes higher until finally it becomes sufficient to heat the wires to the burning point. If a No. 14 wire were used there would be excessive heating, high resistance and choking of the current. Study the light lessons in this department for explanation of why film is run upside down. Condensers crack because they are thin at the edge and thick in the center, therefore they cool unevenly and it follows that expansion and contraction is unequal. Avoid sudden changes of temperature in the lamp house. That will help, but, regardless of what you may do, condensers will probably break occasionally. Send in $1.50 and we will supply you with a complete operator's and manager's handbook.

Side Motion.—St. Louis, Mo., writes, ordering a handbook, and asks: "How can I take the side motion out of picture; Edison machine?"

If there is side motion in intermittent sprocket, loosen the set-screws holding the bushings in which the intermittent sprocket-shaft runs and shove the bushings against the shoulder on the shaft, retightening set-screws, of course. In doing this be sure to keep the sprocket teeth central with tracks on aperture plates. See to it that the guide at top of gate hugs the film reasonably close, but not close enough to in any way bind it. If the picture sways once to every turn of the crank, your machine moves sidewise, the table not being properly anchored.

New Ideas.—Mr. R. L. Strong, operator, Poinciana Theater, Tampa, Fla., writes: "As daylight pictures are the next step in advance for the up-to-date house we have adopted the idea in the Poinciana. We run with five double windows on each side open, but no direct rays reach the screen. Probably it will be interesting to those working to perfect daylight projection to know that I obtain excellent results with 104 volts—A. C., through Fort Wayne Compensarc, tests showing 35 amperes from the 40-ampere notch. The results are perfect. My machine is a Motiograph, 1911 model, to which I have added an invention of my own which eliminates all flicker. I have the advertised daylight processes skinned by a mile, taking examples I viewed in Chicago for comparison. I am working on three other ideas I hope to have perfected soon. Both myself and the manager have gotten any number of splendid ideas from The World."

Shall be glad to know details of your inventions, Neighbor Strong, as soon as you are ready to place them before the readers of the Department. Trust they will be all you hope and that you will reap much glory and financial reward therefrom.

Film Stock Fault.—Oklahoma (name of town suppressed) writes: "I enclose three pieces of film from the Vitagraph picture 'The Sleep Walker.' Can you inform me as to why this blue-tinted film will split and then break enough to misframe the picture when going through the machine? So far as I can determine the machine (Edison, Model B) is in good shape. The film was split in this one scene. Is it poor stock or is the emulsion too sticky? Am projecting a 14½-foot picture 65 feet 110 volt, 60 cycle current, through Ft. Wayne compensarc, using second notch. Get good light. Current here, however, is poor and have to use Columbia flat-side carbons to hold the arc next condenser. Will third notch of compensarc do if I throw 30 feet further? Will it do if I throw 30 feet further, and five feet wider picture? Third notch makes carbons noisy and burns up the lamp wires; also it is hard to hold the arc and it flutters too much and carbons burn to pencil point. What is best to do in case length of building is increased as above? Have used the third notch in other houses, but could not maintain clear, steady light with it. Curtain is muslin coated with blue tinted alabastine."

Have carefully examined samples of film, also submitted them to the Vitagraph Company. Cannot find anything wrong with film itself, but the sprocket-holes have been very badly strained. In fact, one side of most of them has been bent down by the sprocket teeth and has cracked on either side of the tooth. Film is new and shows no signs of emulsion on tension springs; emulsion on springs usually shows scratch line down sprocket holes. Very, very heavy tension is the only thing I can suggest. Probably, however, the damage was done before you received the film. Naturally when sprocket teeth reached those ripped holes the film would drop back (up) by just that amount; practically half the distance between sprocket holes. This would throw picture out of frame at the top. Not all holes are thus ripped, however, so that probably picture would soon jump back into frame if left alone. This is all that appears from examination of the film. It is not N. I. stock. I don't exactly know what you may mean by the film "splitting." Plainly you have not made much study of handling A C projection arc. Would suggest you procure handbook immediately. If you already have one would recommend close study of same. The added 35 feet of throw will not diminish your illumination on the screen, but increasing width of picture most decidedly will. Would suggest that you look back through Trouble Department of past six months and find receipts for coating screens with aluminum. There are three of them, I believe. Coat your screen according to directions there given and you will be able to project picture five foot wider, having brilliancy equal to present picture, with same amperage now used. Use No. 6 lampleads.

Camera Man.—Lincoln, Neb., writes: "Am much interested in Projection Department. Can you inform me as to proper procedure to secure position as M. P. camera man? Have been operating five years and am still at it. Would like to go where can have more chance at fresh air."

Presumably you are a good operator, Lincoln, but you say nothing about your knowledge of photography, or your ability as a camera man. Would suggest you write the various companies, offering your services. Also, provided you feel competent to deliver the goods, you might land something through an "ad" in the World. Take say a three-line, or a four line space for a month.

Film Jumps.—Grand Junction, Col., writes: "Have Edison, Type B machine, 65-foot throw, 110 volt A C, 60 amperes. Picture is not steady on the screen. Have new tension springs and aperture plate. Star is set up tight against cam. Can't locate cause of jump. Am using independent service."

See to it that your lens is tight in its jacket, also that your machine itself sits rigid and steady and tension springs tight enough. Probably the jump is due to unevenness in

perforation of films. Do some makes jump more than others? Try to get hold of a Pathe film, in good condition. If it jumps the fault is in the machine. If it does not the trouble is in the films. If the Pathe jumps, write again describing the movement very carefully. Too many correspondents simply write saying "my film jumps." Describing the movement minutely helps me greatly in locating the trouble. For instance, if the movement is up and down four times to each turn of the crank it means one of two things. If it is uneven in time, slight, and a trifle up and down sometimes and a trifle sidewise other times it means quite another thing. Therefore be very careful and minute in describing film jump, if you want my best service in locating the trouble.

Bunch of Questions.—New York City writes: "(1) Is the cam pin of a Powers five soldered in or riveted? If it gets loose can it be fixed without putting in a new cam? (2) How do you remove the spindle on which the takeup reel rests? (3)Does it do any good to take apart the adjusting nut and spring on the takeup and wash it? (4) If you wish to increase the tension on takeup how do you do it? (5)Which is the best way to measure asbestos covered wire? (6) If you use two machines and two lamps must you have separate cutouts for each lamp, also separate meters, or can you pull from the same mains?

(1) It is riveted. You should put in a new pin. Better take machine to the factory and have it done right, if you are in New York City. (2) Remove compression nut and spring. Loosen collar on spindle inside magazine and you can then slip spindle out. (3) If you mean wash the nut and spring, no. (4) Tighten up on the adjustment screw. (5) Measure diameter of one strand, with micrometer calliper, in thousandths of an inch. Multiply the diameter, in thousandths, by itself, which gives the cross section in circular mills. Count the strands, multiply circular mills of one strand by number of strands and find corresponding solid wire cross-section in some one of the many published tables. That will be size of the wire. (6) You must have separate switches and either separate resistance, or resistance so wired as to cut out of one circuit and into the other. You can use the same meter and mains, however. Have you a New York card? ? ?

The operating room of the Bijou Theater in Springfield, Mass., is one of the most carefully and strongly constructed in the country. It is made of asbestos boards and angle irons, and is eight feet wide, twelve feet long and seven feet high. The inspectors for the Commonwealth of Massachusetts have pronounced it to be absolutely fire-proof, and to contain the best equipment they have ever observed. The motion picture machine is the best obtainable, and the remaining apparatus of an equally high grade. An Edison Kinetoscope and Powers Cameragraph are the machines used. The Edison is used for the moving pictures, and the Powers as an extra machine. A dissolving stereopticon is used for the illustrated songs. There are two spot-lights, and the house lights are controlled from the booth by switches and a dimmer. There are five machines in all in the room, which is in the rear of the balcony. Two are in use all the time. There are automatic shutters on all openings, which close in case of fire. Henry Schoch is chief operator; Frank Blanchand, second operator, and Cesar Scalwini, assistant.

Coronation Pictures in Chicago

Britain's Great Ceremonial Function Presented in Classic Form by Lyman H. Howe, and Favorably Received.

The motiograph portrayal of England's great coronation as produced by the Lyman H. Howe Company, was shown for the first time in this city Tuesday afternoon, July 11th, at the Garrick Theater. The weather was anything but conducive to a paying attendance, but the Randolph Street playhouse on this occasion suggested the crowded boxes that lined the thoroughfares of London itself during the actual performance of the great pageant.

From a photographic standpoint the pictures may well be termed good, for they are remarkably clear and excellent in detail, but there is no doubt that the American public will be somewhat disappointed in the lack of exciting events; for, aside from the parade itself and the presentation of the pearl sword to the King at Temple Bar, there is nothing to create unusual interest, and one might almost imagine himself viewing the parade of a Knight Templars' conclave, rather than the great and glorious coronation of the greatest monarch of the world.

However, such was the coronation, and the Howe production is good and will undoubtedly continue to draw the crowds. The arrangement of the scenes could not be improved upon, and to spice the otherwise monotonous array of soldiery and carriages, pictures such as the "Naval Review at Spithead," "The U. S. S. Delaware, America's Naval Representative," and "Fancy Drills of the School Children" are shown.

Following is the manner in which the coronation is presented:

(a) Various views of the Coronation Procession at the New Admiralty Arch and approaching Westminster Abbey (June 22).
(b) Peers and Peeresses going to the ceremonies in Thames River steamers to avoid the crowds.
(c) The Procession after the ceremonies, proceeding to Buckingham Palace.
(d) Arrival at Buckingham Palace.
(e) Naval review at Spithead (June 24). Photographed from the Chilian battleship "Chacabuco." Close views of the royal yacht "Victoria and Albert," also U. S. S. "Delaware," America's naval representative.
(f) Reception at the Guild Hall (June 29). Close facial portraits of King George, Queen Mary, Prince of Wales, Princess Mary, Lord Mayor of London, Duke of Connaught (Canada's next Governor General), U. S. Ambassador, etc., etc.
(g) Lord Kitchener mounting his horse.
(h) Lord Mayor of London presenting the pearl sword to the King at Temple Bar, London's western boundary, during the "Royal Progress." (This ceremony has no parallel throughout the world). When the King reached this point he found the Lord Mayor on foot in attendance. The Chief Magistrate advanced, hearing the "Pearl Sword of the City," and, lowering the point, congratulates His Majesty on his coming to his city of London. The Lord Mayor presented the sword to the King, who touched the hilt and returned the sword, saying that it could not be in better hands.
(i) The good-natured crowds at 8.30 p. m. (June 29).
(j) Snapshots of some of the illuminations in the heart of London.
(k) Display of fireworks that closed with electrical portraits of the King and Queen.

The interest of the Press has been aroused to such an extent that the leading dailies of Chicago have devoted columns to the review and criticism of the pictures, Ashton Stevens, of the Examiner, ending a brilliant column entitled, "The Canning of a King," wrote: "But just the same, it was the most interesting set of films that I have ever seen unrolled. It was history hot from the grid—history that will keep in its can till the oldest Sequoia is dead and the topmast tip of the Himalayas has lost its point." The Record-Herald said of the pictures: "They are full of life and interest, and some of them are remarkably clear. All are intensely interesting and they will repay a visit to the Randolph Street playhouse."

F. R. M.

PENNSYLVANIA EXHIBITORS ACTIVE.

The Motion Picture Exhibitors' League of Pennsylvania held its first annual convention on Sunday, July 16, at Pittsburg, Pa., and elected two delegates to attend the National convention at Cleveland, Ohio. Other exhibitors who desire to attend the convention are requested to send their names to the secretary, Harry McGowan, Pittsburg, Pa., as soon as possible so that arrangements for their transportation can be made.

Attention of exhibitors in the Pittsburg District is called to the fact that the Pennsylvania League will run an excursion to Myers Lake, Canton, Ohio, on Sunday, July 30th. The round trip fare is $1.50; tickets can be obtained at League Headquarters, 233 Fifth Avenue, Pittsburg.

All members are requested to make a special effort to attend the meeting of the League on Sunday, July 23rd, at 2 o'clock p. m., as business of great importance will be considered.

Comments on the Films

Licensed.

"S. S. Olympic" (Pathe).—This short film pictures a big ship, and shows how the great trans-Atlantic liners are worked into their docks in New York harbor.

"Reckless Reddy Reforms" (Kalem).—This Western comedy tells the story of a girl who worked a complete transformation in a cowboy, causing him to give up drinking and cigarettes. When the boys trail Reddy they discover the reason and are just in time to see them married by the justice, after which they go to their new home. The boys push a box under the window. From it the bride takes a cigar which she gives to Reddy, at the same time declaring that he is fully reformed.

"The Snare of Society" (Lubin).—Here is a story which is supposed to represent the dangers of too much whist. The wife has received a ring from her husband. Beaten at play it becomes necessary for her to have a large sum of money. Failing to find as much as she needed in her husband's safe, she pledges her ring. The husband sees the ring. The wife goes to get it back, and the man who holds it makes a proposition that they cut the cards. If he wins he will give the ring. If he wins he has her. She wins and grabbing the ring she hurries home, where she tells the whole story. It is, of course, well acted.

"It Happened in the West" (Selig).—The situation pictured in this film is far from new, but this reviewer can not remember seeing it so intelligently conducted as by the Selig Company. The English gentleman who has taken a squaw and has a son by her is notified that he is now a baronette and that a white wife is waiting for him. The half-breed son grows up in England and suffers because of his tainted blood. The last scene shows him, a young man, with other Indians, his kindred, paying a visit to his mother's grave. The picture is dignified, human and instructive, though it hardly can be called an important one.

Scene from "The Profligate" (Selig).

"Father and Son" (Pathe).—Here is a domestic drama showing first the death of a wife and mother. Later the father becomes a burglar because of his infatuation for a woman. The son discovers him at his work, takes his place and is arrested. At the police station the matter is explained and the father and son are reconciled to each other.

"Bobbie the Coward" (Biograph).—Melodrama takes place after true drama chiefly because it aims to give a thrill rather than an edifying emotion. This more than ordinarily interesting Biograph picture uses the melodrama's privilege of playing to the gallery only in one scene, its climax, in which the hero, a rather slight lad, disposes of two burly gangsters who are armed. From the gallery's viewpoint and from the moralist's immediate viewpoint, this is a virtue. Aside from this, the picture is true enough to life to be instructive. It's a story of the slums and it is dramatic enough to be sure of success even if put on the stage in the old way. While not absolutely realistic, it shows far more truth than would be possible in a theater. It is as human as it is well acted. The boy is a physical coward because he has nothing in his stomach; but even then he is brave enough to return the lady's lost pocketbook. He gets a reward and a job too. The gangsters see the money and trail him home. Fortunately, they do not make the attempt to steal the money till he has had a good dinner and he knocks them down and ties them. The acting is remarkable, especially that of the girl who plays his little sister. Real street scenes with slum crowds passing unconsciously were used as background; nothing could be more realistic. The incident when the lady visiting the slums asks a little girl what she is going to put in the tin pail is delightful. Taking it as it comes, it is the most interesting picture this reveiwer has seen since the patriotic releases just before the Fourth.

"In the Right of Way" (Melies).—This picture, though interesting, is not so convincing as some of the recent Melies pictures. One of its faults is that its first scenes suggest another kind of ending. We've often seen the husband of a happy family bring home a wounded stranger and expected to see this one grow jealous like the others. Because of these other trite plays it was natural for us to expect it, and the expectation kept us from understanding the situation. One of the worst banes of art is the labor necessary to keep any work clean of suggestions that lead the mind away from the right path. These suggestions are hidden everywhere, and they've made many a lesser poet ridiculous. The sharp gun-fight between the man, grown old, and the engineers of the railroad, while possible, is hardly convincing. A man would have needed to sleep and the engineers should have tried other means than a daylight, direct attack. The fact that he was protecting his wife's grave from being desecrated by the new railroad is the play's strong point; it saves the picture.

"The Minute Man" (Edison).—This is the second film picturing the British march from Boston to Lexington and of the two this is easily the better. One wishes he could commend it wholly. If it had been only a bit more realistic, it would have been wonderful. Some of it is wonderful, but not the repulse at the bridge. There was no cause for panic as shown. Those troops needed more than that to frighten them. The British soldiers should have been met with a much larger and wider volume of smoke and the panic should, perhaps, have overcome them, as a whole, more suddenly. This was the place to pile up the corpses rather than along the road. At the rate they fell there, there wouldn't have been any left. The picture awakens deep emotions and is effective.

"The Corporation and the Ranch Girl" (Essanay).—To this reviewer, this picture seems the least convincing of all the Essanay pictures he has seen. In the first place, the photography is so poor that the pictures hardly have the usual amount of life. This was very noticeable in the scene where the girl reads the letter held unconsciously out of the window. The story is itself weak. What railroad president would make such a proposition to his son—to make love to a girl to induce her to sell a ranch? The scene in the club showed men around the table, but their parts suggested boys—undergraduates. It's surely a weak picture.

"Snowbound with a Woman Hater" (Vitagraph).—This exceedingly amusing picture is full of comedy spirit of the best Vitagraph kind. Julia Swayne could hardly have a more charming part, nor play it better than she plays this young girl caught in the blizzard and forced to ask for shelter at the first house, the woman hater's. She played it as a young woman who was very sure of herself, yet very prettily. There was true humor in the breakfast scenes; there was more in the luncheon scene, and the dinner scene was best of all, though the scene in the kitchen was also very amusing. It is a well conducted play from first to last and one that should greatly please cultivated audiences.

"The Rosary" (Essanay).—This deeply religious film pictures the sacrifice made by two young people who dearly love each other, on account of religion. The acting is strong and well sustained, each of the principal characters interpreting his or her part admirably. The film is certain to make a deep impression since its subject is unusual and the actors perform their parts sympathetically.

"The Backwoodsman's Suspicion" (Essanay).—This pictures a Western story of needless jealousy, and has a narrowly averted tragedy at its close. The tale is of a young author going West for his health and finding board with a backwoodsman. Finding the young wife illiterate the author undertakes to teach her to read. This rouses the jealousy of the husband. The author receives a telegram to come home. To go the long way would mean missing his train, so the woman volunteers to pilot him a shorter, but more dangerous way. The husband returns during her absence and suspecting they have eloped starts after them. The wife returns soon afterward and learning of the state of affairs starts again on a wild ride to avert a tragedy, which, happily, she accomplishes, reaching the station before anything serious happens. All is then explained and the trouble ceases.

"Good for Evil" (Lubin).—Duplicity in a love affair is the principal motive of this Western film. Two pals love the same girl. One is called home, but before he goes he places the ring on the girl's finger. He falls sick with fever and the doctor tells him he will die. He sends two letters, one to his pal and one to the girl. The pal gets both, reads his own, destroys the one to the girl. She believes the man false and marries the pal. He does not die, however, and as soon as he is well decides to go back and surprise her. He arrives just after she is married. Her father informs him that the best thing he can do is to leave the place. So he wanders away into the desert. The father meets the pal and upbraids him for his duplicity. The young wife hears it and tells him plainly that she cannot love a man who has done such a dastardly deed and commands him to go look the other man up. He is found in the desert nearly dead. By giving him all the water he has the pal restores him sufficiently to get him back, but is overcome in the attempt and dies himself. The stricken one is found barely alive and taken back. The death of her husband leaving the woman free, she straightway marries her first love.

"Subduing Mrs. Nag" (Vitagraph).—This comic character picture gives the two leading character players, "Bunny" and Miss Finch, of the Vitagraph Company, a splendid chance to show how much can be pictured, almost told, by facial expression, and the amount of characterization that they accomplish is remarkable. But between little Miss Prue, the stenographer to whom Mrs. Nag objects and the prim Miss Prue, of next day, the supposedly new stenographer, there is such an amusing difference that it alone is worth while seeing. These character plays of the Vitagraph Company are all good. This is better than the average; but they are not to be compared with the real comedies that this company produces every now and then.

"The Tenderfoot's Claim" (Kalem).—This picture is well photographed, perfectly constructed and well acted; but the story behind it is not of great significance. A sharper attempts to jump the claim of four miners and fails. The tenderfoot appears and the miners make fun of him and "salt" his claim with brass filings. The sharper happens to pass and overhears his joyous shouts that he has struck it rich. The tenderfoot gets sick and the miners, repenting of having played the trick on him, put real gold dust in his glass jar without his knowing. The sharper comes, sees the real gold and buys the salted claim for $20,000, much to the delight of the miners when they hear of it.

"Frolicsome Florrie" (Gaumont).—It is hard to see clearly just what is the trouble with pretty Florrie. When the picture begins we see her in mischief. As the lively picture progresses we find her piling more trouble on what is already bad enough until the house is in an uproar and a crowd is collecting in the street below. In the end she is packed off to school, much to the cook's delight.

"Jimmie as a Philanthropist" (Gaumont):—Jimmie's acting in this picture is interesting, but the picture itself hasn't much literary quality or human interest. It doesn't seem to live, except at moments now and then when the gifted little player or one of the other characters makes some humanly significant gesture. One little bit is very good; it is when the fashionable woman, on finding her dog again—Jimmie had stolen it and brought it back for the reward—asks it to kiss her. Jimmie wanted the reward for philanthropic purposes.

"Dad's Boy" (Pathe).—This film gives that good, old American story of the boy who didn't want to stay on the farm—in this case it's a grocery store in a small village—but who comes home just as the old homestead is being sold out and pays off the mortgage. The story isn't very dramatic and, because it was necessary to force the situation by over-acting, to weep, for instance, when there was no real cause for tears, or even much sorrow, the picture isn't very convincing. Mr. Walthall plays the grocer's son, and the other characters in the picture are well made up to represent such types as usually were found around a country store in the eighties, including the old, wooden-legged G. A. R. man. It's a sentimental picture and many of its scenes will be pleasing.

"The Way of the Eskimo" (Selig).—This picture is unusual enough and good enough to make a good feature picture. It is markedly educational and it tells a very interesting story. The story in this setting, primitive and simple, has much beauty. The girl whom the Eskimo youth intends to make his bride is attracted by the white man, a hunter whom her lover has saved from freezing to death. The white man deserts her and her lover saves her from drowning herself and takes her to his home as his wife after the tribal medicine man has annointed her with sacred oil and chased away the evil spirit. The backgrounds are the ice fields and ice huts. Many Eskimo habits and customs and ways of living are shown as incidents in the story. It is very commendable.

Scene from "Jimmy Elopes" (Gaumont).

"The Daughter of the Watch" (Pathe).—The most commendable feature of this play is an intensely interesting background—the narrow old-world streets of some quaint city probably in Holland. In this case, since the romantic story is unusually weak for a Pathe picture, it would have added something to the interest of the film, if the locality had been told. The story of the abduction of the daughter of the old watchman and her rescue is not acted convincingly, though the actors seemed trying to reproduce the atmosphere of Rembrandt and were fairly successful. This and the quaint streets make the picture acceptable, as a story it is not convincing.

"Benares" (Pathe).—This picture of India is finely photographed and very interesting. Such films as this are slowly building up a strong cliental for motion picture shows among the best people in the community.

"New York City's Fourth of July Celebration" (Pathe).—This is more a news picture than strictly an educational one, though in truth there is nothing so educational as news. It is very interesting and shows glimpses of the parade of the nations. The Chinese dragon was a strange sight for New York to watch; and we see it in this picture curling along on the heads of many Celestrials and passing the grandstand where Mayor Gaynor reviewed the parade.

"The Indian Brothers" (Biograph).—In this Indian picture some of the customs of the red men are clearly set forth. A renegade seeks admission to a tribe and is offered a squaw's dress. No greater insult could be offered and he promptly kills the chief and makes his escape. The chief's brother goes after him to avenge the killing. The renegade has stolen a horse from and has been captured by another tribe, but upon the chief's presentation of his claims the renegade is given up. He is profuse in his thanks for his rescue, but when they arrive at the dead chief's funeral pyre he soon understands why he was rescued, and pays the penalty with his life.

"The Badge of Courage" (Kalem).—Here is a study in the psychological peculiarities of individuals which make them unutterably afraid of some things, but brave to boldness in other cases. Tom is afraid of the sea and fails to rescue his sweetheart when she is drowning. But the next day, after he has been called a coward and ordered away,

he rescues her from a burning building and the past is very readily forgotten. It is a good story, well told and the characterization is excellent.

"Alice's Sacrifice" (Lubin).—Here is a story of love and sacrifice, having much in it that will interest. It tells of one girl acting as comforter and adviser to a struggling young playwright, afterward sacrificing herself and allowing him to love her actress-sister unmolested. It is the old theme of the girl forgotten in her country home when success in the big city dazzles the young man. It is well told, there is sufficient emotion in it to create a heart interest and the audience was clearly pleased with it.

"Her Dad the Constable" (Essanay).—In this comedy there's a fresh and very amusing idea. The constable's daughter is waiting in bridal veil and wreath of orange blossoms for her bridegroom, a millionaire, who has lost his train and is hurrying to her in his motor car. The girl's father, the constable, receives a telephone message to arrest a chauffeur who is speeding along the pike. This chauffeur, whom he doesn't know, is his prospective son-in-law. The ending is happy, however. The trouble with the picture is that there is too much of it; it isn't handled economically. It has the drawback that too much padding gives a novel. With the exception of the heroine and hero no one with even a fairly important part in the picture acts convincingly.

"The Warrant" (Selig).—There is an interesting, human story in this Western picture of ranch life, barroom life and a shooting incident; but stories very similar to this have been done before many times and sometimes better done. In this case the hard drinking husband of the heroine, in a barroom fight, shoots a stranger and his wife's foster father, the sheriff, persuades him to come back and stand trial rather than be lynched, perhaps. In the end it is proved that the man who was shot is wanted, dead or alive, which seems to beg the question a little. In this picture we see the heroine first as a child, then as sweet sixteen, then as a grown woman. She seems to be the only one who shows growth in the picture.

"The Tragic Wedding" (Pathe).—The background of this elaborate picture of Mexican and gypsy life is a beautiful marble palace and its immediate neighborhood a bit of sea beach and a long stretch of high road. The outlines of the story might have been founded on fact; but as conducted and acted, it is hardly convincing. Yet many of its scenes are very beautiful. The heroine lives in the palace and has fallen in love with a gypsy. In a preposterous will, her father commands her to marry a friend of his. If she doesn't do this she is to lose her fortune and will have to enter a convent. She begs the gypsy to save her. There is a capture or rescue of the girl by the gypsy band that rides hard after the wedding coach on its way to the church and overtakes it. Then the other man collects his followers and there is a revolver fight on the beach where the gypsy encampment is. The man who was to have married the girl is killed. The acting is very theatrical.

"Hubby's Day at Home" (Kalem).—A comedy which may find an answering emotion in the breast of more than one unfortunate whose experiences upon similar occasions may have partaken somewhat of the character of those depicted here. Hubby's day was filled with interesting and exciting events, such as a fight with the ice man, a run-in with the milk man, beating the rugs, and getting buried in the coal, while to end it, his cousins come from the country to visit him. That ought to be excitement enough for one day. Hubby looks as though he thought so when night overtakes him in his weariness. It is an unconvincing and surprisingly dull comedy.

"In the Arctic Night" (Vitagraph).—This film represents the struggle of a young minister with himself over the question of whether or not he shall leave the people to whom he is a missionary in the far Arctic regions so that he may go home and marry the girl of his choice. After a long prayer he decides to stay, even though he had started homeward. The picture teaches the ultimate victory of righteousness, as this young minister understood it, over his own inclinations. It is a sermon.

"Captain Kate" (Selig).—The prediction of the Selig people that each of their pictures of African scenes showing wild animals in their native haunts as accessories of a strong, human story would surpass the one that preceded it has been amply fulfilled. Captain Kate is even more interesting and commendable in every way than either "Zululand" or "Back to the Primitive," good as both these were. It is a very remarkable picture. Like the others it is exciting and like them it gives the spectators a new experience, and one which is educational. The photography of all the scenes in "Captain Kate" is markedly superior to what we usually see. These pictures, with sunlit sand, giving an almost blinding highlight clear through the picture to the far background, save for a clump of palm trees, etc., yet with the detail so clear-cut all over the picture that faces can be seen, not merely in the near foreground but also in the middle and even in the distance, are worthy of the very highest praise—they are marvels of camera work. This art permits the acting, which in almost the whole cast is very praiseworthy, to carry the story to the audience very effectively; and it's a good story, besides.

"The Lost Horse" (Lubin).—Perhaps there is just a grain of truth at the bottom of this not very funny picture story. There are people foolish enough to paint a star on the forehead of a decrepit nag in hope of collecting a reward offered for a lost race horse who has a natural star; we probably have met such people. But this film is not convincing, and hardly amusing.

"Mr. Inquisitive" (Lubin).—This horse play farce, built on the French plan, tells what happened to an over-inquisitive man who started for a walk in fine clothes and a new silk hat. In the end we see him begging the man behind the hydrant to give him a bath all over; he needed it. The incident with the darky boys and their big mother is the only new thing in the picture and the only truly American part of it.

Independent

"The Turning Point" (Reliance).—This picture is in the sensational style common in Reliance pictures of a few months back. The story, dealing mostly with the seamy side of life, in many of the scenes is acted with intelligence. This is true particularly of the parting of the young wife with her dissolute husband. The romantic scenes, later, after she has got a divorce, make pretty pictures; but the accident and rescue scenes are trite. The story, after a courtship scene, jumps two years and we see that there's a new family and a baby which has nothing to do with the story. That night the former husband breaks into the house to rob, is wounded by the husband and recognized by the wife who persuades him to let the man depart. We have seen this kind of an ending before, but we can hardly commend continued repetition of it.

"The Outlaw's Trail" (American).—In this Western story an outlaw and a Texan ranger detailed to capture him, together with the outlaw's daughter, play the principal parts. The ranger falls in love with the daughter. She informs her father they are on his trail. The ranger is captured and sentenced to be lynched. The girl rides for aid and with the sheriff's posse comes in sight of the lynching party in time to cut the rope with a rifle bullet and save his life. The father is killed in the fight that follows and the rest of the band captured. The ranger comforts the girl for the loss of her father and the film ends with the ringing of wedding bells.

"Bill Learns to Take Cinematograph Pictures" (Lux).—Bill answered the Lux Company's advertisement for a good camera man, but didn't make good at crank-turning. He was invited to learn how elsewhere. On leaving the studio he turns for practice every crank he sees and appears again at the studio after much experience, with much soiled clothes, and is again given charge of the handle. There's a sword duel being played which is to be stopped by a heroine. Bill thinks the heroine is in danger and drops the crank to save her. He gets a rapier's point in the stomach.

"Won by Wireless" (Thanhouser).—This is a most melodramatic story of what happened on a stationary yacht supposed to be sailing up the sound. The great financier was kidnapped by the villain and would have been ruined by his dishonest partner had not the heroine, his daughter, known how to send a wireless message and also how to outwit the operator. The hero gets the message and brings the police out in a launch. The old man in a final scene kicks his partner out of the office and then withdraws his objections to the daughter marrying the wireless telegraph hero. It couldn't possibly be humanly acted and certainly it wasn't.

"Tony Would Be a Cowboy" (Champion).—Here is a real wild Western horse play comedy. It illustrates the adventures of an office boy whose imagination was fired by reading of Western stories and who sees Indians and cowboys in every corner of the office. The vicissitudes of his career are set forth with considerable detail until he arrives in the West, where his reckless and altogether unexpected methods astonish the natives, both red and white, and create no end of amusement for the audience.

"The Accident" (Lux).—There is a very effective scene in this emotional picture, on the same reel with the above. It pictures the reunion of the father with his family after the accident. The father saw the family off to the seaside and was to follow by the next train. The first train is wrecked, but the family is not on board, for it has been left while at luncheon. The father delayed his start and in an hour or so sees an "extra" newspaper account of the wreck, with the names of his wife and children as among the missing.

"Generous Cowboys" (Bison).—This not very interesting picture shows how two girl sharpers hoodwinked a crowd of easy-going cowboys and thereby replenished their funds. There is comedy in it—that cannot be denied—but it isn't a very high kind of comedy.

Scenes from the Latest "Imp" Release "The Old Pastor."

"The Pony Express" (Nestor).—In this story of the West, the principal feature is the effort of a father to force his daughter to marry a wealthy neighbor who is really a famous bandit and road agent. The man she wants is the pony express rider. After the rider has saved her brother from being robbed and captures the bandit at the same time, her father humbly gives her to the man she wants, thankful that he has discovered in time the falsity of his neighbor. The characters are accurately drawn and there is a swing of reality in the picture which carries the audience with it irresistibly. The photography is admirable and adds not a little to its attractions.

"The Inventor's Wife" (Itala).—This is a skilfully laid out melodrama about an Italian inventor of high explosives and his frivolous wife, who wanted money badly enough to be welling to steal her husband's scheme for it. The play, while not a very human one, is effective from the very first scene until "God has punished her" is thrown on the screen.

"The Vagabond" (Rex).—This is a very interesting and acceptable picture of Southern life of about 1870, when the night riders were active. The vagabond is, by his trousers, an ex-Confederate army officer. He is helped by some people who own a cotton plantation (a studio scene) and the editor of the local newspaper gives him a job. This editor distributes his own type. This part of the picture is very interesting, for there's an old style hand press shown, and the usual interesting characters who were sure to be found in such offices, including the man who fought the war over again every time he got someone's attention. The fault of the picture is that we don't know positively enough that the night riders have anything against the heroine's father, for whom the vagabond sacrifices his life. The raid of the riders is very well conducted and the climax is led up to most effectively save only for the one defect just noticed. It is very well acted, especially by those who carried the character parts. The tinting and the photography were not quite up to the high Rex standard. And one is surprised that the Rex Company did not take advantage of the torch scene to give us something out of the ordinary; it had a fine chance to do so. The torch scene as shown is not much above commonplace.

"A Soldier's Life" (Great Northern).—This series of pictures depict in an amusing way the trials of a soldier. The fat man gets into trouble with his officers because of his awkward drilling, while his comrades take advantage of his greenness to make sport of him. It is probably a fair reproduction of what sometimes actually occurs about the barracks.

"At Sea Under Naval Colors" (Great Northern).—In this series of scenes, taken on board battle ships and cruisers, a fair idea of what sailors in the navy actually do is presented. The various drills are shown, including gun fire by a number of ships at once. Some of the amusements of the men are likewise reproduced.

"The Revolver is Returned to its Owner" (Itala).—This horseplay farce represents a beggar with an "I am blind" sign on his breast trying to return a revolver which he saw a man drop in passing him. An entire dry goods store and furniture establishment is wrecked before the owner is caught and the revolver returned. And then the owner gets his from the infuriated managers and customers who have suffered during the fracas.

"Toto an Enthusiast for a New Fashion" (Itala).—This is a farce which is somewhat suggestive. Toto wants to marry a woman who wears a harem skirt, having seen one in a window. He goes about from place to place lifting women's skirts to see if they have on harem trousers underneath. Of course what he gets is funny enough, but many would take offense at a film as suggestive as this.

"Nat Wills as King of Kazam" (Powers).—Nat Wills, the greatest tramp on the stage reappears in this film in one of his funniest characters. It is one of those films which is difficult to describe, but the fun is there. And the tramp's perfect self-possession under any and all circumstances constitutes the funniest parts of the picture. His elevation to the throne of Kazam is characteristic and when the former mayor, who shipped him away in a barrel arrives as consul he is forced to do homage to the king. But the fun is chiefly in the acting of Wills, which is individual and entirely characteristic.

"The Girl and the Broncho Buster" (Solax).—Here is a Western picture in which a love story is worked out to a pleasant ending. The most interesting feature is the scene where the vicious mare is subdued by the young man who wants the girl. The pictures are startling and the mechanical work has been admirably executed, when the extreme difficulties of the subject are considered. The entire picture is redolent of Western life and character.

"The Man Underneath" (Yankee).—Here is a strongly emotional film telling the story of the misfortunes of Cassidy, beginning with his signing away his rights for damages following injury in an explosion and ending with the death of his wife and child. He becomes crazed and attributes all his misfortunes to the man who induced him to sign the legal paper. He determines on vengeance and would have carried out his intention, only a little child entered to kiss her father good-night. The memory of his own child was aroused and his reason was restored. Once again he becomes the peaceful, industrious citizen, leaving vegeance to a higher power.

"Teddy's Three Duels" (Eclair).—This is one of those French films in which some clever actor does most preposterous things in such a funny way that everybody laughs. The first duel was cowboy-like with pistols, but with bicycles instead of horses. Neither of the duelists can ride a wheel well, that's what makes the duel funny. Then we have a duel with swords on roller skates, and the third duel is with fire hose, each contestant trying to outdo the other with a stream of water. It's an amusing film.

"Charlie Has a Manuscript to Sell" (Eclair).—Charlie is a dramatist and the director of the theater doesn't want to bother with him for there's a young lady calling on him. They can't escape from Charlie not even when they take a cab. They have to let him read his play. He puts them both to sleep first and topples over into slumbers himself. Perhaps its humor will best be appreciated by the literary spectator.

"A Southern Girl's Heroism" (Champion).—It will only be fair to Southern exhibitors to warn them that in this picture there are two scenes that very probably will be displeasing to white Southern spectators. The picture is intensely exciting. It is a very brave action on the part of the darkey maid to dress up as the Union officer who was to be shot at sunrise, the more because a burlap bag was tied over his head and arms. The Confederates don't know that it is not the officer, even when the firing squad is taking aim. The Southern girl, at that point, takes the bag off Topsie's head and the Union soldiers arrive and capture all the Confederates. Southerners won't like the scenes where the Union officer, accepted lover of the Confederate officer's daughter, kisses Topsie, nor will they like Topsie's taking the Union officer's left arm and marching off, the Southern heroine on his right arm, as in the closing scene. Those

not likely to please Southern spectators who happen to be white.

"The Angel" (Reliance).—There is much that is humanly true in this very sentimental picture, but it isn't presented in a way that convinces very strongly. It is not more sentimental than many incidents in some of Dickens's best stories not less probable; yet the spectator of this picture of an orphan's sorrows and joys has to use his imagination and add a great deal that isn't shown before he can feel that it is true to life. The man who adopts the girl to clean his house and care for his three motherless little children makes her life no easy one. But her fainting by the wayside suggests, for instance, that she is underfed, yet she is the cook for the household as well as the washerwoman and it isn't convincing. The part of the angel was acted very sentimentally, angelically if you will, which also isn't very convincing. But the weakest part of the picture is that, to-day in America, when everyone is watching everything that is done, an orphan asylum would hardly let a girl go to so slipshod a home as the man's. A man with such a house would hardly be looked up to in a modern community.

"The Class Reunion" (Imp).—College men will appreciate this film since it is based upon a college loyalty and college friendship which outlasts the years. It tells of a professor reduced to poverty, invited to a banquet, filling his pockets with food for his hungry wife. A jewel is lost and they all

Scene from "Her Way," Rex Release for July 7th.

submit to searching but the old professor. Out of curiosity one of the men follows him when he leaves the room and the reason of his refusal is disclosed. He tells the others and they load themselves with baskets of food, visit him at his home and cover his embarrassment with their college yells. There is a quality in this which goes straight to the heart and no one can see it without a suspicious moisture around the eyelids.

"The Way of the World" (Yankee).—This story begins with the lives of three young people. One young man is rejected by a girl because he drinks too heavily. Contrary to the usual expectations he becomes a good citizen afterward and an honored member of a detective force. She accepts another, who rises in the bank where he is employed to be cashier. But his defalcations are likely to find him out and he flees with all the cash he can find. He sends for his wife and baby and all would have gone well only the mother and baby become separated and the little one is found by the detective, and she leads him to her father's hiding-place. The reason for the flight is then disclosed. The detective takes the money, but returns the loaded revolver. The absconding cashier understands and pays the penalty. The money is returned, the matter hushed up and later the detective marries his sweetheart of long ago. The title tells the story. It is the way of the world.

"That's Happiness" (Thanhouser).—This pretty picture is in a way hardly true to life. It is a story with a pretty sweatshop seamstress for its heroine. She proves herself a heroine at a false alarm of fire in the crowded shop and is adopted by a rich woman; but she tires of riches and goes back to her old friends, for "that is happiness." The picture is very well acted by graceful players and includes a scene with real operatives of a shirtwaist factory leaving the shop at night. The effect of the picture is quite pleasing.

"A Moral Coward" (Powers).—This is a character play, but it is unusually effective. Every inch of the films is made to tell and there is nothing superfluous, nothing, noticeable to this reviewer, that distracts the spectator's attention from the picture's one object, which is to show how a woman exhibits her moral cowardice, and what she suffers on account of it. Her husband is absent and she practically forces another man who loves her, reluctantly, to come to see her. He is discovered by the police that her husband, who has returned, brings to catch a supposed burglar. The husband asks him whether he is not the man whom the police are seeking, and to shield the woman he says he is. She lets him go to prison for burglary. He gets a long term and dies in prison. It is very well acted indeed and can safely be called a strong picture.

"Her Captive" (Bison).—This is a breezy, well-conducted, unrealistic melodrama. The lovers are kept apart by an objecting parent and the lover goes West. After he has got into plenty of trouble, she follows, not knowing where he is, or anything about his difficulties. He isn't a criminal, for he only shot his man in self-defense; but he is afraid to stand trial before Judge Lynch, so we have an exciting pursuit on truly fast horses. The last scene is, while not probable, quite convincing and effective; one might add, satisfying.

A SUNDAY SHOW DECISION.

An interesting Court decision affecting the question of the operation of moving pictures in Ohio on Sunday was recently given by Judge Wm. P. Henderson, of the subdivision of the Common Pleas District, including Seneca, Hancock, Hardin and Wood counties, Ohio. The decision was rendered in the case of the State of Ohio against Hal. B. Clarke, who owns and operates a moving picture show in Tiffin. Mr. Clarke opened his show on a certain Sunday in May of this year and was arrested after he had accepted admission from a number of spectators and while the show was in operation. The arrest was based upon the ground that Mr. Clarke was guilty of violating the statute which prohibits the operation of theaters and dramatic exhibitions in the State of Ohio on Sunday, whether the same be exhibited with or without charge for admission. Mr. Clarke contended that a moving picture show was not a theater within the meaning of the statute and it was upon this contention that the case went to the Court of Common Pleas from the Mayor's Court, Mr. Clarke being found guilty and fined in the latter Court. The decision of the Common Pleas Judge reversed the holding of the Mayor upon the points raised. As a result of this decision the majority of the picture shows in Tiffin, Ohio, will be operated on Sunday, July 16th.

Mr. Clarke was represented by the legal firm of Niles & Peters, of Tiffin, Ohio. Exhibitors desiring further particulars regarding this case may receive same from them or from Mr. Clarke. This is the first case of the kind that has been tried in Ohio.

THE UNITED FILM CO.

About six months ago a film distributing agency, unique in many respects, was launched in this city by W. S. Milliken, well known as former manager of an exchange in Troy, N. Y. Handsome offices were leased at 145 West 45th Street, New York City, but there was no blare of trumpets as to what they proposed to accomplish and no stock in the company was offered for sale. So there has been much conjecture as to what the United Film Company was up to, and a World representative has at last been let into the secret, which is simply the purchase and rental of film. Mr. Milliken says that his Troy office was cut off from both the Patents Company and Sales Company program, so he proceeded to strengthen his position by interesting capital and opening other offices, 17 of which are now in operation throughout the country, but all controlled and financed from the main office. Other exchanges will be opened as fast as locations are selected and the right men found to handle them. Mr. Milliken has worked out a most perfect system of keeping tabs on the various branches. Daily and weekly reports on special blanks which are furnished to each office keep him informed as to the number of reels on hand and the number of customers taken on or dropped. It is a rule in the United offices never to make a promise to a customer that they cannot fulfill, which explains why these seventeen offices are now all on a paying basis and why Mr. Milliken wears a broad smile. System and square dealing is the plan on which the United is worked. We will have more to say about the United again, for negotiations are now on foot to make it a buying exchange or the outlet for a special program.

LETTERS TO THE EDITOR

KITCHELL COMES BACK.

Newark, N. J., July 15, 1911.

Editor Moving Picture World:

Dear Sir.—At the risk of another rejoinder from the illustrious author of the "Road to Richmond," I rise again in behalf of the vast aggregation of "eight-cent raspberry" photoplay dramatists, and protest against the injection of side issues such as small fruits and personalities into the solemn and momentous question of adequate payment to the "outside" writer of canned comedies.

Not but that an agricultural illustration might be applicable, in a figurative sense, to the subject. The writer, likewise, has lived in the backwoods. He knows of one raspberry culturist, not particularly noted for the size and quality of his product, who gets a top-notch price for every quart marketed. His name is an unusual one—John Smith. Across the valley from Smith lives Brown, a man skilled in the use of nitrogenous phosphates and an expert in small-fruit culture. Brown's raspberries have Smith's product beat forty ways for quality—yet Smith gets the price, and Brown does not. And why? Smith has a contract with a big New York hotel which calls for so many quarts of berries a day during the season, and, raspberries being raspberries in some hotels in Gotham, Smith gets rid of an average run of product at the highest market figure. Brown, on the other hand, being a modest man and not having a speaking acquaintance with a hotel buyer, sells his berries in an open, small-town market, at an open, small-town price. There is something in being gifted with a "pull."

As Mr. Hall intimates, the writer is not in Mr. Hall's class as an inventor of photoplays. He admits the fact cheerfully. He has twice seen the "Road to Richmond," and it was a bully good military drama. The writer does not know Mr. Hall from George Washington, but he has heard from several different sources of Mr. Hall's success as a writer, and he has heard nothing but good of his work. Probably he will admit that the above-mentioned scenario is his best-known effort, and he has reason to be proud of the top-notch check—$90—that he of course received from the sale of it. Possibly he will also admit that his best work does not always bring the largest-figured checks.

Although but an "eight-cent-raspberry" dramatist, I am not at all ashamed of the stories I have written, and I am perfectly willing to back my output against the work of the "twelve-cent" favorites of fortune. If Mr. Hall will turn to the index of the first number of the Moving Picture Story Magazine, published by the Licensed manufacturers, he will find my name as the author of the only comedy scenario given a write-up in that issue of the periodical. And I will match "Mike the Housemaid," "The Taming of Wild Bill," "The Man Who Died," "Reggie's Engagement," Lubin; "Pat and the 400," Essanay; "When Old New York Was Young," Vitagraph; "The Runaway Motor Car," Pathe, and "How Bumptious Papered the Parlor," Edison—all written by me—with any eight scenarios written by Mr. Hall and already released, originality and press-criticisms to count, and the editor of the World for a referee.

Mr. Hall is an exceptional instance. Possibly he has a magnetic personality which enables him to beard the editor of scenarios in his den and to dine with a manufacturer or two, and thereby "raise the ante" to the high average of checks and acceptances received by him. Possibly, too, he caters to the "highbrow" picture maker who has a small opinion of comedy in photoplays. There are still manufacturers—and comedy directors—who imagine that the picture public is satisfied with horse play comedies and plots that have been revamped so often that the entire story "shows through" all the way from Scene One. These are the individuals who are howling for three-reel tragedies and paying tremendous prices for dramas of a type that are abhorred by the film exchange and the exhibitor.

But this is foreign to the issue. The writer affirms flatly that aside from possibly three manufacturers, the inventor of photoplays who is without a "pull" has no more chance of getting $50 for a scenario than he has on reaching a 2,500-foot level in the "sky-path" in a toy monoplane.

MELIES

WESTERN PICTURES

Thursday, July 27th

AT THE GRINGO MINE

Scene from "AT THE GRINGO MINE"

The men at the mine wanted more wages and sent the foreman to make their demands to the mine owner. When he failed to secure the raise, they accused him of treachery because he was in love with the owner's daughter. Both owner and foreman were taken captive, tied to a post, and would have shared an awful fate but for the ready wit and pluck of the daughter. Her reward was—the foreman.

August 3rd

Red Cloud's Secret

A stirring picture of Western life in the days of the discovery of gold. See description elsewhere in this issue.

Send $1.00 for a set of photos of our leading players. We have posters, too.

G. MELIES

204 E. 38th St., New York

Western Representative

JOHN B. ROCK, 109 Randolph St., Chicago, Ill.

Furthermore, I have written and sold magazine stories for the Munsey publications, Outing Magazine, Town Topics, and various publications, and I comprehend fairly well what constitutes a natural, original, and an interesting plot. Like Mr. Hall, "It has occurred to me that it might be worth while to turn out a script that seemed to me worth $50." Result: I spent two weeks in the development of a "highbrow" story that fulfilled the specifications. I sent it away, and sold it the first time out—for $15. Then I put a curb on the imagination and turned out a Western drama in eight hours that brought me in $25. Merit does not always count with the film makers.

And of the $8 script written by the writer and quoted by Mr. Hall, it was followed in its entirety by the producers, as I can prove by a comparison between the original carbon and the manufacturers bulletin—both of which are available for Mr. Hall's inspection, should he be interested in the matter. It was a half-reel scenario, and a half-reel release—and it made a hit.

That the "average scenario isn't a good drama, or comedy, or farce," is an indisputable fact. The writer has seen some of the specimens sent in from the backwoods. But there are few scenarios written that are followed exactly by the editor and the producer. How many of Mr. Hall's scripts have been released precisely as written? Mr. Hall has had exceptional opportunities to learn the limitations of the camera and of particular studios, and if he has used his opportunities to good effect he has learned that the best constructed scenario plot will not pass the studio staff, if somebody "high-up" happens to have got out of bed wrong or imagines he can improve on the manuscript.

Mr. Hall is a "highbrow." He is complacently confident that "the dramatic merit of the photoplay, on the whole, is on the upgrade, with just at present a sad backsliding to cowboys and 'guns' for the sake of the European trade." He is welcome to his opinions. If he will listen to the comments and watch the attitudes of photoplay patrons in his home town, or anywhere else, he will discover that the "highbrow" stuff fails to "get across," and that eight out of ten of Mr. Hall's favorite dramas or melodramas are uninteresting to the average American. He wants to see cowboys and comedy.

Dramatic photoplays, be they reproductions of Shakespeare, or classical tragedies, or merely the modern "dry-rot" released every week by most manufacturers, will no more save the moving picture industry from a sharp and sudden catasrophe, than could Mrs. Partington save her porch from a wetting with a broom, when the high-tide came upon it.

You cannot "elevate" your public. The game has been tried, and always with one result. Ninety-nine out of one hundred picture patrons are of the "common people," and they have no use for Ibsen and problem plays. They want to be interested and amused. If they are not interested and amused they will go elsewhere for amusement. The one hope for a lasting future of the moving picture industry lies in Mr. Hall's despised "cowboy" stories and in comedy, and the writer who is trying to write for the public and not for a manufacturer who has an inflated opinion of "highbrow junk" is not getting the money, Mr. Hall to the contrary, notwithstanding.

But Mr. Hall not only did not make his reputation as a comedy photoplay writer, but he is not sustaining his reputation on "funny stuff," and I fail to see how he has anything to do with the argument.

For it does not pay to be funny. Sincerely,

WILLIAM H. KITCHELL.

CALLS MR. HALL TO ACCOUNT.

New York, July 15th, 1911.

Editor Moving Picture World,

My dear Mr. Editor: I have just read, with some interest, in your issue of the 22d the article entitled "Some Scenarios—and Others," by Emmett Campbell Hall, in which Mr. Hall takes a rap at Mr. Kitchell, Mr. Craw and scenario writers in general.

I am not a scenario writer and have no personal interest in the controversy in question, but I would like to point out to Mr. Hall some "inconsistencies" which throws him into the discard.

Quoting from "Some Scenarios—and Others": "I devoted about one-half my working time to scenario writing and find that line netted the useful sum of $1485." * * * "Having sold a total of something over one hundred scenarios—about 90 per cent. of those written by me." * * * "But if his efforts command but ten or fifteen dollars he had better try some other game. There must be nearly a thousand scenarios written for each one produced."

THE MOVING PICTURE CREAM OF AMERICA AND EUROPE

PROGRAM

MONDAY

Imp Eclair Yankee American Champion

TUESDAY

Thanhouser Bison Powers

WEDNESDAY

Champion Solax Reliance Ambrosio Nestor

THURSDAY

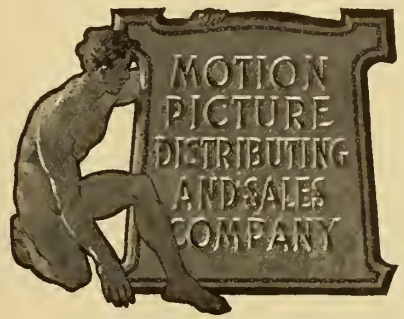
Imp American Itala Rex

FRIDAY

Yankee Solax Lux Thanhouser Bison

SATURDAY

Powers Itala Gt. Northern Nestor Reliance



If you are not showing any of these brands in your theater at the present time, write us at once and we will put you in touch with the live Exchange nearest to you.

Boys, It's the Only Program to Run

TRY IT

AND BE CONVINCED

Original prints of this unexcelled Program ean be obtained in United States and Canada only through Exchanges buying from the

MOTION PICTURE DISTRIBUTING & SALES CO.

111 East 14th St., New York City

RECORD OF LICENSED RELEASES

Week of July 24—29, 1911

July 24—A Country Cupid (Dr. 997 ft.).....Biograph
July 24—A Chance Shot (Dr.).....Kalem
July 24—Wife's New Hat (Com. 600 ft.).....Lubin
July 24—The New Operator (Com. 400 ft.).....Lubin
July 24—Raising Ostriches in Egypt (Ind. 295 ft.).....Pathe
July 24—Herring Fishing of Boulogne (Sc. 385 ft.).....Pathe
July 24—Modes and Customs of the Hindoos (Edu. 320 ft.).....Pathe
July 24—That City Fellow (Dr. 1000 ft.).....Selig
July 25—The Younger Brother (Dr. 1000 ft.).....Edison
July 25—Mr. Wise Investigator (Com. 560 ft.).....Essanay
July 25—Five Bold Bad Men (Com. 420 ft.).....Essanay
July 25—A City Mother (Dr. 1030 ft.).....Gaumont
July 25—A Favoring Current (Dr. 680 ft.).....Gamuont
July 25—St. Malo and the English Channel (Sc. 310 ft.).....Gaumont
July 25—The Sheriff of Tuolumme (Dr.).....Selig
July 25—The Rubber Industry of the Amazon (Ed.).....Selig
July 25—Treasure Trove (Dr. 1000 ft.).....Vitagraph
July 25—Bob Rowdy (Com. 550 ft.).....Edison
July 26—The Hair Restorer and the Indians (Com.).....Edison
July 26—Conquering Carrie (Com.).....Kalem
July 26—An Amateur Skater (Com. 440 ft.).....Eclipse
July 26—Satan on a Rampage (Com. 660 ft.).....Eclipse
July 26—Working Elephants (Ind. 320 ft.).....Pathe
July 26—The Spinster's Marriage (Com. 640 ft.).....Pathe
July 26—She Came, She Saw, She Conquered (Dr. 1000 ft.)...Vitagraph
July 27—The Last Drop of Water (Dr. 1021 ft.).....Biograph
July 27—During Cherry Time (Dr. 1000 ft.).....Lubin
July 27—At the Gringo Mine (Dr.).....Melies
July 27—As Fate Decreed (Dr. 1000 ft.).....Pathe
July 27—Tale of a Soldier's Ring (Dr. 1000 ft.).....Selig
July 28—The Doomed Ship (Dr. 1000 ft.).....Edison
July 28—The Clown's Baby (Dr. 1000 ft.).....Essanay
July 28—The Indian Maid's Sacrifice (Dr.).....Kalem
July 28—The Fickle Fiancée (Dr.. 508 ft.).....Pathe
July 28—Lionelly Contortionist (Com. 150 ft.).....Pathe
July 28—A Trip in the Island of Marken (Sc. 328 ft.).....Pathe
July 28—The Quest of Gold (Dr. 1000 ft.).....Vitagraph
July 29—The Two Fugitives (W. Dr. 1000 ft.).....Essanay
July 29—A Society Mother (Dr. 1030 ft.).....Gaumont
July 29—An Accidental Outlaw (Dr. 1000 ft.).....Lubin
July 29—The Sheriff's Punishment (Dr. 994 ft.).....Pathe
July 29—The Strategy of Anne (Com. 1000 ft.).....Vitagraph

Mr. Hall states that he has written and sold a total of something over 100 scenarios for $1485, an average of $14.85 each, and yet he tells the scenario writer who can only command ten or fifteen dollars to try some other game. Mr. Hall also states that 90 per cent. of his scenarios are accepted, while the outsiders only net one in a thousand.

A little success, as well as a little knowledge is a dangerous thing. I presume Mr. Hall has lived so much in the realm of "Fiction" during "one-half of his working time" that simple rules of arithmetic find no place in his colossal brain. If I were in his place I would devote the "other half of my working time" to—well, call it scenario writing, if you want to.

I am sorry to have to publicly chastise you, Mr. Hall, but you deserve it and I hope it will do you good and improve your "scenarios" as well as your general average of $14.85.

In regard to the prices paid for "scenarios" by the film manufacturers, about which so much has been written in the recent issues of The World, let me call attention to the following:

The average price is about $12. I don't think it is any more. Suppose the scenario in question requires 1,000 feet to properly produce it; suppose the film manufacturer sells 60 prints at 10 cents per foot. The total sales will amount to $6,000. I am not going to give any figures on cost or any figures on profit, although I can do so, and absolutely accurate figures, too. II am just going to note a few expense items and ask a few questions.

What would you put down for "lunches for talent," "use of automobile," "electric light," "60 tin boxes for positive prints"? Put down your own figures and compare them with price of the scenario, and then think it over for yourselves. Emmett Campbell Hall please note. SCENARIO.

La Grande, Ore., May 16, 1911.

Editor Moving Picture World:

Dear Sir.—Under separate cover have mailed you renewal subscription to the World, and to say we like it is putting it mild; it is always read and reread and filed away for future use, for it is always good. Success to the World.

FRANK GEORGE,
Arcade Theater.

NAMING THE CAST.

Easthampton, Mass., June 19, 1911.

Editor Moving Picture World,

Dear Sir: The subscriber has been in the moving picture business for about three years, and during that time has been approached times without number with the inquiry "What is that lady's name, or what is that gentleman's name, that appears in that picture?" Now don't you think it would interest them to know who they are? Wouldn't it be a good idea for the manufacturers to each put out a reel introducing individually their company to the public, telling who they are and something about them. We are sure the public is anxious to know these people.

Of course they are told something about them in the Moving Picture World, also there is a company that is producing slides introducing the principals to the people, but how much more appropriate it would seem to see them in a regular moving picture!

We think the day is coming when the public will not only want to know who those people are, but will want a program with the cast of the picture just as they do to-day of the stage drama. We think the exhibitors would be more than anxious to get such a reel. We cannot think of any picture that would be in such demand as a reel of this kind.

The field for the moving picture is still broad. This is only one suggestion in a thousand that await production by the manufacturers.

I should be pleased to see the Moving Picture World take up this matter and try and interest the manufacturers, so that in the near future not only the exhibitors, but the public may be more closely acquainted with the people who are furnishing them with their evening's entertainment.

Hoping that other exhibitors will take this matter up, and thanking you, I beg to remain,

Yours very truly,
WM. D. FRIEL.

[Edison, Pathe, Gaumont, Eclair, Great Northern, Selig, Vitagraph and others introduce the leading characters at the beginning of important reels. If this is what our correspondent means, his wishes are being anticipated to some extent already.—Editor M. P. W.]

ANENT SUNDAY OPENING.

Brooklyn, N. Y., June 28.

Editor Moving Picture World,

Dear Sir: I was pleased to learn of the merging of the "Film Index" and your representative sheet, and feel sure that you will never allow the pages of The World to be sullied by any such misstatements as appeared in the final issue of the "Film Index" under the caption of "The Saint, the Sinner and the Sunday Show." The author, Mr. Sargent, makes a plea in favor of opening every photoplay house on the Sabbath (but under no circumstances must vaudeville be presented), or the patrons of these places—the poor and the moderately well-to-do—having nowhere else to go on Sunday, must perforce crowd the dives and the backrooms of the saloons. Not all can get in even then, for Mr. Sargent informs us "they are 'not yet' adept at lawbreaking, so do not know how to gain admission."

After reading the article we learn that a reformer is "a person who knows the least of the cause he supports"; that hundreds of churches have picture machines installed, as well as other hundreds in Sunday School rooms. The names of these hundreds of churches and Sunday Schools, however, are omitted.

Now, I am **not** a reformer; neither am I in the employ of any film manufacturer or photoplay house, but, I feel competent to speak on this Sabbath question from both points as an exhibitor, as well as a church member, without bias, having no axe to grind. Mr. Sargent insults every patron of a motion picture theater when he declares they will patronize dives and saloons if denied pictures on Sunday. He insults every church member when he states that the sacred words of the Bible are to be considered as obsolete, as "men and the affairs of men have changed hundreds of times since the tablets of the Law were brought down from Mount Sinai." Of course, if you own or are interested in a motion picture playhouse, you may ignore with impunity the commandment, "Remember thou keep holy the Sabbath Day."

Mr. Sargent did **not** tell his readers that working men labor but eight or ten hours a day, and that they find time to crowd the theaters and the beaches; that Saturday was made a legal half-holiday in order that the Sabbath could be used

as a day of rest. He did not mention how children stay away from Sunday schools to see moving pictures, even though it is against the law for the proprietor to admit them. He did not speak of the fact that the subjects presented are of the same identical nature as shown during the week. Neither does he mention the pianist, who renders the same popular airs as on Monday, or of the subjects themselves, which often fail to teach a moral.

Again, Mr. Sargent says absolutely nothing regarding the ticket seller, the ticket taker, the singer, the pianist, and last, but not least, the underpaid operator in his shirt sleeves, in a hot, stifling little iron box, rushing the film through the machine, while the manager cries, "Faster!" so that he can make room for more nickels. No, he fails to tell us why these poor artists should labor **seven days a week** for a six-day wage.

And yet another thing which Mr. Sargent failed to tell his readers (or perhaps he did not know): There is **not** a moving picture license issued in New York which gives the right to run a show on Sunday. Why they are allowed to run is because the church societies do not compel the police to enforce the law

No, we do not want a Puritanical Sabbath. We don't desire to close the picture shows, but they should be compelled to close in the afternoon, and nothing but clean, educating films shown (not of a religious nature, as the surroundings savor of sacrilege), and, believe me, the day is not far distant, after the nickel-grabber in the business has been oblitterated, the shows will be run on Sunday and be viewed by the best classes; but, this can never be accomplished by abusing the churches and their members.

HARRY H. ROBERTSON.
208 Railroad Ave., Brooklyn, N. Y.

Los Angeles, Cal., July 8, 1911.

Editor Moving Picture World,

Dear Sir: I see in your issue of July 8th wherein you mention something about Mr. T. K. Peters and his new camera. There has been some error made in reference to Mr. Peters' position while employed by the "Bison" Co. I wish, if you hav room, you would state that this Mr. Peters never held a position with the Bison as camera man. His position while in our emplay was as scenic artist and nothing else. I do not care to have anyone derive any free advertising through the Bison Co. unless it is facts. I think that you will understand and oblige me in this matter.

Wishing you all success, I beg to remain

Very truly yours,
FRED. J. BALSHAFER.

THE DUBUQUE REGATTA.

This subject by Champion is a worthy example of the energetic and wide-awake interest displayed by moving picture film manufacturers in the interests of the public's

Disturber II—The Chicago Hydroplane. A contestant in the Dubuque Regatta. Champion Release, Wed., August 2nd.

wants. It is an unusual topic in so far as water sports are rarely exhibited, and here we have 1,000 feet of a water carnival taken at Dubuque, Iowa, including races entered into by renowned American contestants, such as Commodore Pugh, of Chicago, and others in their equally well known power boats and racing craft. The filming of this regatta involved considerable danger, but Director Davis was not to be denied an excellent opportunity to get naught but the best views of the races, and it is to his credit that we are able to obtain a very clear sight of the dash and swirl of the swiftly racing contestants.

Record of Independent Releases

Week of July 24th—29th, 1911

July 24	The Cowboy's Deliverance (W. Dr.)	American
July 24	The Exchange (Dr.)	Champion
July 24	The Pretty Lady of Narbonne (Dr.)	Eclair
July 24	Won by a Foot (Com. 250 ft.)	Imp
July 24	The Stepdaughter (Dr.)	Yankee
July 25	Silver Wing's Dream (Dr.)	Bison
July 25	The Powers Fire (Sc.)	Powers
July 25	Oh! Baby (Com.)	Powers
July 25	The Smuggler (Dr.)	Thanhouser
July 26	Alone in the World (Dr.)	Ambrosio
July 26	At the Trail's End (Dr. 950 ft.)	Champion
July 26	The Settler's Wife (Dr.)	Nestor
July 26	Her Choice (Dr.)	Reliance
July 26	The Double Elopement (Com.)	Solax
July 27	The Cattle Thief's Brand (W. Dr.)	American
July 27	The Lineman (Dr. 1000 ft.)	Imp
July 27	The Fatal Sonata (Dr.)	Itala
July 27	Her Way (Dr.)	Rex
July 28	The Tables Turned (Dr.)	Bison
July 28	Bill Buys a Bottle of Champagne (Com. 400 ft.)	Lux
July 28	Jim Crow: A Tale of the Turf (Dr. 500 ft)	Lux
July 28	Outwitted by Horse and Lariat (Dr.)	Solax
July 28	A Doll's House (Dr.)	Thanhouser
July 28	Deposited After Banking Hours (Dr.)	Yankee
July 29	Toto Without Water (Com.)	Itala
July 29	The Engagement Ring (Dr.)	Great Northern
July 29	A Happy Home	Great Northern
July 29	The Picnic (Com.)	Powers
July 29	A Foot Romance (Com.)	Powers
July 29	Thou Shalt Not Steal (Dr.)	Reliance
July 29	Mutt and Jeff Make a Hit (Com.)	Nestor

SONG SLIDES
LIDE Non-Breakable—Non-Inflammable LIDE
Colored Song and Announcement Slides
Patent Applied For
Just the kind of a slide you have all been waiting for. Guaranteed against breaking from heat or the careless operator. Send for list. Made and sold only by the original inventors. None others genuine.
NORTH AMERICAN SLIDE CO., 143 North 8th Street PHILADELPHIA PA.
SONG SLIDES

GUNDLACH
Projection Lenses
Will Improve Your Picture
make it sharper and increase the illumination
TO ORDER, give the height and width of the screen, width of picture wanted and distance from lens to center of screen. State make of machine.

A complete stock is carried by
NICHOLAS POWER COMPANY, New York
ENTERPRISE OPTICAL MFG. CO., Chicago
Every lens is sold subject to approval
Gundlach-Manhattan Optical Company
808 Clinton Ave., So. Rochester, N. Y.

Calender of Licensed Releases

Current Week's Releases.

MONDAY, JULY 24, 1911.

BIOGRAPH—A Country Cupid (Dramatic)..... 997
KALEM—A Chance Shot (Dramatic).....
LUBIN—The New Operator (Comedy)..... 400
LUBIN—Wife's New Hat (Comedy)..... 600
PATHE—Raising Ostriches In Egypt (Industrial).... 295
PATHE—Herring Fishing of Boulogne (Scenic)..... 385
SELIG—That City Fellow (Dramatic) 6000

TUESDAY, JULY 25, 1911.

EDISON—The Younger Brother—Dramatic).....1000
ESSANAY—Mr. Wise, Investigator (Comedy) 560
ESSANAY—Five Bald, Bad Men (Comedy)..... 420
GAUMONT—A City Mother (Dramatic).....1030
GAUMONT—A Favoring Current (Dramatic)..... 680
GAUMONT—St. Malo and the English Channel (Scen.) 370
SELIG—The Rubber Industry of the Amazon (Ed.)..
SELIG—The Sheriff of Tuolumme (Dramatic).....
VITAGRAPH—Treasure Trove (Dramatic).....1000

WEDNESDAY, JULY 26, 1911.

EDISON—Bob Rowdy (Comedy)..... 550
EDISON—The Hair Restorer and the Indian (Comedy).
ECLIPSE—Satan On a Rampage (Comedy)..... 660
ECLIPSE—An Amateur Skater (Comedy)..... 440
KALEM—Conquering Carrie (Comedy).....
PATHE—Working Elephants (Industrial)..... 320
PATHE—The Spinster's Mariage (Comedy)..... 640
VITAGRAPH—She Came, She Saw, She Conquered (Dramatic) 1000

THURSDAY, JULY 27, 1911.

BIOGRAPH—The Last Drop of Water (Dramatic)....1021
LUBIN—During the Cherry Time (Dramatic).....1000
MELIES—At the Gringo Mine (Dramatic).....
PATHE—As Fate Decreed (Dramatic).....1000
SELIG—Tale of a Soldier's Ring (Dramatic).....1000

FRIDAY, JULY 28, 1911.

EDISON—The Doomed Ship (Dramatic).....1000
ESSANAY—The Clown's Baby (Dramatic).....1000
KALEM—The Indian Maid's Sacrifice (Dramatic)....
PATHE—The Fickle Fiancee (Dramatic)..... 508
PATHE—Lionelly, Contortionist (Comedy)..... 150
PATHE—A Trip in the Island of Marken(Scenic)..... 328
VITAGRAPH—The Quest of Gold (Dramatic).....1000

SATURDAY, JULY 29, 1911.

ESSANAY—The Two Fugitives (Western Drama)....1000
GAUMONT—A Society Mother (Dramatic).....1030
PATHE—The Sheriff's Punishment (Dr.)..... 994
LUBIN—An Accidental Outlaw (Dramatic)..... 994
VITAGRAPH—The Strategy of Anne (Comedy).....1000

Advance Releases.

MONDAY, JULY 31, 1911.

BIOGRAPH—Mr. Peck Goes Calling (Comedy)..... 748
BIOGRAPH—The Beautiful Voice (Comedy)..... 247
KALEM—The Mexican Joan of Arc (Dramatic).....
LUBIN—The New Officer (Comedy).....1000
PATHE—Max's Divorce Case (Comedy).....
PATHE—Elephant Hunting in Victoria Nyanza (Scen.)
SELIG—The Knight Errant (Dramatic).....
SELIG—Caught in the Act (Comedy).....
VITAGRAPH—Two Wolves and a Lamb (Dramatic).

TUESDAY, AUG. 1, 1911.

EDISON—Christian and Moor (Dramatic).....
ESSANAY—Commy, the Canvasser (Comedy)..... 554
ESSANAY—The Spender Family (Comedy)..... 455
GAUMONT—Jimmie Wears a Crown (Dramatic)..... 680
GAUMONT—An Aeroplane Disaster (Scenic)..... 320
SELIG—Saved by the Pony Express (Dramatic) 1000
VITAGRAPH—The Clown and His Best Lamb (Dr.).

WEDNESDAY, AUG. 2, 1911.

EDISON—The Unfinished Letter (Dramatic).....
EDISON—Money To Burn (Comedy).....
ECLIPSE—The Struggle for Life (Dramatic)..... 650
ECLIPSE—On the Coast of Bengal (Scenic)..... 326
KALEM—Over the Garden Wall (Comedy).....
PATHE—Love and Silence (Dramatic).....
VITAGRAPH—Price of Gold (Dramatic).....

THURSDAY, AUG. 3, 1911.

BIOGRAPH—Out from the Shadow (Dramatic)..... 998
MELIES—Red Cloud's Secret (Dramatic).....
PATHE—Blue Wing and the Violinist (Dramatic).....
PATHE—American Field Artillery Maneuvers (Scen.)
SELIG—The Old Captain (Dramatic).....1000

FRIDAY, AUG. 4, 1911.

EDISON—The Switchman's Tower (Dramatic).....
KALEM—The Colonel's Son (Dramatic).....
PATHE—The Liar (Dramatic).....
PATHE—The Magnet (Comedy).....
VITAGRAPH—The $100 Bill (Dramatic).....

SATURDAY, AUG. 5, 1911.

ESSANAY—(Title Not Reported).....
GAUMONT—A Passing Fancy (Dramatic)..... 800
GAUMONT—Flowers and Plants in Winter (Ind.).... 190
LUBIN—An Indian's Appreciation.....1000
PATHE—Legend of Lake Desolation (Dramatic).....
VITAGRAPH—Death of King Edward III (Historical)

NOTE.—Exhibitors are requested to tell us which form of calendar they prefer, the above or that on page 216.

BEHIND THE TIMES.

One of the most gripping stories that have been filmed in months is the forthcoming Imp relcase, "Behind the Times." It is a life portrayal that rings true. By the dictum of the fashionable women of a church society the pastor, who has served the flock for years, is relegated to the rear and a younger, more stylish minister is installed in his stead and the aged teacher is made pastor emeritus. The new minister is an instantaneous favorite with the women. His teachings conform more to their way of thinking and he countenances the things that are worldly, becoming a leader in the social functions. Sickness visits a humble parishioner and the new clergyman is too busy with social duties to give her comfort. The child of one of the wealthy members of the flock becomes stricken with a contagious disease and the favorite not being acquainted with the nature of the malady, responds with alacrity. He sees the placard put up by the authorities and excuses himself, declining to enter the house. The old minister has given comfort to the poor woman and goes to the house of the wealthy patron and prays for the child, which recovers. The true character of the new minister is discovered and the old pastor is reinstated, to the complete satisfaction of all factions of the church.

Warning to the Trade.

Drastic and, in part, unwarranted regulations for the handling of motion picture film are proposed by the Municipal Explosives Commission of the City of New York. Unusual rules and before unheard of fees are among the provisions of the proposed regulations. So unjust are some of these rules that general and emphatic protest against them should be made at the hearing to be held on July 27, in order that modifications may be obtained.

To this end both exhibitors and manufacturers should be at the hearing before the commission without fail, and come prepared to make a determined fight.

One section in particular is open to severest condemnation. It reads as follows: "Sec. 16.—For a certificate of approval of a machine or apparatus for the display of motion pictures, the applicant shall pay a fee of $50."

There can be no possible reason for such a preposterous tax as this, and the adoption should be vigorously contended by picture men.

Attend the meeting and have your lawyer with you. The hearing will be held at 10 ..o'clock, Thursday morning, July 27, at Fire Headquarters, 157 East 67th Street, New York.

CORRESPONDENCE

Pittsburg

The "Nic" Theater, at Sterling and Arlington Ave., has been open to very good business, considering the hot weather. "The Chicago Stock Yards Fire," and Champion's "Service Under Johnson and Lee," were shown to a capacity house on Monday, July 17th. The projection is noteworthy. An Edison one-pin machine is used. This house has a record of being the oldest Independent house in the city, having used Independent films without a break since there were any Independent releases. Three reels of straight pictures are shown to an admission of 5c, but beginning next month, it is contemplated to run only two pictures, which will be of a later run.

The Leechburg, Pa., Grand Opera House, has been running straight Independent pictures on Saturdays only, being closed altogether the rest of the week, but it is expected to open up in full about the end of September, with vaudeville and Independent pictures. The seating capacity is 800. Mr. W. B. Ryan is the lessee and manager.

A number of enterprising merchants of Brushtown, Pa., a suburb of this city, have formed the Merchants Amusement Co., and from now on Brusbton will bave a moving picture show of its own. The first step these merchants took was to build a neat little photoplay house of 200 seats. On its opening day, Saturday, July 15th, the theater was literally jammed witb Brushtonians. Geo. Gardner, one of the oldest moving picture operators in this vicinity, has charge of the projection department.

On July 15th, the Majestic, on E. Ohio Street, one of the nicest photoplay houses in the city, was opened to the public. Messrs. Hetzel & Shatzman are the proprietors. It has a seating capacity of 185, with standing room for about fifty more. The lobby is well lit with 72 40-watt tungsten lamps, equipped with a regulation booth and a Powers No. 6. It is in a position to satisfy the most discriminating picture fan. The throw is 65 ft. on a 9 by 12 curtain.

A moving picture play, "The White Caps," bas been revived in this city. The Olympic, the foremost Independent picture bouse of the downtown section, was the first one to feature it. The Bonton was the next and quite a uumber of other picture houses contemplate featuring in order to lure the public to their shows.

A commendable feature of the Cameraphone theaters of this city, is The Cameraphone Bulletin. As a house organ, it cannot he excelled, and highest praise is due to its versatile editor for his keen foresight, in the requirements of such a bulletin by the picture fan. Not only is it brim full of stories of the pictures being shown, but it has some excellent comments on the comfort and coolness of their theaters, very cleverly written. As an inducement to their patrons to more thoroughly read the Bulletin's contents, they bave a notice, stating tbat items of interest, such as social gatherings, lodge and church entertainments, etc., will be gratefully received and published.

The Lyric, Sewickly, Pa., one of the newer photoplay bouses, has been open to splendid business. This house seats 300. The picture on the screen is exceptionally good. An Edison one-pin machine is used. The auditorium is lighted sufficiently to enable one to read a newspaper. Being aware of the bargain instinct in the average American, the Cameraphone Theaters offer a book of twenty-four tickets for one dollar.

Tbe Fourth of July battle pictures between Wolgast and Moran in San Francisco were sbown at the Lyceum, a legitimate playhouse of about 2,000 seats, beginning Monday the 7th to an admission of 25 cents and 50 cents.

The Family has a very nice bill on this week; tbe projection, though, does not come up to the standard, which is very surprising, for the Family has always been noted for its good projection.

The Duquesne is still running moving pictures. The program is very discriminately chosen, although the films are a little old. Performances are from 11:30 A. M. to 11 P. M. to an admission of 5 cents.

Business at the Theatorium has been very dull. Tbe Theatorium is a neat little house in the West View Park, fully equipped in every particular. Tbe Airdome at the same park has been playing to pretty good capacity. Both houses use an old run of Licensed films.

The Fairyland, on Arlington Avenue, has been doing fairly well. This neat little house is owned by Mr. L. Dankliff and does him a great deal of credit for tbe systematic way it is managed. Tbe house seats about 150 and is well ventilated. Licensed films bave been used in this house for over four years.

With the organization of the Motion Picture Exhibitors' League of Pennsylvania it is expected that the motion picture show owners will be placed in better position to cope with some of the unreasonable hills that spring up now and then in the Pennsylvania legislature. The principle bill that the League will contest is the law requiring three aisles, which was passed early in 1909. The film exchanges with a few influential motion picture owners took an injunction out against its enforcement, but since the Supreme Court has upheld this law, it is up to each and every exhibitor to oppose it—and in union there is strength. The League's offices are on the third floor of Roberts Buildiug, 233 Fifth Avenue, where meetings are held every Sunday. F. J. Herrington is the president, T. J. Barbin, vice-president, and Thomas J. Morgan, cor. secretary. Application fee is $10; $5 to be paid on application and $5 in thirty days.

The New Airdome, at Homewood and Race Streets, has been running to capacity since its opening. The owners are The Homewood Airdome Co., Mr. W. H. Priest, manager.

Business has been very good at The Liberty Theater, at 4736 Liberty Avenue. E. F. Drumm is the manager and proprietor. Witb a seating capacity of 167, this theater has made more than good since it was taken over by Mr. Drumm. Equipped with a Powers No. 6 machine in a regulation booth it is in shape to project good pictures. Playing to the picture is a noticeable feature and is well appreciated by the regular patrons of this neat little house.

The Grand Theater on Braddock Avenue, Braddock, Pa., has gone dark the last week. Independent pictures were used. J. R. Robinson was the manager and proprietor.

The Fulton, at Fulton and Wylie Avenue, is a theater that caters to colored patrons, and has been playing to capacity business quite often. At its opening the policy had been to run an act of colored vaudeville or a colored stock company, with a few reels of old films for ten cents, but since its purchase by Mr. Mikolajewski three reels of good Indepondent service, with an admission of only five cents, has been inaugurated to gratifying box receipts.

Robert Webb, formerly bead repairman with The Duquesne Amusement & Supply Co., and then with The General Film Co., 436 Fourtb Avenue, has taken charge of The Pittsburg Photoplay Co.'s repair department. Mr. Webb is an inventor of no mean degree, having patented a sure-enougb film rewinder, a non-failing film guide apparatus, Webb's Bulldog Carbon Clamp, and last but not least, the best wire terminal on the market.

The Pittsburg Calcium Light & Film Co. has been revived by the old owners, notably Messrs. Clark & Rowland. The object of this firm is to fill a long felt want to Pennsylvania exhibitors, being to equip a perfect supply house in every detail, where one can get anything from a sprocket wheel to the most intricate and costly macbinery necessary for the photoplay house. At the time when Messrs. Clark & Rowland sold their several film exchanges to the General Film Co., they still had their calcium light factory on First Avenue, and now since their reopening as a supply house the factory is again in full blast. A repair department under Harry Smitb is one of the innovations. James Clark is the general manager, "just to keep himself out of mischief," be says.

Freddie Smith, the hearty good fellow and manager of the New Palace Theater, 2726 Penn Avenue, reports that he has been doing "bully" at the New Palace. It has a seating of 287, is equipped with a regulation booth and an Edison one-pin machine. The program consists of three pictures and a song slide for five cents.

Mat Tepiitz, the never-make-mistakes booker, of the Pittsburg Photoplay Co., went on a two weeks' vacation on July 17. Tbe booking worries and pleasures will now fall to Harry A. Lande, the manager of tbis concern, while Jack Warner will assist him.

A. S. Davis, manager of The Independent Film Exchange, 412 Ferry Street, bas been kept pretty busy lately enrolling new recruits and old Licensed vets to Independent ranks, and his paragon service aids bim in keeping bis lines even and in good order.

The Hippodrome, at Forbes Field, will also run two reels of films as an extra feature. Mr. Rothstein, of the Lyric Theater, will book these films, and if be uses tbe same discrimination as witb those of the Lyric and Duquesne Theaters, motion pictures will enroll more fans in its ranks.

Uniontown Pa

Uniontown, witb a population of fifteen thousand, is the unionest town in tbe Union. As a fact this town is tbe only town of its size in western Pennsylvania, having botb a local I. T. S. A. and a T. M. A. Lodge. Yea, and according to Mr. Chas. Maters, the business agent of the I. T. S. A., it is the Union man's earthly paradise, for as he jocosely puts it, even to shovel snow one must belong to a Union and have his lodge card with him to show his good standing. The clubrooms of the T. M. A. are considered the most elaborate in western Pennsylvania, cozily furnished, where one may spend a pleasant hour or two with the greatest comfort and at the least expense. The I. T. S. E. has a membership of twenty-two, and twenty-two more contented operators one has yet to find. The Uniontown Trade & Labor Council do not allow more than eight hours labor; the wage scale gives one decent wages, and even at that, it is a noted fact that almost every operator gets two or three dollars above the scale rate, so there is the cause of their contentment, and the exceptionally good projection. The officers of the I. T. S. A. No. 521 are Chas Rutter, president; James Glenn, secretary; and Chas. Mater, business agent. Mr. Mater was appointed delegate to the Wheeling, W. Va., convention and on his way he dropped off at the Smoky City to see some of his old pals, and incidentally to pay some of his back dues in the Pittsburg Local, of which he is also a member.

The Dixie Theater, on Pittsburg Street, under the management of Frank L. Hall, its owner, has been doing splendidly since its opening. Mr. Hall is one of the pioneer moving picture men in this vicinity, having operated a circuit of moving picture and vaudeville houses in West Virginia for a number of years. The Dixie seats 800 patrons at every performance and is well ventilated, as are all the houses in this town. It is equipped with two latest Type B. Edison machines in a regulation asbestos booth. The program consists of three to four acts of star vaudeville from Poli's circuit, and three reels late run Independent pictures. Admissions range ten to thirty cents. At the featuring of the Fall of Troy and Grenadier Roland, many patrons were turned away and even standing room was at a premium that day, although the admission price was almost doubled for these features. Mr. Hall is a thorough Union man himself, for in a recent controversy between some Union and non-union men he gave the following recommendation to the local:

"June 13, 1911.

"To Whom It May Concern.

"I herein wish to make a plain statement that I have employed Union men, and nothing but Union men at the Dixie Theater since its opening, June 6, 1910. The services of said men have been entirely satisfactory, and we wish for nothing else but Union men, as the Dixie is Union always, from beginning to end. This statement also applies to the Imp Theater. Both theaters are glad to have this fact known to the public in general, and sincerely wish all good Union men good luck and prosperity. Very respectfully,

"FRANK L. HALL."

Next in importance comes the Imp Theater on Main Street. This theater is the most elaborate and comfortable theater in the vicinity, having been built at a cost of $7,000. The fresco of the lobby is of a rare and distinct type, the salient feature being four projecting Imp heads, behorned in the most approved fashion, grimacing comically at the passerby, whicb involuntarily brings a smile. This bouse is very well ventilated and very cozy. The seating capacity is 336 seats. The Imp is equipped witb a regulation booth and two Edison one-pin projectors. The ventilation consists of three exhaust fans, six celling fans, and as many revolving fans. This house is under the capable management of Chas. Case. The owners are Messrs. Case, Hall & Miles. Shraight run Independent films are used and has aided this theater in its strenuous competition against an older established Licensed house across the street. To a general admission of five cents this house is open from 11:30 in the morning until 10 at night, using three Union operators in its projection battalion.

The West End has closed its doors for the summer and will reopen on the first of September with legitimate drama, under the management of Harry Beeson. This theater, with a seating capacity of 1,600, is the largest in town. Vaudeville from Gus Sun was used. The admission being 10, 20 and 30 cents. Mr. Beeson, who had successfully managed this playhouse for over six years, two years ago leased it to The Consolidated Amusement Co. J. L. Kaufman, manager, will come back to his own this year. Under his capable management it is boped that tbe bouse will do a larger volume of business than it has been doing lately.

The Lyric Theater, on Main Street, across the street from the Imp, reports good business. Tbe manager is Lew Sitnek, well known in the local moving picture circles as a capable manager and good fellow. The Lyric seats about 425 persons. It is well lighted, well ventilated and well equipped. The bootb is a regulation and houses two Edison Type B. machines.

The Oxford is a neat little Photoplay house seating 225 under the management of its proprietor, William James. It is located a little bit out of the way, being three blocks from where the Imp and the Lyric are glaring at each other with advertised features, so it happens that tbe Imp and the Lyric get the cream of the business, wbile the Oxford gets the milk; but it happens that the milk is rich enough, so that the Oxford is doing very well after all. Equipped with two Type B. Edison machines, the projection on the screen is very well done. Mr. James has just switched from Licensed to Independent ranks.

The Grand Opera House, with a seating capacity of 900, is the last of Union-men's-town sextette of playhouses. It is playing legitimate "drammer" under the management of Fred Robbins.

EDDIE WHEELER.

New England

Manager F.M. Engley reports that his new theater, to be devoted to moving pictures, at Rockland, Maine, is now rspidly nearing completion. Tbis house will have a seating capacity of 750.

C. L. Benson, who succeeded Louis Boas as general manager of the Bijou and Premier Theaters, both of Fall River, Mass., has now heen at his post long enough to show his calibre. Both these houses, devoted to popular vaudeville and pictures, are doing very nicely. Mr. Benson has resson to feel proud of the results of his efforts on these thesters, and is certainly in line for a hig share of the Fall River business as soon as the cool westher starts in.

The Lincoln Park, Worcester, Mass., is doing well this summer with "pop" vaudeville and pictures, since its opening day. C. W. Fleming is in charge of the Psrk this summer.

Newport, R. I., is one of the New England cities that finds the theatrical business more hrisk in the summer than at sny other time of the year —due to the great influx of visitors to thls popular resort. As a result Sheedy's Freehody Park, C. E. Cooke, manager; the Opera House, E. B. Holmes, mansger; snd the Colonial Theater, H. A. Kaull, manager, are all doing an excellent husiness, via the route of "pop" vaudeville and pictures. The "S. R. O." signs sre not at all infrequent at these houses, and it is always a diffieult matter to procure seats, except before the performances are scheduled to start.

The Pier, at Old Orchard, Maine, has sgsin opened for its summer season of "pop" vaudeville and novelties. Old Orchard is a most popular New England resort, with its heach and other resources, and the Pier is always a good winner. Mr. Fred Yates is now managing the Pier, as the senior Mr. Yates died last winter.

The Scenic Theater, New Britain, Conn., is holding its trade well, notwithstanding the hot westher. This is due in ,some measure, at least, to the large electric fans introduced into the Scenic by the local management.

The Nahant Theater, Nahant, Msss., is having no difficulty in filling its auditorium daily this summer. Last year, the Nahant Theater wss opened as an exponent of musical comedy shows. This proved to he unpopular, and towards the end of the summer season pictures were introduced with Immediate success. Accordingly, the house was opened this year with Independent service from the W. E. Greene Film Exchange, of Boston.

The Scenic Theater, Nantasket, Mass., is certainly gaining its share of the trade at this resort, as the house is crowded both early and late. "Pop" vaudeville and pictures are being offered.

The Comique Theater, East Cambridge, Mass., has closed for the summer, after completing a most prosperous season. The house will re-open early in August, with Independent service and illustrated songs.

The work of enlarging the Olympic Theater, Lynn, Mass., is progressing with remarkahle rapidity. The moving stairway is now fully completed, and is to he used for the convenience of halcony patrons. Manager Lord, together with Proprietor Horsman, are both working night and day, in an endeavor to open their immense theater on Labor Day. As this house will he not only one of the largest, hut also one of the finest and most modern photoplay theaters in this country, the World's New England representative will present World readers with both photographs and with a detailed write-up of the Olympic, upon its completion.

Messrs. Glover and Harris Ware, operating the Dreamland Theater, Beverly, Msss., have lost that house. The Dreamland has heen taken by the Boston Amusement Co., who acquired the lease from the owner of the house, W. L. Woods. Messrs. Ware Brothers have decided that motography is here to stay, and are now building a new moving picture theater on Cabot Street, Beverly. This house is expected to be one of the finest houses of its kind in New England. Fifty thousand is the figure that the new house is to cost. It will seat 1,000 people; will he fireproof and of the best construction from cellar to roof. Labor Dsy is the date set for the opening.

On Mondsy, July 17, the New Central Theater, Lynn, Mass., added vaudevilie to its regular hili of Independent pictures. This is a curious fact, as the majority of houses in New England are either throwing out their "voodeveal" over the summer, or are using but little of the "ratists." Moe Mark's Comique Theater, of Lynn, is having no trouble in crowding his house, without the nse of vaudevilie, even over the warm weather.

The Scenic Theater, Fields Corner, Mass., was closed hy order of the sheriff, hecsuse of unpaid hills. Manager Lydon, of the Imperial Theater, South Boston, Msss., saw a chsnce to benefit from the plight of the Scenic Theater, and picked up some hargains at the sheriff's ssle. Lydon's Imperial in South Boston, is one of those quiet houses, of which not much "news" is heard. Nevertheless, the Imperial is always well crowded, and no one ever remembers having heard Mr. Lydon remark that he was finding "the going rough."

The mangement of the Bijou Theater, New Britain, Mass., requested a license to operate an airdome from the local authorities. It speaks worlds for the esteem in which the Bijou is held, that the license was promptly granted, as Connecticut is not "sweet" on airdomes. The new open-air theater was opened this week, and played to a house that overflowed. The Bijou Theater has had a good season, as has Keeney's Theater, which closed last week, and will reopen on Labor Dsy, after making alterations.

HENRY.

Washington, D. C.

Tom Moore, who has been so long identified with the Licensed faction of the moving picture industry, has at last changed the service of the Plszs to the Independents. He ssserts that his action is hecause he could not get the service he desired from the Licensed exchange. The Plaza, which is oue of the Moore chain of thesters, will show at least one reel on the day of release. Since Marion Leonard snd "Little Mary" are such favorites with the pstrons of the theaters here, the Plsza will make a point of having one or hoth of these pantomime actresses on the screen daily. Whether or not all the Moore houses will use Independent goods has not yet heen determined, hut at any rate several theaters are already using these films. The entering of Tom Moore so heavily into what was formerly his opponent's field, hss come as a surprise to some, and has, at the same time, taken considerahle patronage from the Licensed ranks. Mr. Moore will he remembered as the first exchange man of Washington, long before the Independents were dreamed of. He has seen the industry gradually develop here and although he has suffered many ups-and-downs himself hy fire losses, he has always heen ahle to rise to the emergency. Mr. Moore has not heen in very good health this summer and he will leave shortly for a trip somewhere for rest and recuperation. His "little wife" will accompany him, of course.

The presentation of the film, "Macheth," was enhanced recently at the Virginia hy incidental remarks by one of the Columhia players of this city, Mr. Theodore Hardy. In several instances excellent rendition of the lines of this drama were given. While some explanation was necessary to this reel, it is always difficult to he heard above the noise of tbe projecting machine and the buzz of the electric fans. If the motion picture machine would make less noise in the small houses short talks could be advantageously featured very often.

The military company of the Solax Company have spent a very profitable three weeks in Washington, using the natural scenery in and around Fort Myer with the United States Fifteenth Cavalry. The company has been under the direetion of Mr. Blacke and Mr. Wilbert Melville. The former left early in the visit, so that the hulk of the work is falling upon Mr. Melville, through whose personal efforts the services of the government troops were secured. Several photoplays were taken, which will shortly be seen on the screen. Not only were the cavalry manoeuvres captured hy the camera man, hut even the officers themselves were suddenly made actors, so these will he real military reels from the Solax Company.

The Colonial and Pickwick, theaters of the Brylawski forces, are advertising an exclusive service of first shown pictures. These are two of the oldest houses in the city, which are always well patronized on Pennsylvania Avenue.

In a recent talk with Manager Darby, of the Lafayette and Chevy Chase theaters, the conversation drifted into the influences of good and evil of the motion picture. Instances were told and finally Mr. Darby related this story: "About a year sgo a man came out of a theater I was managing, which has a restaurant on one side and a saloon on the other, and walking up to me he said, 'Yes, I know I'm crying and I'm not ashamed of it, but that play I've just seen has made me a better man and a hetter husband,' and he walked on with uneven galt. I had often noted this same man pass the doors of my house after he had visited the saloon, so I didn't put much stock into the sincerity of what he said. Still, it made me curious to observe him and see just what would happen. It was not long before I noted him making nightly visits to my theater, bringing with him bis wife and children. The saloon seems to have heen forgotten and the man now walks even and upright, with a more contented expression on his face. You can take this for what it is worth, but it certainly shows an influence of the motion picture."

Mr. J. Henderson, of the Henderson North of England Film Exchange, Newcastle-on-Tyne, England, spent several days recently in Washington, enjoying the heauties of the city, visiting the public huildings, and looking over the motion picture business here. As he is quite an admirer of President Lincoln, he was pleased to see the many souvenirs relative to the great president and his family, which are now collected in the house in which President Lincoln died after his assassination. Mr. Heuderson's visit to the White House also afforded him genuine pleasure. He was, however, quite severe in his criticism of our lax guardianship over curios, especially in the Executive Mansion. "Why we would have the King's Guard sround these cases," he declared. "Someone might molest them." And he really was surprised that no one was attempting to molest them. He wss amazed at the free access we have to the house of the president.

He was more than delighted with his visits to the various motion picture houses here. "And America makes such fine films," he exclaimed. "I don't know what we would do without them. We need them."

The desire for first-day-run reels and the changing of all films daily did not appeal to our English associate in the business. For in Englsnd reels make a weekly run and if the crowd is still good financially the reel is retained for another week.

The selection of films is a personal matter with the exhibitor in England, who visits the exchange, where he spends a long time reading over synopses, seeing the films if possible, and having a general conversation about the reel before finally determining that he wants to exhibit it. It is a matter of taking a week to do hooking in England, hut that would not do in America. Some of the "emergency" hookings that have to he done here would uo douht make him gray in a night.

Mr. Henderson spent several hours one morning in the office and workshop of the Dexter Poster Service, and was positively astonished at the amount of work that was heing so quickly done. "Truly, America is rightly called the Country of Hustle," he remarked one time, as he watched the painters ornament hanner after hanner or make some original poster to fit a certain film, all to he delivered hy 11 o'clock thst morning. Mr. Dexter himself had a hrush in hand, talking as he formed his letters and scrolls. Suddenly Mr. Henderson looked at his watch and remsrked in amazement, "Only 10 o'clock! and look how much work has heen done! Why we Englishmen would scarcely have finished our morning cup of tea hy this time. I don't know how you do it."

"It's got to he done," is the only reply we can make.

The primsry cause of Mr. Henderson's visit to America is to get an insight into the motion picture industry of America; to get new ideas and improvements for this same industry in England. He acknowledges that we are far in advance in the matter of enterprise and helieves he will have many new schemes to present to his English hrethren when he returns. He is also taking in the sights of the country as well and was thoroughly pleased with his visit to the capital of our republic.

W. H.

Shamokin, Pa.

L. J. Chamberlain, manager and proprietor of the Theatorium, certsinly helieves in giving his patrons good shows and notwithstanding the hot weather, business has been fine. On Wednesday, June 28, "Uncle Tom's Cahin" was given in its entirety, with a four-piece orchestra and a soprano soloist. The music was especially arranged hy W. C. Beane, pianist at the Theatorium and consisted of the hest of the Southern Negro melodies and some of the original dramatic music of the play. Miss Sadie Williams of Mt. Carmel, Pa., rendered "Old Kentucky Home," when "Uncle Tom" was sold at the end of the first reel, and "Abide With Me" at the death of Eva, and received merited applause. The film, although a year old, was in good shape, photographically, hut it had to he "touched up a hit," here and there, but that was easy for our operator, "Doc" W. E. L. Reeger. "Doc" knows his business, and a film has got to he "some" bsd when he cannot "put it over" in good shape. The house was packed, afternoon and evening, thus proving that the people will always have a warm spot in their hearts for "Uncle Tom's Cahin." The Vitsgraph Co. of America, may well feel proud of their production, for none of the characters were overdrawn. It is possible we may repeat this show in the near future. The orchestra was composed of Messrs. C. Fisher, violin; B. D. Chamberlain, flute; W. C. Beane, pianist, and O. J. Powell, drums and traps. Messrs. Beane and Powell are regular attachés of the house. Mr. Powell has just bought a new set of chimes and rendered "Suanee River," during one of the scenes of the drama. Mr. Chamberlain has had many requests for "A Tale of Two Cities," and ran it Wednesday, July 5, to crowded houses. The same orchestra that rendered the music for "Uncle Tom's Cahin" wss used and special music was arranged hy W. C. Beane, consisting of excerps from "Raymond" and "Rohespierre" overtures, "Il Trovatore," etc. The music was far different from that of a week ago, hut the men in the orchestra were all experienced musicians and put the music through in fine shape snd received a great deal of credit for their good work. It is Mr. Chamberlain's intention to have these "feature nights" occasionally. He has a number of requests now, for certain pictures and as soon as he can get them they will he given. Mr. Chamherlain also owns the Theatorium, at Mt. Carmel, and on Saturday, July 8, "Faust" was run with the special music, to crowded houses. It was nearly midnight when the "Good night" slide was flashed on the screen. Miss Rose Beaver, of Mt. Carmel, presided at the piano and handled Pathe's special music in an ahle manner.

W. C. B.

Seattle

The Orpheum and Empress Circuits, consisting of 64 vaudeville theaters, have changed from licensed to Independent pictures. The change went into effect Monday, July 3.

Jay Haas, formerly an operator at the Orpheum Theater, Seattle, has abandoned that line of endeavor and become advertising manager for all Eugene Levy's theaters.

W. H. Harbeck, official photographer of the Canadian Pacific Railway, gave a private exhibition of his pictures at the Dream Theater July 5. These pictures were described in a recent issue of The World.

Manager S. A. Powell of the Coliseum Theater secured the coronation pictures from James Curtis of Vancouver, B. C., and did an enormous business on July 4th. The pictures in question were secured by Mr. Curtis from London, direct, through the efforts of Fred C. Smith and M. Duke, both formerly connected with the Family Theater, Vancouver, B. C., and who went to London for that purpose. The following synopsis will be interesting: Scenes of interest.—Proclamation of King George V.—An official visit to Guild Hall.—Passing through the streets of London.—Deputation to the King at St. James' Palace.—Preparing for the Naval Review.—Troops departing for the line of parade.—Maneuvering in St. James' Park prior to taking stations.—Decorations of the streets of London.—Firing guns in St. James' Park.—Coronation pictures.—England's Might, different battleships in review with torpedo fights. The above consumed three reels of close up scenes of good photography. These were the first pictures of the coronation to reach the Northwest. The trip from London was made in nine and a half days—a record breaker. Efforts were made by parties in Spokane to prevent their arrival in Seattle for July 4th, but the attempt was not successful. From Seattle they went to Victoria and then to Vancouver, B. C. Mr. Curtis has been connected with the picture business for the past fifteen years and is entitled to much credit for the success of this enterprise.

A motion picture projecting machine has been installed in the State School for the Deaf at Vancouver, B. C., for the purpose of giving instruction and amusement to the pupils of that institution.

W. D. Gross has opened a picture theater at Skagway, Alaska. A complete outfit has been installed by the Seattle Stage Lighting Co., and includes a Powers No. 6 projecting machine. Mr. Gross has a theater at Ketchikan, Alaska.

The Bijou Theater, on First Avenue, Seattle, owned by H. O. Allen, secured the first showing of the "Mutt and Jeff" series in this city and played to capacity business Saturday, July 1.

Eugene Levy, of the Levy Amusement Co., has opened the Spokane Theater, Spokane, one of John Cort's houses, with pictures and vaudeville. Mr. Levy is considering a proposition to put pictures in all Cort's houses this summer. He has also secured the Washington state rights for the Wobligast-Moran fight pictures.

E. W. Grossbeck has opened a very pretty picture theater at Carbonado, Wash. The equipment was furnished by the Seattle Stage Lighting Co.

L. L. GOLDSMITH.

In the Mississippi Valley

Harry Timmons and Edson Hoggard, of Lovington, Ill., have purchased the Photoplay House in Lovington from Frank Stanley and will run a nightly show except in the extremely hot weather, such as has been making the Mississippi Valley intolerable. In the heated term they will run Tuesdays, Thursdays and Saturdays. Miss Vivian Timmons is pianist and Messrs. Otis, Dawson and Edson Hoggard singers.

The stockholders of the Collinsville Opera House Co., at Collinsville, Ill., at their annual election named the following entertainment committee: J. H. Siegel, Henry Kluge and A. C. Gauen.

F. S. Fraser, manager of the White Palace Theater, at Mendota, Ill., has leased the Germania Opera House in that city.

The Haish Auditorium, at DeKalb, has closed for a few weeks partially on account of the hot weather, but principally to allow Manager Fox and his helpers to make some improvements upon the interior.

Paris, Ill., has adopted an ordinance requiring a license fee of $5 a month from nickelodeons.

The Lyric Theater Co. has purchased the Lyric Theater at Robinson, Ill., from Musgrave & Brown. The place will continue with moving pictures and vaudeville.

The plan of the Springfield, Ill., News in devoting a certain space each night to the advertisements of the local photoplay houses is appreciated by the patrons. In a one-inch space the program can be easily given and the man who does not state the make of his film will lose money.

Sharrock & Sharrock, proprietors of the Dixie Theater, at Vandalia, Ill., announce that they will show no pictures that will shock the most sensitive person. Miss Bertha Shears is singer.

The Gem Theater, at Newton, Ill., conducted by S. D. Pidge, was destroyed by fire July 5. All the equipment was lost in addition to Mr. Pidge's household goods, which were stored in the rear of the building. His total loss was $1,500. He did not own the building.

Winholt & Weig are giving a moving picture show each Tuesday and Saturday night at Alpha, Ill.

A permit has been issued to the West Side Amusement Co., of Milwaukee, to build a theater to cost $15,000 on Lisbon Street near Twenty-seventh Street.

The airdome at Tenth and Vermont Streets, Quincy, Ill., is one of the string operated by the Gately Amusement Co., backed by the Gatelys, of "A dollar a week" clothing fame. Besides the one in Springfield, Ill., they have a string of open air theaters in the South.

Bennis & Nases have closed the Empire Theater, at Lincoln, Ill., until September.

Moving pictures as a part of a sane Fourth celebration, were successful at Mount Morris, Ill., and at the Soulard Playground Celebration in St. Louis.

The Miles Theater, at Minneapolis, which offered films for the week of the Civic Jubilee is so well pleased that they will be continued for several more weeks.

Acting upon the suggestion of Mrs. Perry Starkweather, of the Woman's Department of the Minnesota State Labor Bureau, President A. E. Horn, of the St. Paul School Board, has recommended that the question of installing moving picture machines in the schools of that city be considered. Mrs. Starkweather has made a study of moving picture conditions in Minnesota and asserts that $80,000 has been spent for moving pictures by the children of the State.

The American Hoist & Derrick Co., of St. Paul, finds after two years that moving pictures is the best form of advertising at conventions. It has a film of a steam shovel in action, which shows the workings of their machinery in an ideal manner. Another reel exhibits the log-loading machinery and is enlivened by teams of oxen breaking log jams and busy sawmills. "The results," President Oliver Crosby says, "are highly satisfactory—more so than I expected when planning the experiment."

F. H. M.

St. Louis

A new musical comedy company has been organized by J. M. Dubbs, chief producer of the O. T. Crawford Vaudeville Company. He has obtained some of the very best talent in St. Louis for this show, which has not yet been named, but which will be on the same order of the Casino Novelty Company, of which Mr. Dubbs is the producer. In addition to plays Mr. Dubbs is also producing motion pictures of each company, which are shown preceding the appearance of the company on the stage. The idea has proved very successful. Fred Wayne, principal comedian of the Crawford circuit, has been appointed chief stage director. Mr. Wayne has become a favorite throughout the circuit because of his funny jokes and songs. The following companies, organized by Mr. Dubbs, are playing with much success: The Garrick Players Company, a dramatic cast, at the Union Airdome; The Casino Novelty Company, at the Beeman Theater; The Monarch Minstrels Company, containing some of the best blackface artists in St. Louis, at the Nebraska Airdome. High class vaudeville is appearing at the Juniata, Gravois, Delmar, Cherokee, and Hoffitt theaters.

The Arco Airdome, at Arco and Manchester Avenues, another of O. T. Crawford's latest airdomes, opened July 15 with high class vaudeville and the first run films. The Arco is one of the most improved airdomes of the Crawford circuit. The stage is built of solid concrete and is equipped with a fly-loft, which facilitates the changing of scenery, and the latest device in footlights which completes the electrical effects. The box office is a very pretty structure, finished with Italian marble, with a dome studded with red lights. The seating capacity is 2,000. Admission price is ten cents.

The Corondolet is another airdome now under construction by O. T. Crawford, at 7900 South Broadway. It is on the order of the Arco and will be opened next week with high class vaudeville and pictures.

The Savoy Airdome, at Vandeventer and Morgan Streets, has been showing a feature film entitled "The Hippotamus Hunt," which drew large crowds nightly. In addition to pictures the Savoy has also booked feature vaudeville to entertain its patrons.

O. S.

Louisville

Moderated weather during the past week has worked wonders in the picture show world. Louisville amusement emporiums are now playing to capacity houses ,one and all, although they were running on very light schedules only ten days or so ago and, of conrse the marked improvement is hailed with enthusiasm by the magnates.

"Business is all right," was emphatically reported to the correspondent of The Moving Picture World at The Majestic, near the Louisville Custom House.

L. J. Dittmar, of the Majestic Amusement Company, operating the Majestic and Royal theaters, returns from New York City this week, having been absent for a week or more upon a business trip.

The Kinemacolor Company, of which L. J. Dittmar is an incorporator, which was formed to handle the Kinemacolor films of King George's coronation through Kentucky, Indiana and Ohio, has not yet commenced operations in Louisville. The company is negotiating for a big local playhouse for a week or fortnight's run of the coronation views, which were specially made, and are said to be among the best on circuit. The deal for the local house will be completed in the near future and the Kinemacolor show will be introduced to the Bluegrass.

The week's business at The Crystal, on Market Street, near Third Avenue, is reported to have been wonderfully improved by moderated weather. The Crystal is showing a regular run of Independent films.

Work of construction was commenced last week at 410 South Fourth Avenue, Louisville, where The Novelty, a $30,000 theater, to be managed by the 3-Falls-Cities Amusement Company, will stand. The old building, which occupied this prominent downtown site, has been razed and by September 15, one of the handsomest moving picture houses in the South will have been reared. M. Switow, president of the 3-Falls-Cities concern, says that no expense will be spared to make the Novelty one of the most up-to-date establishments below the Mason & Dixon line.

Joseph Steurle, Fred J. Dolle, Henry Reiss. Herman Goecke and others of the Broadway Amusement and Ideal Amusement Companies, operating the Ideal Airdome, at Twenty-sixth and Market Streets, will hold a meting this week to determine upon definite plans for the erection of a $30,000 moving picture theater of handsome design to occupy the airdome site. Business has been so good at the airdome since its opening that a permanent house is to be erected. The theater, when erected, will be the first of its klud in the West End of Louisville, and will be modeled along the lines of the handsome Broadway Theater, at Eighteenth Street and Broadway. Its seating capacity will be about 1,200, and the most approved style or architecture and interior fittings will be incorporated.

During one of the worst lightning storms in the history of Louisville, which occurred one afternoon last week, The Empire, at 736 East Market Street, was struck by a bolt which ran down the outside electric wiring of the building, tore open an iron pipe surrounding the wiring as it reached the interior and set fire to woodwork inside. Two picture machines were wrecked, but a box containing six valuable films was uninjured. The theater was not showing at the time of the accident and no one was injured, the property loss being luckily limited to about $700. Manager H. B. Strube says that his loss was fully covered by insurance and the work of repair was so prompt that the establishment was in running order again in a couple of days.

R. S. Porter, proprietor of The Comet Theater in Paris, Ky., has decided to run his house only on periodically featured occasions, showing extra special films instead of a run of regular attractions. Mr. Porter has secured the "Coronation," "International Auto-Race" and "The Fall of Troy" views, as well as films of an educational nature, such as "The Tale of Two Cities," and believes that his special feature plan is going to be a winner with his clientele.

A handsome picture show, to be equipped with a Ramsey Motorgraph, is being installed in connection with the Hippodrome vaudeville Theater in Lexington, Ky. The pictures will be separate and distinct from the vaudeville attractions and will be shown in one of the most up-to-date little theaters in that section. Work of construction upon the new Lexington house is being rushed so that it will be completed by the opening of the Bluegrass Fair next month.

The Chamber of Commerce of Chattanooga, Tenn., passed judgment last week upon the 2,000 feet of film manufactured by the Industrial Moving Picture Company of Chicago, Ill., the views showing the scenery and natural resources surrounding the Tennessee city. The Chamber of Commerce decided that the views were inaccurate, badly shaded and lacking in vivid motion, so that the films were rejected, with the proffer of another chance to the manufacturers if they wished to try again.

Indianapolis

Charles L. Sutherland, the founder of moving picture theaters in Indianapolis, died suddenly at Sunflower Cottage, Tomahawk Lake, Wis., on Friday, July 14. His death was unexpected. Mr. and Mrs. Sutherland went to Wisconsin on May 25 for the summer and it was not even known Mr. Sutherland had been ill, until news was received of his death. Mr. Sutherland started the first moving picture theater in Indianapolis a little more than three years ago. This was the Bijou. Later on he established the Casino and about two years ago, with Dickson and Talbott, theatrical managers, established the Orpheum, the finest strictly moving picture theater in the city.

Licensed Film Stories.

PATHE.

RAISING OSTRICHES IN EGYPT (July 29).—Here is a mighty interesting film showing how these great birds are raised and cared for in the Land of the Sphinx. We see them in the big pens racing around in an effort to get the exercise they need; see them with their young, being fed, etc., etc.—all very instructive and amusing.

THE SPINSTER'S MARRIAGE (July 26).—In order to avoid paying a fine of $100 imposed by the town council on all spinsters and bachelors, the homeliest old dame in the village decides to marry. How she accomplished it and how she chose between a dwarf and a giant makes a side-splitting comedy.

AS FATE DECREED (July 27).—A young monk is unhappy under the restrictions of the monastery and he escapes. He marries, enters business and is remarkably successful at first. Reverses come, however. His child dies; his business fails; his health is broken, and finally, weary of life and the world, he staggers back to the monastery and dies at the feet of the image of the Saviour.

THE FICKLE FIANCEE (July 28).—A homeless girl is seen fainting by the roadside by a stalwart young farmer and he takes her home, where his mother cares for her and restores her to health and strength. The weeks pass and the young fellow falls in love with the girl and hopes to marry her, but she being fickle is not faithful to her lover, who sees her accepting the attentions of another. The picture has a touching appeal.

THE SHERIFF'S PUNISHMENT (July 29).—The sheriff is in love with money. One day he gets a chance to bag a fifty-dollar bill and put the blame on another, and he does it. The victim, who can't explain, gets in worse and worse and finally has to hide in his sweetheart's trunk. He is discovered by the perfidious sheriff, however, and about to be tried when everything is suddenly set right.

BIOGRAPH.

A COUNTRY CUPID (July 24).—Edith, the little school teacher, and her sweetheart, Jack, have a quarrel, and as she is beloved by all the scholars, they extend their sympathy. Little Billy in particular is deeply grieved, and when she writes a letter to her sweetheart calling him back, but which her pride makes her ashamed to mail, Billy gets hold of the note and sees that it reaches the proper party. Jack hastens to Edith, and we find that Billy's act does more than effect a reconciliation, for it saves Edith from the terrible advances of a half-witted country boy, hitherto considered harmless, who also loved the little teacher, overstepping the boundary line of rationality in threatening death to both if she did not reciprocate his affection. The girl, however, knowing the half-wit's weakness for flowers, soothes him with a bouquet until Jack enters and releases her from her terrible ordeal.

THE LAST DROP OF WATER (July 27).—Jim and John, long-time friends, are the suitors for the hand of Mary. Jim is a chap of exemplary qualities, while John is a weakling and given to drink. Fate has it so that Mary accepts John. After their marriage they start off across the plains for more promising lands, Jim going along as one of the party. On the way over the Great Desert, they are beset by hostile Indians. The fate of the party of tourists hangs in the balance for a long time as they are enclosed in a stockade formed by the wagons, repelling the Indians until the supply of water gives out and death from thirst seems inevitable. A call for volunteers to get water is made. Jim and John both go in its quest. Jim has given his last drop to a feeble old man as he leaves the stockade, while John, meeting Jim perishing with thirst on the desert, gives up to him the last drop between life and death. This draught renews the strength of Jim, who finally succeeds in finding water, while John drops in the sand, a victim of his sacrifice. Meanwhile the troops have been notified and the party is rescued from the besieging redskins.

ESSANAY.

MR. WISE, INVESTIGATOR (July 25).—Mr. Wise seeks employment in the service of his county and is given appointment as investigator. Armed with a badge he begins work on Monday morning. His daily investigations get him into all kinds and varieties of trouble, and on Sunday when he unintentionally liberates a gang of hoboes out of a country calaboose, he is made to do time in their stead. This decides him that one week as an investigator is enough and he quits the job.

FIVE BOLD BAD MEN (July 25).—A desperate looking gang of men read in the newspapers that an Italian, one Tony Adduccio, has inherited a large fortune. Hastily penning a threatening note they slip cautiously out and mail it. That night, Tony Adduccio, the wrong Tony, by the way, laboriously pushes his banana cart up to his front steps when his wife runs out of the house, showing him the letter. The letter is opened, but neither can read English and are in a quandary as to what to do, when a lineman, working on a telephone pole, comes down from his high perch and voluuteers to read the letter for Tony. The lineman proposes a scheme to foil the bad men, and summoning two policemen they go to the place where the money, $10,000, is supposed to be placed. The lineman rigs up his trap, a storage battery and a few wires, and then waits for the black hand. At the appointed hour the bad men slip cautiously on the scene and all are entangled in the electric wires. The electrician turns on the "juice" and after giving them an extra hard jolt the policemen dash on the scene and easily handcuff the gang.

THE CLOWN'S BABY (July 28).—Little Marjorie is the daughter of Jim Phelan, a trapeze performer, who in the first part of the story is killed by a fall from the high swing and Marjorie is adopted by Pierro, a clown. A few weeks later while enroute, Pierro is visited by a wealthy couple, who desire to adopt Marjorie. Pierro finally consents to part with Marjorie, and the little girl goes to live with her foster father and mother, for whom she evinces but little love. A dreary year passes by for the little girl. With her lessons, which make each day almost endless, she wanes in body and spirit until Mr. Herbert one day brings home a doll dressed to resemble a polka-dotted circus clown, the only toy which has pleased her. The next day Marjorie, playing in the nursery, hears the blare of a brass band in the distance and a moment later the gayly floating banners and gilded wagons of the circus file past the window. Watching for her chance, Marjorie starts out of the house in pursuit of the circus. She is not long gone when she is missed by the nurse, who searches in vain for her. Mr. Herbert then resolves to visit the circus with the possibility of Marjorie having gone there. Arriving at the circus grounds, he inquires his way to Pierro's dressing room, and upon entering finds Marjorie in the clown's arms. In spite of Mr. Herbert's protests, Marjorie refuses to go back to her wealthy home, and Herbert leaves in despair. Pierro and Marjorie left alone are visited by other circus people, who give a rousing cheer for the return of the clown's baby.

THE TWO FUGITIVES (July 29).—After successfully eluding the London police, David Goodwin, an embezzler, sails for America and locates in the West. At the opening of our story, he is married and has several little children, and has become a thoroughly respectable and honorable citizen. One day he is reminded of the past by a newspaper item which states that the London embezzler has been located and that an inspector from Scotland Yard is on his way to arrest him. The scene then changes to a part of the woods surrounding Goodwin's cottage, where a sheriff and posse are pursuing a fugitive cattle rustler, who successfully eludes them and seeks protection with Goodwin. Goodwin is at first inclined to turn him away, but when he thinks that he too has been a fugitive, resolves to protect the man. A few days later, young Manley, Goodwin's guest, has recovered and is invited to remain with the Goodwins, which offer he finally accepts. A week passes, when the inspector from London enters the office of the Chief of detectives in Butte, and makes known the object of his visit to the States. The chief offers him the services of one of his

MELIES CELEBRATES THE FOURTH.

The picture herewith was taken at Santa Paula, California, on the Fourth of July. The occasion was a grand celebration to the town and townsfolk of Santa Paula given by Mr. Gaston Melies, to which people came from a radius of twenty-five miles.

An entertainment, which commenced at ten o'clock in the morning and lasted until daybreak next morning, included races of every description for men and boys, needle and thread races for girls, and a baby parade for the infants. Frolic and fun prevailed all day and all sat down with ravishing appetites to the supper. After dark the town was treated to a lavish display of fireworks, after which a dance was given in the largest hall obtainable. The young stuck it out until dawn.

During the entire day members of the Melies Stock Co. made fun for the crowds in their masquerade costumes, shown above. Mr. Melies gives this celebration every year.

MELIES STOCK COMPANY.

Celebration of the Fourth of July, 1911, At Santa Paula, California.

Top row, left to right: William Clifford, Gaston Melies, John Hastings, William Paley (Camera man), Otto Meyer, William Haddock (Director), William Bracken. Second row, left to right: Ben Cooper, Horace Young, Horace Stanley, Miss Fanny Midgley, Tommy, Mrs. W. Paley, Miss A. Nichols, F. Ford, S. Cooper, Mrs. Hail, "Big Bill" Giddinger. Seated: Frank Stillings, Mrs. M. Bracken.

ANOTHER SPIRITED COMEDY OFFERING

SPECULATION

A get-rich-quick story of distinctive humor. One of those tales of the gentle grafter who sometimes turns out to be an honest man in spite of himself. It may take money to make money, as the saying goes, but many a man has started out with nerve as his only asset and made his fortune with his wits. Released Aug. 1st.

BEGINNING A SERIES of INDIAN IDYLS

THE LAST OF THE MOHICANS

The first of a series of feature Indian pictures to be regularly released on Saturday. This picture is taken from the well-known Leather Stocking Tales of James Fennimore Cooper. The text has been adhered to faithfully and those who love pictures and books of early Indian and pioneer life on the frontier will find much to enjoy in these pictures. Released Aug. 5th.

Remember—ON TUESDAY, JULY 25—A Split Reel

The Powers Fire -- **Oh, Baby!**

Showing the destruction of the plant of the Powers Picture Play Company

With FRED WALTON The Broadway Star

POWERS PICTURE PLAYS

145 West 45th St. — Exchange Building — NEW YORK

DANTE'S

¶ The Film Classic, par excellence.

¶ The most stupendous effort in the history of moving pictures.

¶ A Visual translation of the mind and work of Dante, endorsed by the king of Italy, as it will be by all lovers and students of Dante.

¶ The result of two years of consistent work, preserving all the dignity and reverence of the original Italian poem. In 5 Reels.

¶ Responsible moving picture men are invited to write and secure the rights for their State.

DANTE'S INFERNO IS THE PRODUCT OF THE MILANO FILMS CO. OF MILAN, ITALY—ACTED BY THE MOST NOTED ACTORS OF ITALY. EXECUTED ON A SCALE DWARFING THE STAGECRAFT OF ALL TIME. THE FILM OF THE AGE—REMEMBER THE NAME—MILANO

P.P. CRAFT
Gen. Mgr.

MONOPOL

INFERNO

¶ This picture is more than a film de luxe. It is in a class by itself, marking an epoch in the development of moving pictures.

¶ A picture that no one would hesitate to present to the most distinguished assemblage in the land.

¶ Dante's Inferno is distinctly a State rights proposition. It is a big money film and will be exploited on a big scale. The advertising matter will be in keeping with the spirit and importance of this most magnificent work of art.

DANTE'S INFERNO WILL TAKE AMERICA BY STORM. THE GREATEST IMPETUS THE EDUCATIONAL MOVEMENT HAS EVER HAD. A STATE RIGHTS PICTURE THAT IS GOOD FOR YEARS. ALL THE FORTUNES IN MOVING PICTURES HAVE NOT BEEN MADE. WHY NOT WRITE NOW?

FILM CO. 145 W. 45th St. NEW YORK

STATE RIGHTS NOW SELLING

TEMPTATIONS OF A GREAT CITY

IN THREE REELS

Passed by the National Board of Censorship.

A drama of every day life. Strong and simple. One of those pictures that is never forgotten.

A distinctive story with strong characterization. A finished piece of acting by four of Denmark's leading actors. Scenic effects magnificent.

Remember—A "State Rights" Man is not necessarily an exchange man

TEMPTATIONS OF A GREAT CITY is a picture you can bill like a Broadway production.

We are furnishing for this picture a magnificent lobby frame holding fifteen photos taken from the various scenes.

There are some states yet to be heard from. Do not let this chance go by. Buy the state rights and be a Mogul.

A FEATURE PICTURE GOOD FOR A WEEK'S BOOKING ANYWHERE

THIS PICTURE IS IMPORTED AND COPYRIGHTED IN AMERICA BY THE

P. P. CRAFT Gen. Mgr. **MONOPOL FILM CO.** 145 W. 45th Street, N.Y.

force and after some investigation they finally locate the fugitive Englishman. Going to the house, they stalk in and meet Manley, and believing him to be Goodwin, tell him that he is under arrest. Thinking of the kindness shown him by the Englishman and his wife, Manley resolves to go in place of Goodwin, and thrusting out his hands for the manacles, goes out of the house with the detectives.

KALEM.

THE MEXICAN JOAN OF ARC (July 31).—Senor Talamantes and his sons are arrested as Insurrecto suspects. Colonel Cephis, of the Mexican regular army, condemns them to death without trial. The Widow Talamantes swears retribution for the unjust death of her husband and sons. Carrying out her plans, the widow organizes a company of Indians and Mexicans and joins the Insurrectos. The Widow Talamantes sends a disguised Insurrecto to Colonel Cephis' headquarters, who induces the Colonel to spend the night in a small Mexican hotel. The next morning Colonel Cephis awakes to find the town in the hands of the Insurrectos. While attempting flight he is ambuscaded by the Widow Talamantes and her little band of Insurrectos and captured. A drum-head court martial quickly condemns him to death. The widow's mission being completed, she returns to her people.

OVER THE GARDEN WALL (August 2).—Carl receives an invitation from his old bachelor uncle to come and make his home at the uncle's country place while he is away on a visit. He warns him against the cranky old maid who lives next door. Miss Tabathia going away to visit her sister, warns her niece, Nellie, to look out for the mean old bachelor next door. Carl arrives with his fox terrier pup. The dog on an

French Aeroplane Disaster (Geo. Kleine).

exploring expedition locates the cat next door, which he promptly trees. Nellie resents the pup's visit and writes a note to her neighbor, telling him to keep his dog at home. The next morning Carl replies and a quarrel takes place over the garden wall without each other's identity being disclosed. The pup makes another visit. Carl, searching for his dog, discovers he has a charming neighbor. The next day the kitten goes visiting and is returned by Carl with the natural consequence. Carl and Nellie become friends with the usual result, the young people are betrothed.

THE COLONEL'S SON (August 4).—Col. Malcolm drives his dissolute son Dick from his home. Dick goes north and enlists in the Union army. At the same time Col. Malcolm is mustered into the Confederate service. Shortly after the beginning of hostilities Dick is detailed to penetrate the Confederate lines as a spy. He is promptly captured and taken to Confederate headquarters, which happens to be in the tent of his own father. Dick is court-martialed and ordered to be shot. When the death sentence is read Dick trembles like an aspen leaf and shows he is a thorough coward at heart. Col. Malcolm, horror stricken at the terrible position in which his son is placed, still remains loyal to his oath and allows the order of the court-martial to be executed. Seeing the craven spirit of his son he determines to save his honor by telling the boy the bullets will be drawn. Dick believing himself safe, goes to his death with the appearance of bravery.

PEGGY, THE MOONSHINER'S DAUGHTER (Aug. 7).—The Internal Revenue office having repeatedly failed to locate the moonshiner's still in the mountains, calls in a man from another district, who is unknown in the neighborhood. This duty falls on young Hatfield, who is sent into the mountains to locate the troublesome moonshiner. While wandering through the mountains Hatfield meets Peggy, the moonshiner's daughter. Two weeks later Hatfield and Peggy find themselves mutually attracted to each other. Peggy tells her father, Seth Hardy, of the stranger she has met and her father warns her to keep away from him. Hatfield eventually discovers Hardy's still and arranges to capture the moonshiner. Peggy by chance sees Hatfield's badge and learns that he is a revenue officer, but this information comes too late. When Hatfield learns that the moonshiner is the father of Peggy he personally captures Hardy and destroys the still. Then for love of Peggy Hatfield permits Hardy to escape and persuades him to give up the still for his daughter's sake.

Scene from Melies Release "Red Cloud's Sunset."

LUBIN.

AN ACCIDENTAL OUTLAW (July 29).—Jack Snow was held up by an outlaw and robbed of his horse. At a bend in the road he was reloading his sixshooter when it went off, just as a stage-driver was rounding the bend. The bullet hit him in the arm. He halted his horses, and everybody in the stage emptied their pockets, thinking that he was a real bandit. One of the passengers was Dorothy Sherrod, who attracted Jack. He asked her for a flower that she was wearing. She gave it to him. As he was talking with her, the passengers got into the carriage and road away. Jack followed, and the driver, thinking that he was after them, whipped up his horses and soon got out of his range. Later the sheriff was put on his track, but Jack eluded him.

Later Jack's courage was proved when he rescued Dorothy from a band of outlaws, and he made such a bit that the sheriff himself led a movement to have Jack's offense pardoned. One of the most enthusiastic workers in this movement was Miss Dorothy Sherrod, who later became Mrs. Jack Snow.

THE NEW OFFICER (July 31).—Archibald Dumont had just been appointed to the police force. Then he went to sleep and had a dream, in which he made a capture of two desperate criminals. For this, according to his dream, he was immediately promoted to be Chief of Police.

When shown to his beat he was still drowsy and decided to steal a little nap under a bush in the park. While he was snoozing a hobo stole his coat, hat and club. Mr. Hobo had great fun impersonating an officer until he came face to face with two burglars, who promptly dropped their kit of tools and ran away. The hobo was terri-

"The Stranger in Town"—Lubin.

fied to find himself in possession of the tools. He made several attempts to get rid of them, but in each case some well-intentioned person called his attention to the satchel which he had forgotten. Finally, with a happy thought, he took the tools back and left them beside the sleeping officer. Then the hobo went and told a regular policeman, Riley. This cop didn't know the new officer and he promptly arrested him. Then the happy hobo started out on another pleasure trip. In the course of it he happened into the house where officer Riley's sweetheart lived. Officer Riley came along and saw the hobo policeman kissing his Mary Ann. Of course, he rushed in and gave the hobo a sound trouncing and took him to the station house. Officer Dumont was discharged, but the hobo wasn't. He got ten days.

THE GYPSY (August 3).—A band of gypsies pitched camp on the game preserves of the Hunter family. When informed of this fact by the man in charge, young Bob Hunter decided to go and order them to move on. The chief of the tribe threatened violence and refused to move. In his determination, he was encouraged by his daughter Zara. Bob was much aggravated by her opposition, and at the same time he could not help admiring her. He let the gypsies stay, and came every day to steal a glimpse of the beautiful nomad.

One day after she had tantalized him by crossing a stone wall which he had ordered her not to cross, he capitulated and made friends. Their friendship ripened into love, and he proposed to her. Zara hesitated because of their different stations in life, but finally accepted, although a gypsy lover threatened to make trouble. Bob and Zara were married. After his wife was fitted with stylish apparel, Bob took her home. There he was astonished and disappointed to find that his mother and sister refused to receive his bride.

Poor Zara unfortunately overheard their remarks about her, and too proud to remain where she was not wanted, she again put on her gypsy garments and returned to her father's camp. Bob was nearly distracted when he found that she had gone. He immediately followed her, to find her weeping softly in a secluded corner of the encampment. Zara told him that she could never live among people who did not receive her on terms of equality. So Bob now lives with the gypsies.

AN INDIAN'S APPRECIATION (August 5).—Bill protected a crippled Indian one day from the teasing of Dick, and Dick swore to be revenged. He thought he saw his opportunity when Bill brought a letter to the boss, stating that his brother was dying and was sending his young daughter west to the ranch. When the girl, Edna, arrived, the two cowboys immediately became rivals for her favor. More than once Bill sent

French Aeroplane Disaster (Geo. Kleine).

Dick about his business when he was annoying Edna with his attentions.

In the fall, the boss found it necessary to take a trip to purchase cattle. Edna asked to go along. Dick, still resentful because his attentions were spurned by the girl, hurried away to the Indian reservation and bribed the Indians to attack the stage-coach. The crippled Indian, whom Bill had befriended, overheard the plot and warned Bill and the cowboys of the intended holdup. So it was that Bill and the boys reached the stage-coach just as the Indians were attacking it. They made short work of the Red Men. Dick was found leading the Indians. The boys were about to string him up, but Edna pleaded for him, and he was driven out of camp in disgrace. Then, of course, the way was clear for Bill.

SELIG.

CAUGHT IN THE ACT (July 31).—A moving picture company is enacting a drama in the country, where an artist, thinking that the altercation is genuine, rescues the heroine. The picture company, finding that they are missing a heroine, start in pursuit of the fleeing rescuer. He arrives at the court a few minutes ahead of the irate producer. Here things are explained, and the hero leaves the court-room in gloom. He was not a hero after all.

THE KNIGHT ERRANT (July 31).—Lady Ettarre, tiring of her young daughter, bargains with the gate-keeper of the castle, who leaves it outside the hut of a charcoal burner. Fifteen years later, instead of having a pleasant life, she is worked hard and mistreated.

The Knight Errant while riding through the forest is attracted by her pleadings for mercy. Yoetta (her name now) is rescued by this stately person, and taken to his home.

Yoetta is now disguised as a Page. In their trip around the world, they come upon Lady Ettarre and her attendant, who are being attacked by brigands. In the struggle that ensues, the Knight is wounded, but is cared for by Lady Ettarre in her castle.

Yoetta is discovered to be a girl, and is sent away to be taken care of by Black John.

Lady Ettarre asks for a token of remembrance. He gives her the little cross that Yoetta gave him when he rescued her. She recognzies the token, and recounts the disposal of the Page. The Knight kills Black John. Lady Ettarre and the Knight are now living happily together.

SAVED BY THE PONY EXPRESS (Aug. 1).—Our first scene shows cowboys and their sweethearts, enjoying a quadrille on horseback. "Happy Jack" rides off with Belle Archer, the sweetheart of Jim. Jim, furiously angry, attacks Happy and the cowboys, taking Jim's pistol from him, hustle him out of the bunk-house. Later the pistol falls to the floor and explodes, the bullet striking and killing Happy, who is alone. The brave fellow writes on a piece of paper before he dies, "I shot myself accidentally, Jack."

A gust of wind blows the note into a corner. Jim entering, is discovered examining his revolver over the dead man, and is accused of murder. Later, we see Jim on trial for his life.

The lame cowboy finds the last message of Happy Jack. He limps out to the road and hands the paper to Jim's friend, the Pony Express rider.

His horse goes lame. He lassoes and mounts an unbroken broncho and is on his way again in a wild dash to save the life of his friend. The jury foreman is about to pronounce the verdict of "guilty," when the spunky rider dashes into the court-room still mounted and delivers the message that proves Jim's innocence. Then a big hurrah for Jim and the Pony Express rider.

THE OLD CAPTAIN (Aug. 3).—The old Captain returns from his voyage and is welcomed by his faithful wife. The mate, a young husky man, is jealous of the Captain, and goes straight to the ship owner's office to knock him. He accomplishes the Captain's discharge. The old Captain breaks the news to his wife, who immediately betakes herself to the office. The old lady goes away disappointed.

The new master cares not for his holiday, but returns at once to the ship, where he proceeds to give orders. The old Captain comes for his clothes, and offers his hand to the new Captain, who shakes it most lamely.

A month later we see the new Captain drunk in his cabin, while a storm is raging. His men are hard at work at the wheel. The mate then rushes to the Captain's cabin and arouses him. The Captain and mate have a fight over the wheel, and, unable to control her, the ship strikes the rocks and is lost. The storm rages on land, and the old Captain comes home and tells his wife of the terrible night, and wonders what may be the fate of his old ship.

From the date of the old Captain's discharge, ill luck stalks like a shadow in the wake of the ship-owner, and from small losses, he suffers the loss of his wife, which almost crushes him. Then the final blow comes in the loss of his ship. He takes at once to the use of cocaine, and a month later finds him not only ruined financially, but a mental wreck as well.

Six months pass and the erstwhile ship-owner falls on the sidewalk in front of the old Captain's home. The couple are on their way from church, and full of kindness they assist him to the house, where they care for him as though he were their own. With no thought of reward, they repay good for evil and are content.

MELIES.

RED CLOUD'S SECRET (Aug. 3)—Philip Armstrong, a young clergyman, was advised to go West for his health. Upon arriving at the Bar X ranch he found a lot of rough looking fellows seated at cards. One of the players, Daley, the leader of the gang, rose and began to put the young Easterner through an initiation. But he went too far when he wrenched a Bible from the young man's hands, and striking the attitude of a preacher, began to read in a sacrilegious manner. Armstrong fought with all his might to recover the Bible, but was overpowered by the bully and fell exhausted to the floor. He was saved from further indignities by the sudden entrance of Doris, the young lady in the town, who commanded every one's respect.

Soon after, Armstrong secured a position as cook. While at the kitchen door, an old Indian stopped and begged a bite to eat. Armstrong gave him plenty, but the poor old redskin did not have a chance to finish, for Daley chanced by and started to beat him up. Now Armstrong by this time had gained strength and when he saw what was taking place, he soon gave Daley his just deserts. From that time on Daley swore vengeance.

In gratitude the Indian gave Armstrong a great secret—the location of a hill rich in gold. The minister went at once with the good news to Doris, from whom he received a promise of marriage. As he left for the promising spot with the Indian, Doris noticed Daley slip by her house. He had heard their conversation as to the location of the mine.

Armstrong found the rich spot and left the Indian on guard while he hurried to file a claim. Daley came and there ensued a fierce conflict between him and the Indian. The latter was nearly overpowered when Doris came to his aid. The two held the brutal man at bay until Armstorng returned. Then followed another struggle between the men, in which Armstrong nearly fell over the cliff. An idea seized the Indian. He grappled with Daley and pushed him over the cliff, but in the struggle went with him.

Armstrong and Doris were horror-stricken, for at the foot of the cliff lay both men, dead. The minister raised both hands to heaven over the dead Indian's body, repeating reverently the words "Greater love hath no man than this, that he lay down his life for his friend."

GAUMONT.

A PASSING FANCY (Aug. 5).—The story opens in the yard of a physician's country home. The doctor and his wife are discovered at afternoon tea when a young aristocrst of the neighborhood is introduced and makes a brief social call, at the close of which he extends to the wife an invitation to attend a hunting meet that is to be held within a few days.

After his departure the husband makes it clear that he does not wish his spouse to attend the meet, and she evidently promises not to do so. However, on the morning of the hunt we see the young neighbor call for her after the physician has started upon his daily rounds.

Various scenes of the hunt are now introduced, in each of which the young man and the physician's wife are much in evidence. By an unfortunate coincidence the doctor happens to pass along a road close to the hunting party and sees his wife with her neighbor. He follows them to the pavilion, at which the many guests are gathered for refreshments, but arrives after his wife has gone into the building in company with some women acquaintances.

Here he quarrels with the interloper and a duel is arranged for a later hour of the same day, but before the time for the encounter the young man is severely injured in a fall from his horse. The doctor is called to his assistance and at first refuses to aid him, but the appeal of professional duty proves so strong that he overcomes his dislike for the injured man and tenders him all aid possible.

FLOWERS AND PLANTS IN WINTER (Aug. 5).—A colored film, introducing Wild Strawberry Plant, Eucalyptus, Pine, Ivy, Mimosa, Ash-Barberry, Cyclamen, Violets, in their natural tints.

EDISON.

CHRISTIAN AND MOOR (Aug. 1).—The love of a Moorish maiden, the daughter of the commander of the army, for a Christian knight, is the basis for the story.

The first meeting of the two lovers takes place at her father's castle, where the armed knight has come to sign the treaty which ratifies the boundary line between the two nations and terminates a long series of battles.

The Moorish chief, a devout believer in his faith, to prove to his enemy the sincerity of the compact, makes a vow before Allah that he will slay, with his own hands, the first persou of his race that breaks the bond aud crosses the boundary line of his domain. After the affairs of state are disposed with, the chief invites his worthy antagonist to remain as a guest of honor in his castle, as becomes the custom of the time. The young knight accepts the invitation and it is ever thus: that he who tarries on his way ofttimes wanders into cupid's snare. The dark eyed maid of noble race looks mysteriously forth from beneath her half veiled face aud Sir Knight forgot not the look nor misunderstood its meaning. Love when veiled is a dangerous art and Sir Knight soon finds himself lingering beneath the balcony of his royal lady love of the soft Southern moon oft looks down upon the old, old story told again to listening ears. But the course of true love rarely runs through green fields and especially if man and maid are of a different race and faith. So it came to pass that the princess had a rival lover, of her own race, who soon spread the rumor that her knight has been fatally wounded in battle. Secretly she steals forth to join him and great is her joy at finding him well. But soon the lovers realize that she has been made the victim of a trick and its awful truth comes upon her when her father discovers that she has broken the treaty—has crossed the boundary line and he is compelled to keep his vow to his God—to slay her with his own hands. The lover hears of her plight and at the head of a gallant army coms to her succor where Crown and Crescent flash in fierce battle array. Love conquers and all ends well.

MONEY TO BURN (Aug. 2).—Hungry Bill lies down on a public park bench for a nap, when the noise of an automobile brings him to his feet.

Approaching the auto, he tells the occupant, a lady, his sad tale of woe, who recognizes him as her long lost brother. Inviting him to ride in her auto, she drives to her banker, where she identifies him as the missing heir of her family and accordingly the banker supplies him with a large amount of money to meet his immediate wants. He loses no time in buying the best outfit of wearing apparel he can find and becomes a howling swell. Finally he decides to indulge in a Turkish bath and hiring a taxi, is swiftly whirled to the desired establishment, where he presents the masseur with a handful of money, demanding the best treatment possible, when he suddenly wakes up to find himself on a bench in the park and a rude policeman ordering him to move on.

THE UNFINISHED LETTER (Aug. 2).—Jasper, the negro janitor of an office building, asks Mr. Brooks, whose office he is cleaning, to write a love note to his sweetheart Lulu, as he cannot write or read. Mr. Brooks, while writing the note, is interrupted by a client. As he is talking with him, Mrs. Brooks drops in, takes a seat at her husband's desk (who is now in his private office), espies the letter, and leaves his office in despair. Just then Mr. Brooks emerges from his private office. He is dumbfounded at the note, and dashes out into the street to find her. However, after much talk, Mrs. Brooks is convinced that the letter is for Jasper, who quietly goes out.

THE SWITCHMAN'S TOWER (Aug. 4).—Bill is a tower man who sets and resets the switches at a junction of the main line. He has a wife and a little girl.

One of the engineers on the road whose headquarters are in the same town, is something of a local sport.

The young wife has occasion to compare the respective incomes of this engineer with her hard working husband to the latter's disadvantage, and the engineer invites her to go with him to the Engineer's Association Picnic. Her husband objects, but she goes anyway. After the train has stopped a little way out for water, she gets out of the train and starts to walk back. In the meantime the good husband has kept to his work and also watched over baby. But he did not notice that it had wandered out of the tower, down to the tracks. The mother finding that both baby and husband are missing, starts out to find them.

The excursion train is now starting for home; the engineer, much put out. Bill switches a freight train on to a siding to leave the main line clear for the excursion train and almost at the same instant discovers that his child is on the main line track. He calls to her from the tower. The engineer on the excursion train discovers the child at the same time and almost at the same instant sees the switch set so that the child's life will be saved but that he and his trainload of passengers will be dashed into the freight on the siding. And then Bill realizes what he has done and covering his eyes with his hands, reverses the switch, knowing the train will pass over the spot where his child is but that the trainload of passengers will be saved.

The train plunges down the track toward the child, who stands with her back to it unconscious of it; but the young mother suddenly appears at the edge of the track and snatching the child from in front of the engine, holds it in her arms a fraction of a second before the iron monster sweeps over the spot.

SIR GEORGE AND THE HEIRESS (Aug. 5).—The young hostess of a house party is detained on the other side of the Atlantic and the party assembles at her mother's house, most of the guests being unknown to that lady. Under these circumstances, Miriam Westover feels that she is perfectly safe in exchanging names and places with her companion, a rather charming young woman, so that incognito, she may get acquainted with Sir George Carrington, a young Englishman whom the matchmaking little friend has invited to meet her. But Sir George being of a cautious turn of mind and fearing the title-hunting American mammas, decides to change places with his own secretary and thus meet the American heiress, in his turn, incognito. When they do meet, each of the secretaries believes that he or she has won the attentions and later the affections of someone of high degree aud on the other hand, each of the other young people believes that he or she has lost a heart to someone of low degree. Finally Sir George overhears his secretary planning an elopement with the young lady who he believes to be Miriam and hastens to his hostess to tell her what is going on. But she and the supposed secretary of the young woman do not take it at all seriously, and he is in a quandary what to do. Then the young daughter of the house arrives and the masqueraders must unmask.

When things are explained it is discovered that the two secretaries are missing, probably preparing for their elopement, and so Sir George proposes that all the guests shall hide in the shrubbery and porches of the house and surprise them. This they do and the elopement begins. The secretary drives up to the gate at the foot of the grounds in an automobile and the girl comes out on the porch to wait for him, little suspecting that she is being watched. Then Sir George proposes to Miriam that they shall slip away from the other guests, leaving them to watch the elopement and that they shall steal the other fellow's automobile and his elopement shall be theirs. Consequently, when this plan is carried out, there is a surprise party all around.

ECLIPSE.

THE STRUGGLE FOR LIFE (Aug. 2).—Inez, a Spanish girl, is courted by Jose, whom she despises.

In order to rid herself of his unwelcome advances she is forced to accept the aid of a young artist, George Barnes, who intimidates the intruding Jose.

Jose swears to avenge himself and enlists the aid of two dissolute companions.

When George, with Inez, now his fiancé, plans to leave the village by stage coach, Jose and his

Moving Picture Machines
Bought, Sold and Exchanged

I Have Several Calls For Second Hand Machines What Have You To Offer?

H. A. MACKIE
853 Broadway New York City
'Phone: 2478 Stuyvesant

$15-$100 Paid for Plots for Motion Picture Plays

YOU CAN WRITE THEM

We teach you by mail in ten easy lessons and help sell your work. Literary experience unnecessary. Big demand for our students' work. Only school of its kind. If you want pleasant work and good income, write **Ass'd Motion Picture Schools, Room 911, Chicago Opera House Block, Chicago**

THE WORLD FAMOUS
FOLDING ORGAN

It is indispensable for traveling purposes, musical companies, concert troupes, orchestras and thousands of other purposes. Nothing better known. Send for full particulars, description and prices. Manufactured by
Bilhorn Bros., 136 W. Lake St. Chicago, Ill.

Write Moving Picture Plays

Why pay $10 to $30 for a course in scenario-writing when our copyrighted book and sample typewritten **Sell Your Ideas** scenario gives you all the information you need to write picture plays? Send for our course at once while demand for scenarios is big, or, if in doubt, write for particulars.
PHOTOPLAY SYNDICATE, Box 20, Cleveland, O.

"SILVERLIGHT"
Aluminum Motion Picture Curtain

Extraordinary Features Are: Permanent Brilliancy Economy, Flexibility Non-cracking, Safety, Strength. Send for circular. Dept. M
Ralph J. Golsen Supply Co. 84 Wabash Ave., Chicago

FILMS FOR RENT

New Films High Class Service

The Pioneer House, With 8 Years' Experience and $250,000.00 Back Of It

Write To-day for Terms

EUGENE CLINE
219 S. Dearborn St., Chicago

ECLIPSE

KOSMIK FILM

A Gaumont Every Tuesday and Saturday, an Urban-Eclipse Every Wednesday

Gaumont

Current Releases

Gaumont of Tuesday **August 1, 1911**
Reel about 1,000 feet

JIMMY WEARS A CROWN

A mysterious boy child left at a poor man's hut wears half of a medal about his neck—years later noblemen search for heir to throne—identify Jimmie by other half of medal as the king. He soon tires of court etiquette and pomp—deserts palace—returns to foster parents—happy once again.

Colored Comedy. *About 680 ft.*

AN AEROPLANE DISASTER

Showing the accident in which the French Minister of War was killed.

Topical. *About 320 ft.*

Urban-Eclipse of Wednesday **August 2, 1911**
Reel about 976 feet

THE STRUGGLE FOR LIFE

The story of an artist who falls in love with a Catalonian beauty and is forced to protect her from a reckless and unscrupulous rival.

Drama. *About 650 ft.*

ON THE COAST OF BENGAL

Travelogue. *About 326 ft.*

Gaumont of Saturday **August 5, 1911**
Reel about 990 feet

A PASSING FANCY

Telling of an unfought duel and a physician's struggle between professional duty and his hatred for an enemy.

A Drama. *About 800 ft.*

FLOWERS AND PLANTS IN WINTER

A beautiful colored subject.

Educational. *About 190 ft.*

REGULAR ADVANCE ANNOUNCEMENTS MAILED FREE
WRITE TO

ECLIPSE

George Kleine
166 N. State St., Old No. 52 State St.
CHICAGO, ILL.

Licensed by the Motion Picture Patents Co.

Gaumont

aids hold the driver in secret while Jose in disguise takes his place.

He drives to a remote spot upon the cliffs, where he attacks George with the intention of removing all opposition to his suit for the hand of Inez. George proves the stronger in this encounter and the villian is thrown from the cliff.

ON THE COAST OF BENGAL (Aug. 2).—Calcutta—Harrison Road. Typical Indian street scenes. Cows on the pavement, trams in the road. On the Hoorah Bridge—Very mixed traffic. Madras Beach and Fishing Scenes—Bringing the nets ashore. Gathering Cocoanuts—Ascending panorama from base to crown of the palm trees. Excellent stereoscopic quality. Pounding Grain for domestic use. A Rubber Plantation. Tapping the Rubber Trees—Collecting the rubber, deeply interesting scenes. A Camel Caravan en route for trading purposes. Wild mountain scenery.

VITAGRAPH.

TWO WOLVES AND A LAMB (July 31).—Doris Kennedy is a young stenographer, who supports a widowed mother—she works for a firm of brokers, Clotz & Bailey, both coarse and illiterate men, and very shady in their business transactions. They overwork her and treat her badly but she is afraid to give up the work on account of her mother.

Clotz & Bailey, through an "ad" in the papers, get hold of Bertie Belknap, a wealthy young man about town, and persuade him to invest money in a bogus concern, expecting to fleece him of all his money.

When Bertie visits the sharpers' office, he is struck by the prettiness and modest manners of Doris, treats her with a kindness and deference that win her heart. He also sees her home one rainy night when he meets her coming from the office.

One evening, a week or two later, she after having left the office for the day, returns there for a book which she forgot. Doris overhears Clotz and Bailey plotting to get Bertie's money, and she at once posts Bertie and warns him. Bertie gets Detective Grant and tells him the circumstances.

The next morning they go to the bank to stop payment on a check Bertie gave the two wolves. Then they make their way to the sharks' office. Bertie is received with open arms by Clotz and Bailey; they present him with papers to sign; Bertie refuses; they try to bully him into the transaction when he summons the detective and has them arrested for fraud. Bertie, thankful to Doris for what she has done, makes her his wife.

THE CLOWN AND HIS BEST PERFORMANCE (Aug. 1).—Little Paul Linton thought he had entered fairy land, when he attended the Sawdus Bros. show with his father and mother. He was particularly fascinated by the funny clown with the little drum, who always stopped before the child and gave a few extra touches to his act in acknowledgment of the boy's appreciation.

At home the boy tried to imitate the grotesque get-up and the comical didos of the ring buffoon, and he fully makes up his mind that when he gets to be a man he is certainly going to be one of those funny fellows, whom he considers in his childish simplicity, the greatest man in the world.

A few weeks later little Paul was taken down with a fever ,and while he lies delirius on a bed of sickness, he is constantly talking of the funny man of the circus. Paul's father and mother and the doctor try to relieve his suffering, and to induce the little fellow to take his medicine, but try as they will he refuses to be comforted or assisted; until they learn, through his wanderings, that there is only one remedy and that is a visit from the clown he saw at the Sawdus Brothers' circus.

Mr. Linton calls on the celebrated fun-maker and asks him, as a special favor, to call on his little son, who craves his presence. The clown consents, and when the boy sees him standing before him, smiles and soon grows better. Before his friend of the circus has taken his departure, the sick child has rested, regained his normal temperature and starts on his way to recovery.

THE PRICE OF GOLD (Aug 2).—It is not surprising when Tom Evans, attracted by the flaring headlines of the discovery of gold in the Yukon, leaves his wife, makes his way to the land of the trail on the shores of Alaska, and plunges with the eager prospectors into the unseen and unpenetrated regions of hidden treasure.

Suffering the acute hardships of a Siberian exile, lured on by an occasional lead or find, which he sends home to his anxious wife, with the promise that he will return in the spring, which never comes, he presses on.

Tom's wife can stand the suspense no longer. If he will not come to her, she will go to him, and, facing the great dangers and the uncertainties of such a trip she perseveres in her search for the man she loves. Weeks pass into months, and she reaches the gold fields and puts up at a shack which is called a hotel. She learns there is a chance to secure a position as a cook at a nearby camp. This offers her an opportunity of securing funds to continue her journey. She applies for the position, is engaged, and overjoyed to find her husband and that he is the owner of the richest claim in the country there.

Tom Evans has paid the price of the gold which he has acquired. He is a crippled invalid from exposure, hard work and privation. He sells his claim to a company of speculators for an immense sum, and returns, with his wife to civilization, enriched in gold, but impoverished in health and spirit.

THE ONE HUNDRED DOLLAR BILL (Aug. 4).—Dick Armstrong is one of the unfortunates who is constantly following the "ad" pages of the daily papers, and being turned down whenever he makes application for a job, because of his shabby appearance and the earmarks of idleness. There is nothing left for him but the bread line and the "hump-back" in the "Hotel du Park." One day, through a stroke of hard luck, he strikes good luck when he bumps into Leonard Seymore, a fat, good natured man about town, who takes Dick to his home, gives him a good feed, and stakes him with a hundred dollar bill. Dick can scarcely believe his good fortune, but braces up with the determination to replace his rags with a respectable outfit that will place him in line for a position and a new start in life.

At the shoe shop, at the clothing store, and even at the quick lunch room, the genuineness of his $100 bill is questioned and refused as an impossible asset for so questionable an owner. Desperate, he forces his way into a swell restaurant, declares his rights as an American citizen, orders a meal, which is served, and then taken away from him when he presents the $100 legal tender in payment. He is suspected of having stolen the bill, and is arrested by the police, called by the proprietor. Dick is taken to the night court and arraigned before the judge.

Leonard Seymore is making a tour of Chinatown and taking in the other sights of the great city. He visits the night court, is recognized by Dick, who points him out as the man who gave him the bill. At once Seymore corroborates Dick's statement. The young fellow is honorably discharged and goes his way rejoicing, with Seymore as his friend.

THE DEATH OF KING EDWARD III (Aug. 5).—King Edward III reigned from 1327 to 1377. He was a son of Edward the Second and he was born at Windsor Castle, November 13th, 1312.

He was celebrated for his wars with the Scottish King and his battles with France. He started the "One Hundred Years' War." In his invasions of France, he was accompanied by his eldest son, "The Black Prince," who was a natural born warrior, and became King after the death of his father.

Edward III in his old age, fell completely under the control of his mistress, Alice Perres and of a small coterie of unscrupulous courtiers. Led by his own son, John, of Galt, Duke of Lancaster, they were constantly plotting against him, at the same time seeking his favor. He became suspicious of everybody but his mistress, who was anxiously watching his death struggles, in order to secure a signet ring which she prized as an evidence of power and a special mark of favoritism.

The moment he becomes unconscious she takes the ring from his finger and leaves him to die alone. She has no sooner gone than all the courtiers and servants rush into the room and strip him of all his belongings. Deserted by all save a young priest, who offers him the consolation of the emblem of the church, he died in 1377, as he had lived, disliked by his people, the victim of the same selfishness which he had practiced himself.

The picture is localized in the King's private room, being performed in one scene; it is a most remarkable historic portrayal on this account and the powerful acting of Mr. Kent.

Independent Film Stories

AMERICAN.

THE COWBOY'S DELIVERANCE (July 24).—Steve Brody, who never works, lives in the mountains with his wife. He applies for work at V1 Ranch and the foreman employs him. He takes out a bottle of whiskey and offers a drink to Jim Smiley, who refuses to indulge. Brody makes remarks—a fight is averted only by the boys. Shortly afterwards Jim is examining his gun. As Brody leaves the barn the gun is accidentally discharged and Brody pitches forward on his face. The boys find Jim standing over Brody's body with the gun in his hand. Jim then covers the boys with his gun, mounts his horse and gallops away. He is hit with a bullet by the foreman, but manages to escape to Steve's hut, where he tells the wife what happened. She conceals him. The boys arrive and search the house, but are unsuccessful in finding him. Later she goes to the range to seek her husband and finds out that he has been murdered. She starts back to mete out justice, having in her posesssion the broken gun of Jim. When she meets Jim she points the gun in front of Jim's heart and tries to pull the broken trigger, but is unsuccessful. She then faints in the arms of the man she tried to kill.

THE CATTLE THIEF'S BRAND (July 27).—George Mason, part owner of a small ranch in Wyoming, rustles cattle, which is unknown to the employees, with the exception of Jack Beeman, the foreman. Jack Beeman is given a message to George Mason, which he delivers. Mason reads it and throws it down on the ground, which is picked up by his wife, who is shocked at reading: "A ranger is in town looking for cattle. Go slow, Bill." George Mason, finding an unbranded calf, brands it. His wife sees this and is satisfied he is a thief. When he returns she liberates the calf, forgetting that it will seek its mother. Mrs. Mason accuses her husband and tells him what she has done. He then hurries to tell his partner. The wife tells Jack Beeman her story. Jack tells her the ranger must not see the calf, and starts out to rebrand her when he is caught in the act by the ranger. Jack immediately tells him and informs Mason's wife what he has done. In the meanwhile, Mason and his partner quarrel, in which Mason kills the other. He tries to make his escape, but is overtaken and shot. Jack Beeman is then made prisoner. But Mrs. Mason explains that he tried to protect her honor, and is released.

THE PARTING TRAIL (July 31).—Two brothers, Edward and Arthur Halstead, go West, each in different directions, Edward to seek his fortune in the mountains, Arthur to learn the cattle industry. Arthur wins both success and love. He becomes engaged to the ranchman's daughter. Edward becomes the leader of a gang of outlaws and learns that a stagecoach containing a large amount of money is to arrive, which he plans to rob. The ranchman and his daughter are in the coach. The hold-up is a success, but they do not get the money. During the excitement the ranchman tries to draw a gun and falls, mortally wounded. The robbers plan to hold the daughter for ransom. A posse, headed by Arthur, finds the robbers and a battle ensues, in which the two brothers meet. Arthur makes Edward a prisoner and is about to place on handcuffs, when a stray bullet kills Edward. Arthur then tells his sweetheart that the leader was his brother.

THE CATTLE RUSTLER'S END (August 3).—Curley Temple loves the daughter of his employer, Jim Harden.

Fannie Harden, however, has a mind of her own, and arranges to meet Curley, to talk it over, at the lone tree on the prairie.

The ranchman, in looking over his stock, discovers some calves belonging to his herd carrying a brand differing from his own. He accordingly calls the boys together, and offers a reward for the capture of the rustler.

The rustler, one of his own cowboys, meets the cattle thieves in the mountains, and obtains branding irons, and the offer of $5 for every calf he brands. He conceals the branding irons in the tree until such time as he can find to do a little rustling.

Curley arrives at the tree to keep his tryst, and hearing a bunch of the cowboys approaching, conceals himself to avoid their questions, fearing that they may have seen the letter Fannie placed in his saddle. They arrive at the tree and finding his horse, look around for him, and then spying the branding irons left by the rustler, jump to the conclusion that he is guilty, and start a search for him.

Realizing that the boys are apt to be hasty, Curley appropriates the nearest horse at hand, and is in full flight before the cowboys see him. They mount and give chase. When they overtake him he finds that instead of a cowboy joke, he is charged with a serious crime.

In the meantime Bill Peters, the rustler, finding the coast clear, comes to the tree and starts building a fire in which to heat his irons. He is thus engaged when Fannie, coming to keep her appointment with Curley, discovers the rustler.

Fannie realizes she has discovered the rustler her father is looking for, and hurries away to tell her father and the boys. She meets the cowboys, who have captured Curley, and tells them what she has discovered. Releasing Curley, they ride to the tree and capture Peters red-handed. Fannie demands, as a reward from her father, that he give his consent to her union with Curley, and her wish is granted.

THANHOUSER.

THE PIED PIPER OF HAMELIN (Aug. 1).—According to the tale found in the ancient annals, the little town of Hamelin, in Hanover, found itself, five hundred years ago overrun with rats. The citizens tried every way to abate the plague, but without result. Finally a mysterious stranger appeared in the town and offered for the sum of 1000 guilders to clear the place of vermin. His offer was accepted, for the Mayor and Council were at their wits' end, and willing to try any expedient.

The stranger was a piper, and the music he played lured the rats out of their hiding places. They followed him to the river, where they plunged in and were drowned.

When the Piper returned to the Council, and demanded his pay, he found the city rulers ungrateful and dishonorable. They repudiated their bargain, and told the Piper to take 15 guilders and be gone. For he was shabby and ragged and they thought they could swindle him with impunity.

But the Piper had his pipe left, and it was still potent, as the townsmen learned to their sorrow. He played another tune, and this time it was the

NEVER IN THE HISTORY OF PICTUREDOM

HAS ANY MAKER REACHED SUCH A HIGH DEGREE OF POPULARITY AND PERFECTION OF PRODUCT AS THAT NOW CONCEDED TO

THE HOUSE OF

SELIG

THE DEMAND FOR SELIG FILMS HAS JUMPED BY LEAPS AND BOUNDS—THE PUBLIC ARE THIRSTY FOR THEM—EXHIBITORS EVERYWHERE ARE YELLING FOR THEM—THERE'S A REASON!

ANOTHER TRIO OF SELIG SURE FIRE WINNERS

THE KNIGHT ERRANT - - July 31st
A Graphic and Picturesque Drama of the Crusader Period—Code word, "AX".

CAUGHT IN THE ACT - On same reel
A Delightful Comedy Satire on producing a Motion Picture—Code word, "ALLUNINOR"—Combined length, appro. 1000 feet.

Saved by the Pony Express - August 1st
A Western—Showing some of the most daring feats of horsemanship ever caught by the camera. Length about 1000 feet. Code word, "ALMANDINE".

THE OLD CAPTAIN - - August 3rd
A Tale of the Sea that will grip from the first foot till the last and it's memory will never fade. Length about 1000 feet. Code word, "ALTH".

A GOOD TALE BEARS TELLING TWICE

CAPT. KATE—or The Animal Trader's Daughter

Was RELEASED JULY 13th. As we had predicted, it is acknowledged to be the greatest film of the year.

ANOTHER SELIG TRIUMPH

TRADE MARK

Selig Polyscope Co.
20 East Randolph Street
CHICAGO, U. S. A.

12 Gerrard Street, London, Eng.

Send your name for our mailing list—
Bulletins sent free

children who followed him. They marched out of the city behind him, and the citizens awoke to find that all their homes were desolate.

One version of this old legend is that one little boy, a cripple, was unable to keep up with the others, and when they followed the Piper into a hollow hill, he was so far behind that the doorway was closed before he limped up. It is said that he lived a lonely life in a city of sorrow, where the voice of children, except his own, was not heard.

But there is reason to believe that the Piper was not so hard-hearted as some chroniclers have maintained. How could he make a whole town unhappy, ceaselessly unhappy, and how could he blight the existence of a poor little crippled boy? So we like to believe that the Piper listened to the prayers of the cripple, and restored to him his playmates. And that after a time there was joy in Hamelin, and that its citizens learned a lesson, that dishonesty never pays, and that in the long run, if you cheat a man or woman, you may expect some day, in some way, to pay the penalty.

THE JUDGE'S STORY (Aug. 4).—A poor friendless negro stood at the bar of justice, on trial for his life. The evidence was purely circumstantial, but even the lawyer assigned to defend him was skeptical as to his innocence, and indifferent as to the result. The prisoner told a straight story, but others swore that the victim had identified him, in a manner, before he died. The trial proceeded speedily, and the outcome looked black for the prisoner. The aged judge on the bench, who had listened to stories of sordid crimes for years, heaved a sigh of relief when the lawyers concluded their arguments, and started in to sum up. His charge was brief, for there was little he felt called upon to say.

Just as the jurors were preparing to file out, there was an interruption. A feeble old colored woman forced her way through the crowd, and falling on her knees before the judge's bench, implored "Massa Jack" to save her boy.

The judge looked down and recognized her. He showed strong emotion, called the wondering jurors back to their seats, and told them that before they started in to consider their verdict, he wanted to tell them a story of fifty years ago.

At that time a young Confederate officer, while in camp, received word that his mother was fatally ill. He secured leave of absence and started for his old home. It was a trip full of difficulties, because the Union troops were all around that neighborhood, but he managed it somehow, and was in time to receive his mother's dying blessing.

On his trip back the officer was unlucky enough to be seen by the enemy, and was wounded, but managed to elude them. Finally he took refuge in a negro cabin, where a colored woman took him in, cared for him, hid him, and when searchers came denied that he was there.

Her six-year-old boy also did what he could to help the wounded soldier, finally securing him a horse, on which the officer rode away.

As the soldier started off, a Union trooper appeared and called upon him to surrender. But the Confederate, noting that the other was unmounted, put spur to his horse and galloped away. The Union soldier seeing his enemy escaping, knelt and took careful aim at him, but just as he was about to fire, the little negro boy jumped forward, grasped his musket, and struggled to take it from him. There was a shot, and the boy fell wounded. The Confederate would have gone back to his assistance, but other mounted foes appeared, and he saw it would be useless, so he made his escape. After the war the Confederate tried to find the child to reward him, but utterly failed.

"I was the officer," the judge concluded. "The prisoner at the bar was the child who saved my life. Some persons have come forward here to testify to his good character. He says he is innocent of this crime, and I believe him. For a child who would risk his life to save another, could hardly develop into a cowardly assassin."

The jurors agreed with the judge, and when the real slayer was captured later they were glad that they had done so. And the judge saw that the man who had saved his life spent the rest of his days in the happiness and comforts that were surely his due.

AMBROSIO.

ALONE IN THE WORLD (July 26).—A story, in which a little orphaned boy takes up his bundle and goes out into the world. He is unable to secure employment owing to his diminutive stature, and in despair applies to the king for permission to enlist as a soldier. The monarch chaffs him and sends him away, but the boy takes up a spear and follows the army. A sharp engagement takes place, in which the boy is wounded by a stray shot, and an angel descends and wafts the boy up to heaven into the arms of his waiting mother.

ARTFUL TWEEDLEDUM (July 26).—A short comedy, in which Tweedledum becomes involved with the father of his sweetheart and is kicked out, but by a clever plot manages to get into the good graces of the old man again.

BISON.

SILVER WING'S DREAM (July 25).—The Indians are shown preparing for the war, and in the battle that follows, White Bear, the lover of Silver Wing, is terribly wounded. He manages to drag himself away from the scene of carnage and to the bank of a stream, where he falls unconscious. That night Silver Wing has a vivid dream, in which she sees her wounded lover, and awakening, goes to the scene of battle and searches till she finds him. She bathes the wounded warrior, reviving him, and half carries him to the camp. When he has recovered he is made chief of the tribe in place of the leader, who has fallen in the battle, and Silver Wing is wed to him in a unique ceremony.

THE TABLES TURNED (July 28).—Mary's father is persuaded by a bad companion to steal a couple of horses. Joe, an unsuccessful suitor, sees the theft, and threatens to expose him unless Mary marries him. Jim, her lover, plays a clever trick on Joe by tracing the horses and buying them from the horse dealer. He returns them to the shed from which they were stolen, and Joe, thinking Mary's father has brought them back, takes them away to hide them. He is caught in the act and arrested by the sheriff. Mary's father then confesses to the ranch owner, who forgives the offense and persuades the sheriff to drop the case. Joe is driven away, and Jim and his sweetheart are wed.

RELIANCE.

THE TWO MOTHERS (July 22).—Belle is engaged as governess for little Marjorie, by the wealthy Lorimers. George Lorimer comes home from college and the young people fall in love and are secretly married. He goes back to his studies, and finally, unable to conceal her marriage any longer, Belle implores him to come home. Mrs. Lorimer surprises Belle in her room sewing on baby clothes and sends her away, and the girl goes back to her old mother, where a pathetic scene takes place. George comes home, but is forbidden to see his wife on pain of being disowned. Little Marjorie dies and Mrs. Lorimer is on the verge of insanity. George decides on a bold stroke, and goes to his wife, and persuades her to come to his home. Her tiny baby is placed in Mrs. Lorimer's arms, and as the baby fingers twine about her, George's mother impulsively strains it to her breast and kisses her daughter-in-law. Mr. Lorimer, taking in the scene, repents his stern action and forgives his son with a glad heart.

IMP.

THE CALL OF THE SONG (August 3).—Hugh Norton and Amy Gordon are sweethearts residing in a village. Hugh receives an offer to enter the office of a business firm in the city. He hastens to Amy to inform her of his prospects, and takes leave of her in her rose garden.

Hugh goes to the city, and mingles with the fast set. Amy sends him a pair of slippers that she has embroidered with his initials. He receives them just as he is entertaining his blasé friends. The package is opened, but tossed aside.

In the meantime, Amy visits the postoffice every day, awaiting news from her sweetheart. At school she reads the engagement of Hugh to a wealthy city woman. The shock is too much for her; it turns her brain.

At a dinner, surrounded by his companions, a street singer appears and sings, "With the Last Rose of Summer, I'll Come Back to You." Hugh listens. In an instant it all comes back to him. He rushes out of the place, and denounces the woman to whom he is engaged.

He journeys to his home town, but is ostracized. At her mother's home, she points to the rose garden. He finds her there in a demented stage. He sings their favorite song: "With the Last Rose of Summer, I'll Come Back to You." She listens; her reason gradually returns, and is clasped in his arms.

THE SKATING BUG (July 31).—Convict No. 34 makes his escape from prison by scaling the wall and, dropping outside, casts about for a means of a speedy getaway. He espies a dude about to engage in the pastime of roller skating on the pavement. The convict is desperate, also resourceful, and in a jiffy he has appropriated the skates and swapped costumes with the ladylike young man. Once on the skates the criminal shows his familiarity with the footgear by gliding rapidly away. The alarm is given and the escaped prisoner is chased, and chased closely. He has many mishaps, throwing his pursuers off the trail and eluding them by skillful manœuvres and piling them up on the walk and in the street. Hotly pressed, he skates off a dock into the water and the chasers, unable to check their momentum, take impromptu baths, the scene producing material for screams of laughter. The dude is captured and locked up only to be released when the convict is finally captured and restored to his cell.

THE BI-CENTENNIAL CELEBRATION AT MOBILE, ALA. (July 31).—Striking scenes in the recent celebration at Mobile, Alabama, showing the development of a Southern city and the enterprise shown in furnishing the fête event. Soldiers and civic societies participate in street pageants, in glittering spectacles, the whole combining to make a film of interest from scenic and historical standpoint. The celebration was attended by an immense crowd and was one of the biggest events ever held in the South.

SOLAX.

THE DOUBLE ELOPEMENT (July 26).—Jim and May are engaged to be married, but fearing that their parents will refuse to give their consent on account of their youth, decide to elope. It so happens that Jim's father and May's mother have fallen in love with each other, and they, too, fearing that their children would not think well of their plan, decide to elope. Unfortunately, both couples chose the same night to elope.

Jim secures an old horse and buggy, and getting May he drives to the minister. As they stand before that reverend gentleman and are about to be married, they are startled to hear the approach of an auto. As it stops just in front of the minister's house, Jim looks out of the window and is astonished to see his papa and May's mamma approaching the house. Thinking the old people are on to their game, Jim and May make a hurried exit through the rear window and jump into papa's car just as that worthy is going into the parsonage with his prospective bride. Papa is no sooner in the parsonage when he hears the chug-chug of his auto. Jim has decided to be on his way in the faster vehicle. Papa rushes out and he and mamma pile into the dilapidated buggy and give hot pursuit.

The old people finally overtake Jim and his girl. The auto has broken down and we see Jim's feet sticking out from underneath a machine, while he vainly tries to put the engine to rights. Papa, greatly excited, and feeling sure that he has now got the thief to rights, jumps out of his slow, but as it proved, much more dependable vehicle, and pulling the person by the feet from underneath the auto, is astonished to see his own son's face. After explanations are offered and everything is made right, the happy four take their way back to the parsonage, where a double wedding is soon in progress.

OUTWITTED BY HORSE AND LARIAT (July 28).—A crowd of cowboys is lolling about in front of Casey's saloon, amusing themselves with feats of horsemanship and lariat throwing. Among those is little May, the rose of the ranch, and who is dear to the hearts of all the big manly boys. But as she mingles freely among her friends she is approached by Bill, the bully of the town. As he seizes her in his grasp and endeavors to kiss her he is surprised to receive a stinging blow. Turning angrily about he faces his opponent, who proves to be Jack Freeman, a very popular boy of the ranch. The men face each other for a moment and then like a flash Bill draws his gun and is about to shoot Jack when Ned, one of Jack's friends, seeing the danger in which his friend is placed, throws his lariat and catches Bill's hand just as it is descending with the gun.

In a thrice they have Bill tied up and after bouncing him up and down in a blanket, finish his treatment by dousing him in the horse trough.

After they release Bill he swears revenge, and going to a camp of Mexican renegades, he enlists their aid. They wait by the roadside, and as May passes on her way home, they spring out and carry her away to their stronghold, back in the mountains. Many miles away from friends, and securely tied to a tree, she is about to lose all hope when an idea enters her head. Taking a leaf from a nearby bough, and with a hairpin piercing in its surface a message for help, she sticks the leaf in her horse's bridle, and sends him back to the camp. As the faithful horse gallops into the camp he is surrounded by the cowboys, who after a short examination, discover the leaf with the message.

Quickly saddles and bridles are brought forth and the small party is off to the rescue. As they near the rendezvous the boys stay back while Jack, May's lover, approaches with his horse. As he cautiously raises his head above the tall grass he is horrified to see May tied to the tree surrounded by the desperate men, who are discussing her. Jack quickly makes up his mind what to do. Jumping into the saddle he whips his horse into a whirlwind gallop, and dashing right into the renegades' camp, he picks the girl from the ground and is off before a shot can be fired. The Mexicans quickly lose the trail of the daring American boys, and they return to camp, where things look as if there would be a wedding very soon.

LUX.

BILL BUYS A BOTTLE OF CHAMPAGNE (July 28).—Bill sets out to buy a bottle of champagne. The transaction being satisfactorily accomplished, he remembers that he does not possess a corkscrew, and consequently he requests the wine merchant to remove the cork for him. This done, Bill places his finger to the mouth of the bottle and departs upon his homeward way. As may be imagined, before he has gone very far he discovers that the improvised stopper is resulting in a leakage of champagne, and, in investigating matters, he lets fly a tremendous volume into the faces of passers-by. This occurs on several occasions, until poor Bill finds himself once more involved as the quarry in a wild comedian hunt. After numerous narrow escapes, he throws off

Lectures for Feature Films

THE MOVING PICTURE WORLD has prepared for the special benefit of the exhibitors of feature films a pamphlet, "HOW TO PUT ON JERUSALEM DELIVERED." This pamphlet contains: A synopsis of the story; a complete set of suitable press notices; a complete lecture (written by W. Stephen Bush); suggestions as to musical program and effects.. Price of booklet One Dollar.

SECOND EDITION of *"How to Put on the Passion Play,"* by W. Stephen Bush, now ready for distribution. Price One Dollar per copy. The value of this book is well known throughout the moving picture field and has been enlarged in the second edition.

"Key and Complete Lecture for Dante's Inferno." Indispensable to every exhibitor who wishes to use the film of the Milano Films Company. Contains press notices of suitable and various sizes, a synopsis of the story, a special key for distribution among the audience and a most complete and exhaustive lecture by W. Stephen Bush, running evenly and smoothly with the action on the screen. Price $2.50.

MOVING PICTURE WORLD
125 East 23rd St. N. Y. City

Operators!

"I guarantee quick and satisfactory repair work on all machines. Only genuine parts supplied. Get my prices on *ONE DROP OIL* and *BULL DOG CEMENT* the best articles of their kind on the market.

H. A. MACKIE

853 Broadway, Cor. 14th Street New York
'Phone: 2478 Stuyvesant

FOR SALE—Moving picture theater, Waukesha, $600, $300 down; $20 month rent, 10.000 population; big list of films, $5 per reel; Edison, Powers, Lubin used machines, $50; new, $100; Passion Play, $75; new Model B. gas outfits, $20; plush opera chairs, $2.50; song sets, $1; light reducers, $15. For Rent—Late Patents Co. & Independent films, $1 per week. H. Davis, Watertown, Wis.

"La Cinematografia Italiana ed Estera"
IS ITALY'S LEADING PAPER FOR THE ANIMATED PICTURE
PUBLISHED FORTNIGHTLY.
32, 36 and 40 large pages, 8 shillings per annum ($1.60).
Editor-prop'r: Prof. GUALTIERO I. FABRI,
Via Cumiana, 31 (Barriera S. Paolo) Torino, Italy

Chairs ALL METAL Chairs

We can make immediate shipment of All Metal Chairs, at $1.00 F. O. B. Factory. This Chair will no doubt meet with approval and requirements of Fire Underwriters. For Sale, Second-hand One-pin Edison Machine, $105.00. Powers, with fire shutter, $115.00; good as new.

LIBERTY FILM RENTING CO.
105 Fourth Ave. Pittsburg, Pa.

EDISON FILMS

TUESDAY, AUGUST 1st

"CHRISTIAN AND MOOR"

Cast

The Moorish King.....James Gordon
His Daughter .....Laura Sawyer
Sir Charles, A Christian Knight. Herbert Prior
His Moorish Rival.....Richard Neil

A romance between the daughter of a Moorish king and a Christian Knight. The king, in keeping his sacred vows, is about to take his daughter's life when the knight rescues her, having previously converted her to Christianity. Taken in Cuba, the film abounds in beautiful scenery.

WEDNESDAY, AUGUST 2nd

On One Reel

"MONEY TO BURN"

Cast

The Tramp.....William West

Identified as a long-lost heir to a large fortune, money handed to him in armfuls, living in the lap of luxury, and then! The sequel is too good to be told.

"THE UNFINISHED LETTER"

Cast

Robert Brooks, a Lawyer.....Syndey Booth
His Wife.....Miriam Nesbitt
The Janitor.....William Bechtel
The Office Boy.....Yale Boss

It is a dangerous thing to write a letter to another man's sweetheart, even though the other man is the janitor and the sweetheart a dusky maid of large proportions. However, it all ended in a good laugh.

FRIDAY, AUGUST 4th

"THE SWITCHMAN'S TOWER"

Cast

Bill, the Switchman.....Herbert Prior
His Wife.....Mary Fuller
Their little Girl.....Edna May Weick
The Engineer.....James Gordon

A railroad story with a great situation strongly brought out. The switchman is confronted with the awful alternative of having the train run over his own child or of side-tracking it, in which case hundreds of lives will be sacrificed. The child is saved at the last moment.

Do not fail to book release of August 8th, "THE BATTLE OF BUNKER HILL," U. S. HISTORY SERIES, No. 3

TRADE MARK

Thomas A. Edison, Inc.
72 LAKESIDE AVENUE
ORANGE, N. J., U. S. A.

TRADE MARK

his pursuers and sits down by the roadside to rest. Sleep overcomes him, and two robbers take advantage of his somnolence to run through his pockets. But Bill recovers his senses just in time, and removing his fingers from the bottle, he drenches the thieves with wine and puts them to flight. Stumbling wearily onward with the bottle clutched to his bosom, he eventually reaches his home, and, with the delightful simplicity which always characterizes him, sits down on the doorstep to sample the precious liquor. His surprise and dismay are quite pathetic when, on taking his finger from the aperture, he discovers that not a drop is left!

JIM CROW: A TALE OF THE TURF (July 28).—Mr. Derval, the owner of Farandole, reads in a sporting newspaper that Jim Crow is a certain winner for the Grand Prix d'Auteuil, and that his own horse is only second favorite. An inspection of Jim Crow, both on the course and at close quarters, convinces him that the prophesy is a safe one, and that his own animal stands no chance of the coveted victory. So dearly does he desire the prize that the idea of foul play enters his mind when he realizes fair means to be useless. He writes a note, under an assumed name, to Jim Crow's trainer, making an appointment at his hotel. The man having arrived, Derval offers him $3,000 if he will prevent the favorite from winning. The proposition is at first indignantly refused, but the trainer is a poor man, and eventually succumbs to the great temptation. That night he doctors the horse's food. The next scene takes place on the morning of the great race. Jim Crow's jockey is suddenly taken ill, and his place is filled at the last moment by the son of the trainer. We then witness the historic contest itself. All goes well until the last fence, when Jim Crow, who has hitherto been romping to victory, comes crashing to the ground, and his rider falls beneath him, sustaining the most terrible injuries. The scene in the hospital ward follows, when the anguished father realizes by the jockey's death-bed that he has killed his own son. The agony of his remorse causes him to inform against Derval, who is summarily arrested in the midst of his celebrations of victory.

NESTOR.

THE SETTLER'S WIFE (July 26).—It was at the stage-coach station that Fanny Stanley first met the fascinating stranger, who was destined to play such an important part in her life.

How gallantly he had opened the coach door for her; with what ease he had ingratiated himself with her husband, and later entertained them with brilliant and amusing sallies—oh, so different from her hum-drum, commonplace John, and Fanny glanced with annoyance to where he stood bargaining for a prairie schooner. How sincerely she hoped that the man would not sell, for that would mean losing sight of Miles Kirby, her interesting stranger! In this, however, she was doomed to disappointment; John had purchased the schooner, and was already making inquiries regarding a possible location for their cabin.

Perhaps Mr. Kirby would act as their guide, a suggestion which not only found instant favor with the stranger, but her husband as well. After a location had been selected, at their guide's suggestion their tent pitched and supper eaten, Kirby, unable to find any further excuse for delay, was forced to mount his horse, which he had secured at the stage station, and ride away. Before he departed, however, he had observed that his hostess, taking care that he, and not her husband saw her, had glided out into the night. The man was not surprised, therefore, upon finding her a short distance away, leaning against a large tree, very much astonished, of course, that he should be coming that way, and although his advances were repulsed that night, there was a challenge in her smile and manner which bid fair to bring him success at some future time.

The husband's hearty invitation to call gave Kirby an opportunity to see her again and again—for dear, hospitable John Stanly, was only too pleased that his young wife should find their new friend agreeable and entertaining. Indeed, it was not until he found her note, stating that she had gone away with the man she loved, that the broken-hearted husband realized his blindness.

Snatching up his rifle, he soon overtook the guilty pair, and had not Fanny thrown herself between them, pleading for her lover's life, he would probably have killed Miles Kirby, then and there; as it was, after warning Kirby to treat the woman fairly, he commanded them to go. No sooner was the husband gone, however, than Kirby turned to the woman—John Stanley really loved his wife—she had lied to them both: so deaf to her entreaties, he told her to go back to her husband, mounted his horse and rode away. Finding there was naught else for her to do, Fanny staggered to her feet and slowly dragged herself toward the cabin; but instead of the little home which John had endeavored to make attractive for her sake, she found only a blazing furnace of logs, for John had quickly packed up his belongings, set fire to the cabin, and driven away. So the miserable woman found herself alone in the wilderness with naught, save the dismal howling of the wolves to bear her company.

MUTT AND JEFF MAKE A HIT (July 29).—The rent had long been due in the "diggings" of Mutt and Jeff, and many requests for settlement were made to no avail. Finally the patience of Mrs. Payme was exhausted, and when she met the two coming down the stairs, she only had to call to them, to make clear her wants. "I'll let Jeff do it!" says our old friend Mutt, as he sneaked outside while little Jeff went in the direction from which the call came. "She says, 'Room rent today, or git;'" and he added, "Two actors want our room!" "Why, the sassy cat!" replies Mutt—then as if struck by the thought—"We'll be actors, too!"

A billboard on which appears a large "ad." for "Gold Dust Twins," furnishes the idea to complete the stage career for Mutt and Jeff. They are seen in the hooking offices of Bill Gash, where they were directed by a stage hand of one of the theaters visited, and after a few moments in conversation, Mr. Gash comes to the conclusion that he has a big "find" for the regular Friday Night Amateur Contest at The Tryum.

The road to fame is indeed very "rocky" for Mutt and Jeff, and finally when the eventful night comes around, and they realize that they are now before a real live audience, it is with great difficulty that either can recall the "routine" so long rehearsed. After many attempts to regain their composure, as well as their voices, Mutt comes to the rescue (?) with "Has Anybody Here Seen Kelly?" which is the signal for the presentation of all the "bouquets"—not of flowers—but cabbage, turnips, corn, lemons, etc. As hard as it was to get started, it is now just as hard to stop "The Gold Dust Twins," so the always reliable "hook" is called on to do the trick!

Poor Mutt and little Jeff soon find themselves outside the stage door! "It's your fault, you big stiff!"—"Not a bit of it, you shrimp!" Such is the brotherly arbitration heard by the "cop" on that beat, as he comes up and says, "What the divil yer call this?" After hearing their plea, he decides, "Yer can't get far widout clothes! Ye'd better come along wid me!" Such is the fate of poor Mutt and Jeff's first and last attempt at a great stage career! As we see them behind the bars, awaiting to "tell it to the Judge," we hear Mutt and Jeff earnestly, though faintly, remark, "Anyhow, we made a hit!"

ECLAIR.

THE PRODIGAL SON (July 31).—The Eclair Company's offering represents the Biblical story in all its original beauty and realism and was staged with great regard for detail.

Contrasting the sweet peace and quietude of the home with the gay, city life "where he wasted his substance in riotous living" the evil results of sin and disobedience wherein we find a son and wanderer, suffering from hunger and distress, until realizing the great error of his ways he determines to lead a new and holier life; then closing the story with scenes of the boy's return, his father's goodness of heart and the feast of joy which followed and we have a faithful and truly powerful rendition in motion tableau of one of the Bible's best dramas.

THE SORROWFUL MOTHER (August 7).—Seeking to obtain by force the love of a pretty widowed mother who has repulsed him, Antone, a fisherman, secretes the child she loves devotedly in the forest, securely confined in the meshes of one of his nets.

The brute then returns to the distracted mother and demands she marry him on pain of losing her child.

Meanwhile, the plucky lad patiently struggles with his bonds until he contrives to escape. Returning to his home he hears voices raised in anger and fear. Through the window he sees his mother struggling in the arms of Antone.

Summoning help, the boy succeeds in having the ruffian punished.

TOO MUCH SWEDISH DRILL.—The entire community was worked up over the miraculous cure of one Mr. Sleeper through the new Sweedish Drill. Shrimp, a lifelong friend of Sleeper, becomes an ardent devotee of the new hobby and proceeds to practice the drill at all hours of the day and night, much to the annoyance of every one.

CHAMPION.

THE PERILS OF A WAR MESSENGER (July 31).—The mission that Joe undertook was hazardous in the extreme—an incursion into and through the Federal lines, right into the city of Washington, for the purpose of obtaining the plans for the manufacture of gun caps, the most useful destructive commodity. The Confederates were sorely in need of them, and especially the Army of Northern Virginia.

The Confederate Secretary of War had ordered the venture and Joe was fulfilling it. He hid in hay stacks, pilfered the guns of sleeping sentries, was pursued and shot at, escaped detection under the noses of pursuers, while secreted in a fireplace, covered with ashes. In the last ruse he was aided by a sympathetic maid.

On the field of battle, a dying youth entrusts Joe with a ring for his sister at home. This girl is the daughter of a man who had befriended Joe, and he therefore gladly accepts the service, also for the sake of the lost brother.

When he had successfully accomplished the great mission he set out upon, and brings back and places the plans in the hands of the secretary, he was awarded the commission of captain for his valliant services. But he refused it.

When he returned to that sweet faced girl who had won his love, we rejoice in the bliss and happiness which must come to him, for he was deserving of it all.

THE DUBUQUE REGATTA (Aug. 2).—This picture of motor craft is so wonderfully and thrillingly shown, that one is struck with amazement at the daring of those who must have faced the greatest of peril in order to have accomplished the herculean task of such startling depiction. The famous Disturber 2nd and Hoosier Boy and a host of others, go dashing by.

Now flashing by comes the Hydroplane, well named indeed, for it skims along the waves seeming to leap from crest to crest in its terrific flight. But there are hundreds and hundreds of others and that great twenty-mile course is dotted with them. Among the many renowned men of the aquatic world gathered at this regatta, is Commodore Pugh of Chicago, owner and chief pilot of the Disturber 2nd.

As the celebration was classed as a Water Carnival, and the town of Dubuque was dressed in holiday attire, very fine pictures were obtained in the making of the whole event.

REX.

HER WAY (July 27).—Mr. and Mrs. Graham have arranged to go to the opera, but at the eleventh hour Mrs. Graham gets a headache, and persuades her husband to go himself. Mr. Graham leaves, for the train to take him to town and the opera, but misses it by a few moments. So he returns home, returns home to discover his wife's infidelity. He sees her in the garden with Mr. Norton, his neighbor. He realizes that she has feigned illness to be home just for this purpose; in anger and pain at the sight, his first impulse is to kill both, and he goes into the house to obtain his revolver. While on this errand, however, he meets his little daughter, just about to retire, and stops to chat with her. The child, in their talking, enters the heated heart and calms it. He remembers, suddenly, that the false woman is this child's mother, remembers many little things which in his rage had no place in his mind, and he determines to follow a different course in meting out punishment to the sinners. Norton has ruined his home, he will ruin Norton's. So he goes to Mrs Norton and tells her of her husband's infidelity, tells her he is determined to wreak vengeance upon the tempter, and that she has but one alternative of preventing his shooting her husband on sight. She must elope with him within an hour. The woman, suffering from the blow caused by her husband's faithlessness, acts like a true heroine. Her heart rankling at the thought of his deceit, she is still true woman enough to sacrifice herself for his well-being. She consents to meet Mr. Graham in an hour.

Norton returns home, and is met by his accusing wife, who demands to know where he has been. He sees at once that the woman has more than mere suspicions, and he confesses all. The moment is a tense one—it is just fifteen minutes to the hour allotted by Graham. She must meet him within fifteen minutes, or her husband pays the penalty for his transgression, the last penalty he would ever pay for any misdeed. She tells her husband to go upstairs to get something for her, and while he is gone, dons his clothes and walks out on the veranda. Graham, waiting some distance away, has seen the hour go by, and he concludes that Mrs Norton has changed her decision. When he sees what is apparently the figure of Mr. Norton on the veranda, he is true to his word—and shoots. As the bullet strikes her, the hat falls from her head, and Graham realizes his mistake. The Providence that directs matters in this world sees to it that the heroine loves, and when Norton realizes the sacrifice his wife has made for him there is born a love for her that verges on worship.

POWERS.

LAST OF THE MOHICANS.—Magua, a worthless, treacherous chief, is expelled from his tribe and becomes a guide in the army. His drunkenness causes him to be lashed and drummed from the fort. He endures the punishment with Indian-like stolidity and bides his time to be revenged upon Major Monroe, who ordered him flogged. Soon after Magua is hired at another fort. Judge of his delight when he finds his first mission is to guide his enemy's two beautiful daughters to their father. He arranges a trap from which they are rescued through the heroism of Hawkeye, Chingachgook and Uncas, the last of the Mohicans. Magua is wounded, but escapes, and, rallying a large war party of Iroquois braves, he leads them close upon the track. They capture the two girls, David, their singing teacher and Duncan Heyward, a gallant officer. Magua tells Cora Munroe that her father had him flogged and that she must become his squaw. He promises if she will do so, he will free Heyward, David and Alice, her younger sister. Cora agrees to the sacrifice, but the sister will not

TRADE MARK

IN ESSANAY PHOTOPLAYS

TRADE MARK

Miss Dorothy Phillips

Played engenue leads with the Essanay Eastern stock company. Played Ruth in "The Rosary," or, "The Two Devotions," and Mary in "Her Dad, the Constable." Watch for her in the following Essanay photoplays, soon to appear: "The New Manager," "Love in the Hills," "The Gordian Knot," etc.

Watch for these Releases and Book them Quick!

Released Friday, July 28th

THE CLOWN'S BABY

(*Dramatic.*)

A dramatic story of life under the big "white top." A unique story of the "sawdust" ring, beautiful in its appeal to the heart.
(Length, approx. 1,000 feet.)

Released Saturday, July 29th

THE TWO FUGITIVES

(*Western Drama.*)

The story of two fugitives from the law and the sacrifice of one for the other and his family. A strong and uplifting theme, excellently played and superbly photographed.
(Length, approx. 1,000 feet.)

TWO LIVELY COMICS A LA ESSANAY

Released Tuesday, August 1st

COMMY, THE CANVASSER

The story of an irrepressible salesman, just bubbling over with fun.
(Length, approx. 545 feet.)

RELEASED WITH

THE SPENDER FAMILY

They endeavor to escape their creditors, but only get deeper into debt.
(Length, approx. 455 feet.)

Ask for All Essanay Posters :: :: Get on our Mailing List

Essanay Film Mfg. Company

521 First National Bank Building, CHICAGO, ILL.

5 Wardour Street, London, W.

listens Heyward is goaded to frenzy by Magua's infamous proposition, and so insults him that the infuriated Indian gives orders for a massacre. As the tomahawks are suspended over the brave prisoners, shots are heard and a detachment of troops, headed by the Scout Hawkeye and Major Monroe, fall upon the savages and conquer them. Uncas, the brave Mohican warrior, has a hand to hand fight with Magua. Uncas receives his death wound and perishes, the last of the Mohicans. The girls are restored to their father, but the general happiness is clouded with sorrow, for all have grown to respect the brave boy who perished for them.

SPECULATION.—Some unprincipled promoters go to a small rural village and incite interest in a questionable company they have formed. The innocent villagers invest heavily and the two decide to leave after an attempt to get a large sum of money from Judge Hoskins, the richest man in the town. It is difficult to convince the careful old judge, but the plausible promoters finally persuade him to invest. He mortgages his property and is about to plunge with his all, when his daughter, who has vainly tried to dissuade him, makes a pathetic appeal to the younger swindler, and he, unable to resist her pleadings, tells her the scheme is worthless. He leaves town a discredited adventurer. The gullible countrymen are dumbfounded by this desertion and believe their investment lost. At length some of the bolder spirits seize the helm and work hard to retrieve the loss. Judge Hoskins still believes in the company and again mortgages his lands and home and plunges with the enterprising spirit of a Wall Street lamb. It is an uphill fight, but their hard labor is gradually rewarded with success. It is soon made manifest that instead of the countrymen being behind the times, they were ahead of them. The swindler, who has reformed, returns to take a last farewell of the daughter, and is surprised to see the enterprise successful. He is finally rewarded with the girl's affections.

GREAT NORTHERN.

THE ENGAGEMENT RING (July 29).—A fisher lad and his lass are seen walking along the beach washed by the incoming tide. They have quarreled, as lovers sometimes do, and to give force to her decision to end everything between them, the wilful maiden takes the engagement ring from her finger, and throws it into the sea. Arriving home, the girl is visited by a once-rejected suitor to her hand, who notices the absence of the engagement ring, and is inspired with fresh hope. The young lady is meanwhile racked with remorse, and is love-sick. The rival, meanwhile, goes fishing, and amongst his catch is a fine piscatorial specimen, inside the mouth of which he finds the ring. At the village tavern he plays cards, and wins from the rejected lover the emblem of his troth, given him by the girl. He now has two rings, much to the chagrin of the other man, who follows him when on a fishing expedition, determined to get the ring back. At sea they quarrel and fight and fall overboard, and to save his own life, the rival has to let the rejected lover drown. On returning to shore, he is accused of murder, but the good character which is given him by a friend, saves him, and by the instrumentality of the same friend, he is enabled to win his bride.

YANKEE.

THE SEA VULTURES (July 31).—When the wreckers of this story had completed their dastardly work of luring and wrecking a ship upon the rocks, they began looking among the wreckage for valuables. Although there was not enough left of the ship that would sustain life on an angry sea, the wreckers were surprised to find among the wreckage, a young baby, who came through the ordeal safe and sound, watched and guarded by the Higher Power and All-Seeing Eye.

The wrecker captain, hardened as he was, could not resist the unconscious appeal of the innocent little life, and with a tenderness not attributed to his calling, he takes the babe and adopts her as his own, lavishing all the love of his pent-up nature upon her.

The child grows to beautiful womanhood and in spite of her environment, becomes a sweet, womanly girl, beloved by the reckless and lawless companions of her father. Her beauty, noble character and sweet, womanly ways, gradually softens the heart of her adopted father and when the opportunity presents itself, at her pleading and for her sake, he begins his life of reformation.

This does not suit his former companions, who do not cease luring unsuspecting ships upon the rocks with their false beacons, until caught and apprehended by the government. The revenue officials, led by a brave Yankee officer, find the home of the wreckers among the rocks of the dangerous coast. Amid these surroundings the revenue officer meets the adopted daughter of the wrecker captain, and learns from her of her father's desire to reform.

With information furnished by her and her adopted father, he captures the gang of wreckers, after a hazardous chase among the dangerous rocks and reefs. Young, beautiful and sweet, the daughter of the wrecking captain charms the revenue officer, and before he leaves the scene of his recent victory, he wins her for his wife.

First 24-sheet Picture Poster.

The Monopol Film Company claims the distinction of being the first to issue a 24-sheet poster to advertise a motion picture. The engraving herewith was made from the big poster which will advertise the coming of that great production, "Dante's Inferno." 'Tis just a bit of evidence of this company's enterprise.

TRUTH SHALL PREVAIL (Aug. 4).—The mother, with her son, visits an old friend of her husband's in hopes that she may secure a position for her boy in his office. The boy meets with the gentleman's approval and is engaged as a stenographer.

In the office is a young man who has been living beyond his means. He robs his employer of a sum of money, and to throw suspicion from him, places some of the money in the boy's desk. The employer discovers the loss of the money, a detective is called and in his search the detective finds the money in the boy's desk. The boy is accused of the crime, he protests his innocence, to no avail. His employer decides that the law must take its course, the boy is arrested. The mother learns of her boy's arrest, she goes to the employer and pleads with him to spare her boy. Her pleadings are in vain. The employer declares he can do nothing toward freeing her son, he has committed a crime and should pay the penalty.

The guilty clerk is troubled with a guilty conscience and takes relief from his troubled thoughts by excessive drinking. While walking across a street he is hit by an automobile and injured. The accident occurs in front of the boy's mother's home. He is carried in the house and taken care of by the boy's mother. He has been treated so kindly by the mother that he decides the boy shall suffer no longer. He makes a confession of his crime on the strength of which the boy is released from jail.

The employer expresses his regret of having dealt with the boy so harshly, reinstates him in the office in a higher position.

In the meantime the guilty clerk has recovered from his injury. The boy's mother begs the detective who is to take the clerk to jail, to allow her to take the clerk to the employer's office. She decides to plead with the employer in the clerk's behalf. The mother ,with the detective and clerk. come to the office, she realizes that the employer has decided that the clerk shall be punished, but hopes to soften the employer's heart. The employer remains firm and the clerk is taken away to jail.

Among the Exhibitors

Port Ewen, N. Y.—Loew's Theatrical Enterprise. Capital $5,000,000. Directors, Marcus Loew, David Bernstein, Joseph M. Schenech, Joseph L. Rhinoch and Adolph Zukan.

New York City.—Hunts Point Amusement Company. Capital $1,000. Directors, Felix Goldfarb, Wm. Karp and Samuel Spagat.

Brooklyn, N. Y.—The Eden Company. Capital $25,000. Directors, Joseph Tolkins, Frank Kelle and George Goldbey.

New York City.—The Eagle Film Company. Capital $25,000. Directors John A. Shields, Orchard Terrace, Frederick A. Swan and Grace A. Brenerman.

Corning, N. Y.—The Crystal City Amusement Company. Capital $3,000. Directors, Samuel H. Clark, Gotlieb N. Tobias and Amelia S. Tobias.

New York City.—Rockefeller Amusement Company. Capital $3,000. Directors, Henry Harburger, Milton Harburger and George W. Rockefeller.

Dunkirk, N. Y.—The Beach Amusement Company. Capital $1,000. Directors, Thomas D. Jacobs, John F. Ahrens and Charles L. Schultz.

Louisville, Ky.—The Empress Amusement Company. Capital $12,000.

St. Louis, Mo.—The Cherokee Theater Company. Capital $33,000. Directors, J. M. Dubbs, E. W. Austin and W. C. Cross.

Richmond, Va.—The American Film Machine Corporation. Capital $100,000. Directors, H. W. Fuller, L. J. Simmons, L. E. Sinclair.

Huntington, W. Va.—Fairmount Amusement Company. Capital $10,000. Directors, J. P. Necessary, S. A. Moore, E. M. Moore and C. F. Peter.

St. Louis, Mo.—The Ideal Theater Company. Capital $6,000. Directors, B. F. Wurzel, E. M. Chapman, John A. Morris.

Madison, Wis.—The Racine Orpheum Company. Capital $10,000. Directors, A. G. Langlais, B. H. Baldwin and A. A. Anderson.

Louisville, Ky.—Maysville Amusement Company. Capital $4,000.

Wheeling, W. Va.—The Fayette Amusement Company. Capital $10,000. Directors, H. Roy Callaway, John Faulkner and W. E. Degans.

Little Rock, Ark.—The Little Rock Theater Company. Capital $5,000. Directors, Fred G. Weiss, Clarence Weiss and Roy Thompson.

Chicago, Ill.—The Chicago Motion Picture Machine Company. Capital $2,500. Directors, Rupert G. Strouach, C. E. Robinson and G. V. Ward.

New York City.—The Roberts-Lyman Company. Capital $75,000. Directors, George N. Lyman, Milton Roberts, Thomas F. MacMahon.

Wheeling, W. Va.—Fayette Amusement Company. Capital $10.000. Directors, H. Roy Callaway, John Faulkner and W. E. Deegan.

Brooklyn, N. Y.—Louis Econoponly Company. Capital $5,000. Directors, Leonidas D. Econompoulas, Rose Econompoulas and Anaslass P. Vandourin.

Utica, N. Y.—Lumberg Theater Company. Capital $25,000. Directors Moses Lewis, Harry Lumberg and Isaac Lumberg.

New York City.—Henry Belmar M. P. Mfg. Co. Capital $1,000. Directors, Henry Belmar, Samuel Hirschbach, Jacob M. Frank.

New York City.—Prudential Amusement Company . Capital $3,000. Directors, Lewis Leavy, Richard Rudinger and A. Philip Frankel.

Brooklyn, N. Y.—The Summer Amusement Company. Capital $3,000. Directors Isador Garschofsky, Jacob Rasoff and Robert Garschofsky.

New York City.—Hurcules Moving Picture Company. Directors, Bernhard Benson, Morris V. Ely and Charles E. Merrill.

Brooklyn, N. Y.—Fand L. Amusement Company. Capital $1.000. Directors, Morris S. Feltenstein, Oscar B. Rose and Herman Linder.

Chicago, Ill.—Gately Amusement Company. Capital $2,000. Directors, John P. Gately, Eugene N. Angert and Fred L. English.

New York City.—Hercules Motion Picture Manufacturing Company. Capital $25,000. Directors, B. Benson, M. Ely and C. E. Merrill.

Albany, N. Y.—The Rex Film Exchange. Capital $25,000. Directors, G. F. Wright, W. Devery and S. O. A. Murphy.

Richmond, Va.—The Petersburg Theater Company. Capital $5,000. Directors, M. L. Hofheimer, P. Myer and N. S. Bloomberg.

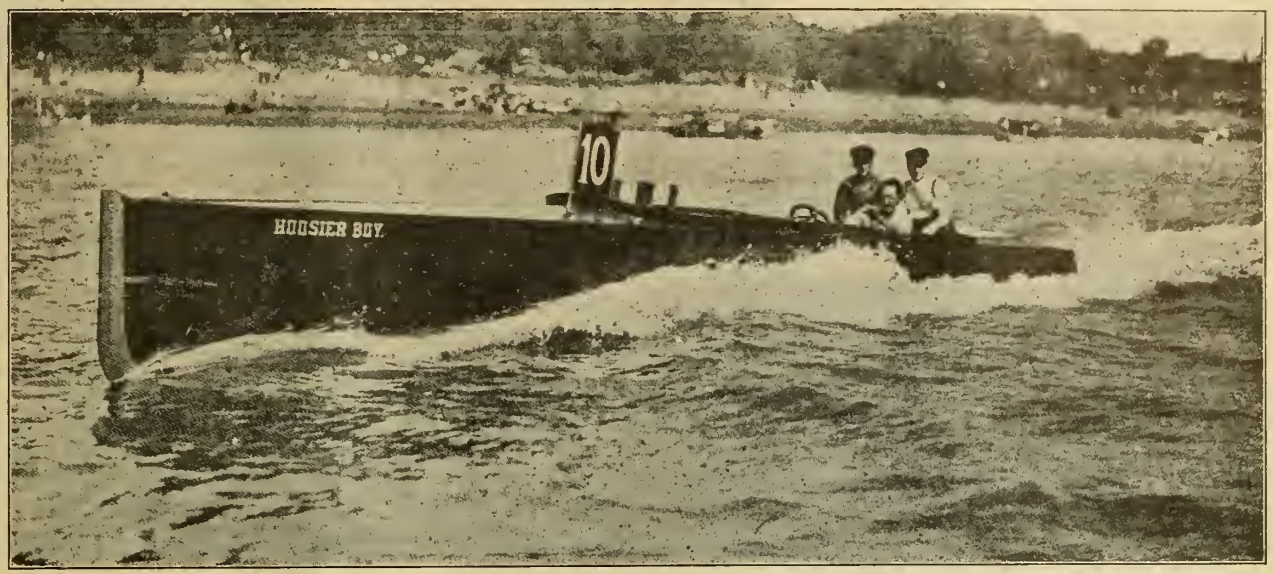
Scranton, Pa.—Hippodrome Amusement Company. Capital $20,000. Directors, L. A. De Graff, Fred W. Herman, A. F. Westpfahl and F. J. Holbriegel.

Milwaukee, Wis.—A new moving picture theater, which will cost $12,000 when completed, is being established at Eleventh and Washington Street.

WEDNESDAY, AUGUST 2nd, 1911

THE DUBUQUE REGATTA

A PICTURE OF A WONDERFUL RACE. *RELEASED BY THE CHAMPION FILM CO.*



EVERY EXHIBITOR SHOULD STRIVE FOR AN EARLY BOOKING. THIS FILM SHOULD BE IN EVERY EXCHANGE.

CHAMPION FILM CO.

MARK M. DINTENFASS, Mgr. **12 E. 15th St., New York City**

Sold only through Motion Picture Dist. & Sales Co.

Sole Agents for U. S. and Canada

HEADQUARTERS FOR
ASBESTOS
Curtains and Picture Booths
SEND FOR BOOKLET
C. W. Trainer Mfg. Co.
39 Pearl St., BOSTON

Film Perforating Dies
The A. Dewes Co.
249 Center Street
Tel. 2351 Spring New York

BARGAINS BARGAINS
Motion Picture Machines $35 Up. Powers latest No. 5 almost new $110. Lubin Cineograph Complete $65. New Edison Model B and Powers No. 6.
No. 4 STANDARD A Wonderful Machine
Model B. Gas Outfit, etc Get Supplement 33 Great Bargain List. Motion Picture Machines Wanted.
Harbach & Co., 809 Filbert, Phila., Pa.

SUBSCRIBERS AND READERS OF THE MOVING PICTURE WORLD AND FILM INDEX WILL KINDLY TAKE NOTICE THAT ALL SUBSCRIBERS TO THE FILM INDEX WILL HAVE THE UNEXPIRED PERIODS ON THEIR SUBSCRIPTIONS CREDITED ON THE SUBSCRIPTION LISTS OF THE MOVING PICTURE WORLD AS RAPIDLY AS POSSIBLE. IN THE MEANTIME, KINDLY ADVISE IF YOU DO NOT RECEIVE THE MOVING PICTURE WORLD EVERY WEEK.

MOVING PICTURE WORLD, 125 EAST 23d STREET, NEW YORK CITY

EXTRA *SPECIAL* *EXTRA*

Released August 9th

SAVED FROM THE FIRE

Taken in Central Park by THE POWERS CO.

THE BIG CHEYENNE DAYS

VAUDEVILLE HEADLINER

Featured by Keith and Percy Williams circuits. Miss Mullhul and and her Champion Bronco Busters and Lariat Throwers. A Pocket Edition of the Great Wild West.

BOOK NOW! *EXCHANGES—WIRE YOUR ORDERS QUICK*

POWERS MOTION PICTURE CO.

Nepera, Park, N. Y.

Song Slide Releases

A. L. SIMPSON.

"Be a Good Little Girl." Words by Ren Shields and Stanley Murphy. Music by Fred Hylands. Published by the Harold Rossiter Music Co., Chicago, Ill. A brother's passionate plea to his sister to be natural. This is a novelty set and will prove a sure winner among the public.

"Yesterday, To-day and Forever." Words by M. A. Ruhlaud. Music by J. Fred Helf. Published by J. Fred Helf Co. A charming love ballad, with clever wording and a most delightful melody. This ballad will soon have a country-wide popularity.

"When She's Old Enough to Marry." Words by Joe Goodwin. Music by Geo. W. Meyer. Published by F. B. Haviland Pub. Co. Another good song with an excellent set of slides. Each picture carries out in a most extraordinary manner, the thoughts which the song calls for. The coloring is exquisite. In fact, the entire set will be viewed with great pleasure.

"It Looks Like a Good Old Summertime." Words by Ren Shields. Music by Fred. Hylands. Published by the Harold Rossiter Music Co., Chicago, Ill.

"Memories of You." Words and music by Etta Hylands. Published by the Harold Rossiter Music Co., Chicago, Ill.

"Ob Tiny Play That Traumerei." Words by J. Henry Little. Music by J. E. Andino. Published by the Musicians' Music Pub. Co., New York.

"There's a Dixie Girl Who's Longing for a Yankee Doodle Boy." Words by Robert F. Roden. Music by Geo. W. Meyer. Published by F. B. Haviland Pub. Co.

"The Owl in the Old Oak Tree" Words by Stanley Murphy. Music by Ben. Hapgood Burt. Published by F. B. Haviland Pub. Co.

"Can't You Take It Back and Change It for a Boy?" Words and music by Thurland Chattaway. Published by F. B. Havilaud Pub. Co.

"You're the Queen in the Kingdom of My Heart." Lyric by Lewis Weslyn. Music by J. E. Andino. Published by the Musicians' Music Pub. Co., N. Y.

"Honey You Can Turn the World Around for Me." By E. Nattes. Published by the Musicians' Music Pub. Co.

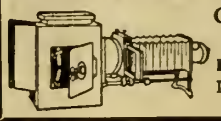
"Wanted: A Harp Like the Angels Play." Words by E. B. E. Bessey. Music by J. Fred Helf. Published by J. Fred Helf Pub. Co.

Money Makers for you. Think of the people passing by or out of your place that would drop another nickel or dime. Many styles. Catalog No. 34 tells all.

KINGERY MFG. CO.
CINCINNATI, O.

MOVING PICTURE MACHINES

Stereopticons, Slides, Accessories



CHAS. M. STEBBINS
1028 Main St.
KANSAS CITY, MO
Large Line of Edison Goods
Established 1899

Films For Sale

500 Second-Hand Films
All Makes : $5.00 up

Send for Catalogue

GEO. W. SEIXAS
Film Broker

32 Union Sq., East NEW YORK
Phone 905 Stuyvesant

LIGHT EFFECTS

Everything Electrical for Theatres, Parks, Productions and Vaudeville Acts.

UNIVERSAL ELECTRIC STAGE LIGHTING CO.

Kiegl Bros.
PROPRIETORS

1393-5 Broadway, New York City

At Last

it is possible to secure comfortable, even illumination throughout a theatre without a brilliant light in range of vision.

¶ The Eye Comfort System of Indirect Illumination is a notable success in the lighting of Moving Picture Houses.

¶ Theatres in all sections of the country installing this inexpensive and very desirable electric lighting system.

¶ You are undoubtedly interested in this important matter.

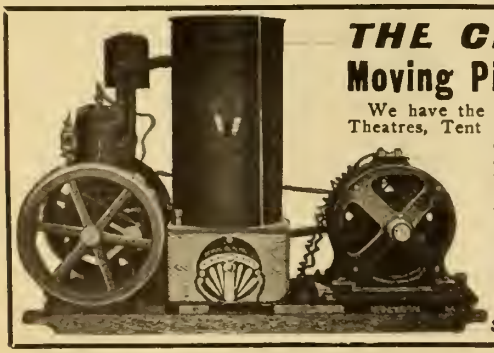
¶ Write us for full information. Our engineering department. on receipt of particulars, will furnish, free of expense, report and recommendations.

Sold by Electrical Trade Generally

WRITE TODAY

National X-Ray Reflector Co.

227 Jackson Boulevard
CHICAGO, ILL.



THE CELEBRATED SCHUG
Moving Picture Electric Light Plants

We have the finest Electric Light Plants for Moving Picture Theatres, Tent Shows, Circuses, Carnivals, etc. Why use the calcium or acetylene gas lights, with all their dangers and unreliability, or pay excessive electric light bills for unsatisfactory service, when for a small sum you can install one of our Electric Light Plants, which can be operated at an expense that amounts to a trifle, and have the finest kind of lighting obtainable.

Write us at once for Bulletin No. 11.

We have a good agency proposition to offer hustlers

SCHUG ELECTRIC MFG. CO.
315 Jefferson Ave., Detroit, Michigan, U. S. A

Solax

WEDNESDAY

COMEDY

"When Ruben Came to Town"

Release of August 2nd

Full of Enjoyable Amusement. Ruben Comes to New York. See what a good time he had.

FRIDAY

Military and Western

"Outwitted by Horse and Lariat"

Release of July 28th

Best Broncho Riding ever seen. Introducing Art Boden and Otto Klein, Champion Ropers and Broncho Busters of Wyoming

"HIS WIFE'S INSURANCE"

AND

"A BUM AND A BOMB"

Release of August 9th

Two Screaming Comedies on one reel.

"An Enlisted Man's Honor"

Release of August 11th

Wonderful Military Picture, Sergeant Mann's Bravery and Honor, win him Glory and the Girl he Loves.

AUGUST 4th

"The Mascot of Troop 'C'"

First of the 15th U.S. Cavalry Pictures

Taken at Ft. Meyer, Va.

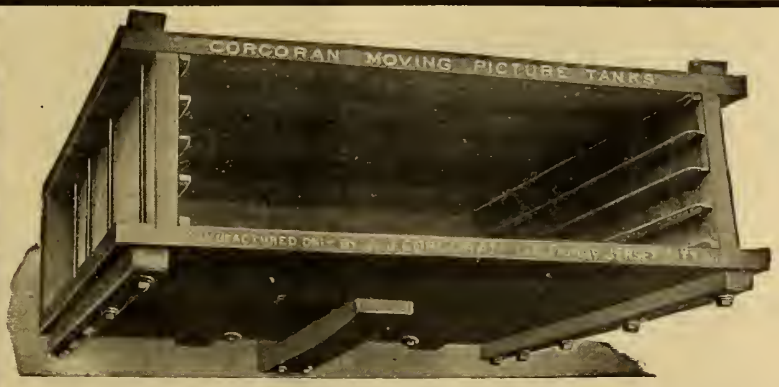
BEST MILITARY PICTURE EVER MADE
INSIST ON GETTING THIS BIG FEATURE
AND OUR FOLLOWING FT. MEYER PICTURES

The Mascot of Troop "C" in His Donkey Cart

Solax Company

Congress Avenue, Flushing, L. I.

REMEMBER—ALL OUR FILMS ARE TINTED AND TONED.
SOLD THROUGH M. P. D. & S. Co.



For reference as to Quality consult the following: The Vitagraph Co. of America, The Independent Moving Pictures Co. of America., The Powers Picture Plays Co., Nestor Co., Thanhouser Co., Rex, Champion, Melies, Gaumont, St. Louis Motion Picture Co.

Corcoran Moving Picture Tanks

Develop your films to perfection. **Save Time and Reduce Your Expenses** by using a **"Corcoran Film Development Tank."** All up-to-date houses are now installing the "Corcoran System."

Send for Price List No. 4

A. J. CORCORAN, Inc.
No. 11 JOHN STREET :: NEW YORK CITY

B-WISE!!

and buy the genuine

BIOGRAPH CARBONS

Not genuine unless stamped "ARCO-B" the indication of the specially prepared BIOGRAPH brand, imported only by

L. E. FRORUP & CO.

(Sole Importers)

232-234 Greenwich Street - - - - New York City

Monday, July 31—"The Perils of a War Messenger."
Wednesday, August 2—"The Dubuque Regatta."
Monday, Aug. 7—"Dewey."

The "DEWEY" release is a special feature.

CHAMPION FILM CO.

MARK M. DINTENFASS, Mgr.
Sold through Motion Picture Dist. & Sales Co.

12 E. 15th St., New York City

KILL KOMPETITION

KILL KOMPETITION and KEEP 'EM KOMING
SUMMER $$ WINTER $$

Beautiful Souvenir Teaspoon regulation size and weight, latest design and finish, double standard plate, guaranteed for 5 years.

THINK OF IT—100 SPOONS FOR $2.50

Will guarantee satisfactory returns, money refunded if goods not entirely satisfactory. Send 10 cents in stamps for sample and plans.

UNITED STATES FACTORIES CO. 40 Dearborn St., Chicago, Ill.

$50.00 IN PRIZES

For the best name for a brand of Independent Film to be placed upon the market

$25.00 First Choice $15.00 Second Choice $10.00 Third Choice

The name must be short, descriptive and one that will stick in the memory of every one and permit of numerous advertising features.

Send yours in now as this contest expires on Sept. 1st

A HAPPY THOUGHT or INSPIRATION may win you any of these prizes. The Judges will be the Directors of the Motion Picture Distributing and Sales Co.

Address No. 12, Care of M. P. WORLD, New York City

Use Hennegan's World-Famous Posters and Heralds

Send for Free Samples and Catalogue

James T. Hennegan

Room 304, 167 W. Washington St., CHICAGO
Phone, Main 2303

H. F. HOFFMAN

Lecturer of Special Releases
New York City and Vicinity

Now booking engagements for

Enoch Arden Dante's Inferno

and other feature picturesr,

Care MOVING PICTURE WORLD
TELEPHONE, 1344 GRAMERCY

FILMS FOR RENT

First Class Commercial Service

33⅓ CENTS

PER REEL. PER DAY.

SIX REELS OR AS MANY AS DESIRED IN ONE SHIPMENT.

People's Film Exchange

Old Northwestern Bldg. - Chicago

ANGELL WRITES TO ME:

Customers don't take the trouble to sit down and write a letter of appreciation unless they're doggone well pleased. Now, for instance, take a slant at this dandy letter received by my Minneapolis office from Mr. Hans Angell, manager Lyceum Theatre, Thief River Falls, Minn.:

"I wish to express my appreciation of the films which you have been sending us recently. I know that Mr. Morgan (proprietor of the Lyceum) is more than satisfied with them. We are doing very nicely. If you continue sending us stuff like the last six or seven changes we will have the opposition house put out of business in less than a month."

That letter was written right in the very midst of the boiling hot weather. How many of you were "doing very nicely" at that do the nicest possible business time? And if you really want to why in Tophet don't you write to me?

Carl Laemmle,
President
The Laemmle Film Service
New number
204 W. Lake St., Chicago, Ill.
Sykes Block. 1517 Farnam St.
Minneapolis, Minn. Omaha, Neb.
515 Mulberry St. 1110 Wyandotte St.
Des Moines, Iowa Kansas City, Mo.
The biggest and best film renter in the world

Get Simpson's Celebrated Slides for
BE A GOOD LITTLE GIRL.
A novelty that will prove a sure winner:
ALFRED L. SIMPSON, Inc.
113 W. 132nd St., New York City

Eclair Master-Film

MONDAY, JULY 31st

THE LONG LOOKED FOR BIBLICAL PRODUCTION

The Prodigal Son

will be available to Exhibitors and the Public. ¶ Specially elaborated posters have been issued for the occasion. ¶ Exhibitors are advised to invite the church-going element to see this grand film : : : :

Write for our Booklet

ECLAIR FILM CO.
31 E. 27th Street
New York City
Sold through Motion Picture Distributing and Sales Co.

ECLAIR-AMERICAN FILMS COMING

We have moved in new spacious quarters and are ready to offer machines and machine parts, supplies, lamps, carbon-arms, lenses, condensers, carbons, tickets, chairs, fans, in fact everything pertaining to an up-to-date and complete equipment of a moving-picture theatre. First class repair shop at your service.
We also buy all kinds of second-hand machines.
THE GEO. M. HOKE SUPPLY COMPANY
176 N. STATE STREET (between Lake and Randolph) CHICAGO, ILL.

DOMESTIC A great Domestic Picture—a picture you will talk about and remember. **"HER WAY,"** released Thursday, July 27th, is the story of a woman's sacrifice for an erring man. It is great all the way from start to finish—because IT'S A **REX.**

SHE HAD "Her Way"

Which affords us an opportunity of releasing a strong, powerful drama by that name. It's a Masterpiece and therefore a

Released Thursday, July 27

REX

FEATURE FILM CO., 412 Superior Street Toledo, Ohio

OFFER BOOKINGS ON THE

CORONATION—FALL of TROY

AND TWENTY OTHER GOOD FEATURES

PLENTY OF PAPER, HERALDS. : : : SUMMER RATES

WRITE TODAY

Canadian & American Exhibitors

We don't care what it is; if it pertains to MOTION PICTURES, you can get it from us. We ship anywhere. American Shipments our specialty. We have good news for you. WRITE TO DAY. Catalogues Free.

P. F. Brown, P. O. Box 1837, Calgary, Can.

Well! Well! Well!

Moving Picture Machine Operators' Union

Buffalo Auxiliary No. 4

I. A., T. S. E. OF UNITED STATES AND CANADA

TESTIMONIAL

This is to Certify, That the undersigned, members of above mentioned Auxiliary, have used the "Motiograph" Picture Machine, and testify to its producing clear, flutterless, steady pictures and being of long endurance, and do highly recommend it to be an up-to-date machine.

Burt Ryde — Cecil Franklin
Steve Willis — W. A. Johnson
Edward Huttelmayer — Leo L. Adler
James A. Buck — D. Wyatt L. Martin
Walter Dion — Sol. Rosdroff
Edw. W. Van Scriver — Max J. Pfaff
Jacob L. Rappaport — Geo. Ro
A. L. Botham — F. C. Tayl

Keystone Brass Buffalo

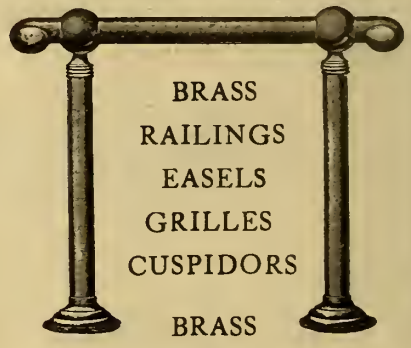
FOR SALE BY EVERY LIVE DEALER IN THE COUNTRY

Xylophones, Orchestra Bells, Chimes, Forks, etc. Send for free illustrated catalogue.

J. C. DEAGAN

3800-3810 N. Clark St., Chicago, Ill.

McKENNA



BRASS RAILINGS
EASELS
GRILLES
CUSPIDORS
BRASS KICK PLATES
STAIR TREADS, DOOR SILLS

McKenna Bros. Brass Co.

PITTSBURGH, PA.

THEATRE SALES CO.

211 Dearborn Street, opposite Post Office

CHICAGO, ILLINOIS

Long Distance Phone, Harrison 341

Dealers in Theatres anywhere in the United States and especially Chicago. Write or Call. Make Known Your Wants

Moving Picture Pianists

Are you "working up" your pictures? If not, why not? If so, you want some good melodramatic music. Send for free sample page of "Orpheum Collection of Moving Picture Music." Now being used and praised by many of the best houses in the country.

PRICE 75 CENTS

Also latest cue music (series 1910) for 19 parts and piano, $1.00.

1-4 discount on both numbers.

CLARENCE E. SINN

1501 Sedgwick St. CHICAGO, ILL.

IF IT'S **NESTOR** IT'S GOOD

SIXTY-TWO BUYING EXCHANGES

are recorded on this page in alphabetic order. Each and every one of them can give the Exhibitor ONE MUTT & JEFF COMEDY and ONE NESTOR WESTERN each and every week.

BUYING EXCHANGES

Albany Film Exch., 418 Broadway, Albany, N. Y.
Anti-Trust Film Co., 128 W. Lake St., Chicago, Ill.
Applegath, L. J. & Sons, 145 Yonge St., Toronto, Can.
Baltimore Film Exch., 610 E. Baltimore St., Baltimore, Md.
Boston Film Rental Co., 665 Washington St., Boston, Mass.
Cadillac Film Exch., 92 Griswold St., Detroit, Mich.
Calif. Film Exch., 514 S. Los Angeles St., Los Angeles, Cal.
Calif. Film Exch., 1065 Mission St., San Francisco, Cal.
Canadian Film Exch., Calgary, Alberta.
Canadian Film Exch., Vancouver, B. C.
Central Film Service, 119 N. Illinois St., Indianapolis, Ind.
Cincinnati-Buckeye Film Co., 422 N. High St., Columbus, O.
Cincinnati-Buckeye Film Co., 315 W. 4th St., Cincinati, O.
Co-Operative Ind. Film Co., Barclay Blk., Denver, Colo.
Co-Operative Ind. Film Co., Atlas Blk., Salt Lake City, Utah.
Consolidated Film Exch., Rhodes Bldg., Atlanta, Ga.
Consolidated Amuse. Co., Bill Sol. Theater Bldg., Houston, Tex.
Dixie Film Co., 720 Maison Blanche Bldg., New Orleans, La.
Eagle Film Exch., 23 N. 9th St., Philadelphia, Pa.
Empire Film Exch., 150 E. 14th St., New York City.
Exhibitors' Film Ser. Co., 49 S. Penn Ave., Wilkesbarre, Pa.
Gaumont Co., 154 St. Catherine St., Montreal, Can.
Globe Film Ser., 107 E. Madison St., Chicago, Ill.
Great Eastern Film Exch., 21 E. 14th St., N. Y. City.
Great Western Film Co., 613 Ashdown Blk., Winnipeg, Manitoba.
Green, W. E., Film Exch., 228 Tremont St., Boston, Mass.
H. & H. Film Exch., 98 Jackson Blvd., Chicago, Ill.
Independent Film Exch., 415 Ferry St., Pittsburg, Pa.
Independent Western Film Exch., 84 Seventh St., Portland, Ore.
Laemmle Film Ser., 196 Lake St., Chicago, Ill.
Laemmle Film Ser., Suite 2 and 3, 515 Mulberry St., Des Moines, Ia.
Laemmle Film Ser., 250 Hennepin St., Minneapolis, Minn.
Laemmle Film Ser., 1517 Farnam St., Omaha, Neb.
Lake Shore Film & Sup. Co., 106 Prospect Ave., Cleveland, O.
Lake Shore Film. & Sup. Co., Columbus, O.
Mich. Film & Sup. Co., 1106 Union Trust Bldg., Detroit, Mich.
Miles Bros., 790 Turk St., San Francisco, Cal.
Miles Bros., 411 W. 8th St., Los Angeles, Cal.
Morgan, J. W., 1310 Walnut St., Kansas City, Mo.
Pacific Film Exch., Globe Bldg., Seattle, Wash.
Peerless Film Exch., 5 East 14th St., N. Y. City
Phila. Film Exch., 934 Arch St., Phila., Pa.
Phila. Film Exch., Baltimore, Md.
Phila. Projec. Co., 44 N. 9th St., Phila., Pa.
Pittsburg Photo Play Co., 412 Ferry St., Pittsburg, Pa.
Standard Film Exch., 159 E. Washington St., Chicago, Ill.
Steiner, Wm., Film Exch., 110 Fourth Ave., N. Y. C.
Swaab Film Ser., 129 8th St., Phila., Pa.
Swanson-Crawford Film Co., Century Bldg., St. Louis, Mo.
Swanson W. H., Film Exch., 301 Railroad Bldg., Denver, Colo.
Texas Film Exch., 311 Elm St., Dallas, Tex.
Toledo Film Ser., 120 Erie St., Toledo, O.
United Motion Picture Co., 112 Main St., Okla. City, Okla.
Victor Film Ser., 39 Church St., Buffalo, N. Y.
Victor Film Ser., Prospect and Huron Sts., Cleveland, O.
Washington Film Exch., 428 Ninth St., N. W., Washington, D. C.
Western Film Exch., Savoy Theatre Bldg., Vancouver, B. C.
Western Film Exch., 15 W. 10th St., Kansas City, Mo.
Western Film Exch., 145 W. 45th St., N. Y. C.
Western Film Exch., 307 Enterprise Bldg., Milwaukee, Wis.
Western Film Exch., Seattle, Wash.
Wichita Film and Sup. Co., 122 N. Market St., Wichita, Kan.

MR. EXHIBITOR! You should do more than **ask for** TWO NESTORS A WEEK. You should **get them**. If your Exchange will not give you a Nestor Western and a Mutt & Jeff Foto-Farce a week, write us for the name of one that will.

NESTOR

DAVID HORSLEY

147 FOURTH AVENUE NEW YORK

NESTOR

NESTOR

"The Worth-While Film"

Stop Now at your exchange or write or wire at once for our

Release of Wednesday, July 26th, 1911

"THE SETTLER'S WIFE"

A POWERFUL PICTORIAL PRODUCTION IN 980 FEET

PHOTOS of NESTOR PLAYERS

Out of 30,000, but a few hundred photos remain. You'll have to act pretty lively if you would avoid being left without them. 15c in stamps pays for a set of six, 8 x 10, photos of Nestor Players. Send for them NOW!

IF YOU

are not getting the NESTOR LOBBY MAGNET you are missing the best thing in Lobby Displays. The "MAGNET" is a very attractive 2-color poster, 14 x 22; it's issued with every Nestor

"THE SETTLER'S WIFE"

deals with a woman, her husband and another man.—Love, frailty and retribution.—Heart-stirring story with a good moral. Acted with rare intelligence and amazing naturalness—photographed a la Nestor. Unusually worth-while Western.—***Get It!***

Wednesday, August 2, 1911

"Roped and Tied"

Clever Western Comedy-Drama

ORDER NOW!

"Bud" Fisher's Nonpareil Comic Creation, MUTT and JEFF in the Fifth Furiously Funny Foto-Farce,

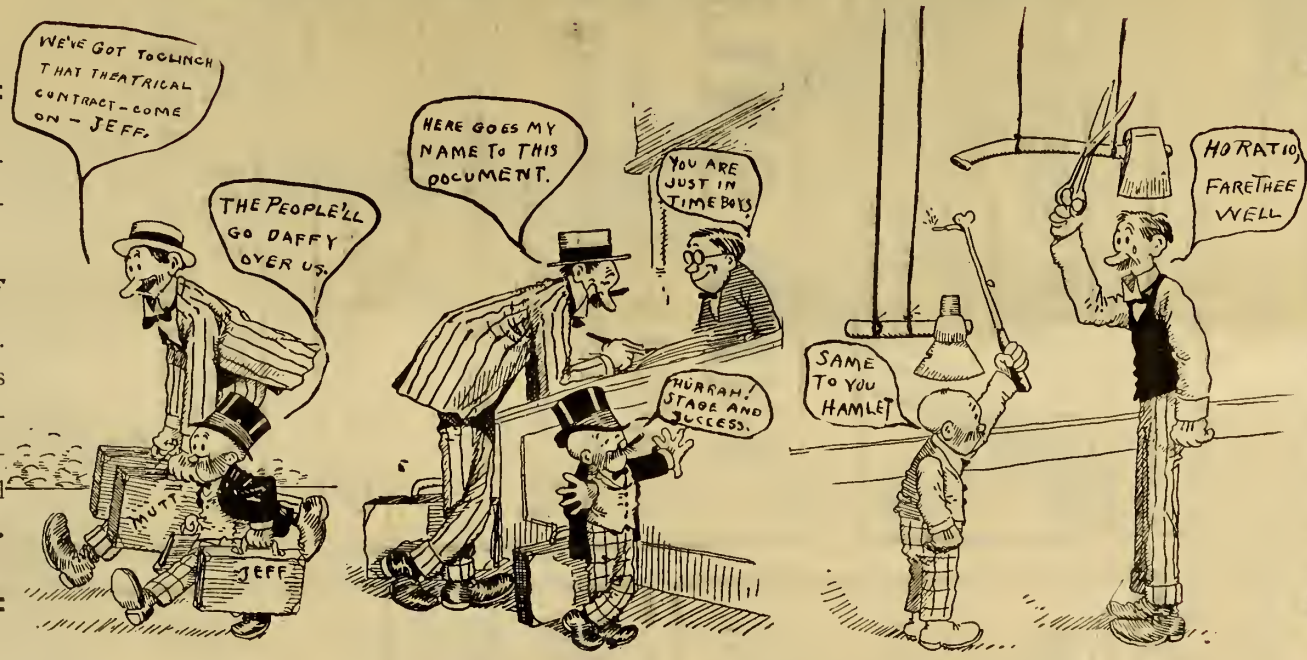
"MUTT and JEFF MAKE A HIT"

Feet of Mirth and Joy. Released Saturday, July 29th, 1911

"One Big Hit After Another," It's Precisely What the

MUTT and JEFF

Foto-Farces Are. Remember, There's One Big Hit Released Every Saturday. Do Not Fail To ***Get It.-Get It.***


WE'VE GOT TO CLINCH THAT THEATRICAL CONTRACT - COME ON - JEFF.
THE PEOPLE'LL GO DAFFY OVER US.
MUTT
JEFF
HERE GOES MY NAME TO THIS DOCUMENT.
YOU ARE JUST IN TIME BOYS
HURRAH! STAGE AND SUCCESS.
SAME TO YOU HAMLET
HORATIO, FARETHEE WELL

COMING!
SATURDAY
AUGUST 5th

"Mutt & Jeff Get Passes to the Ball Game"

As Funny a Foto-Farce as

MUTT & JEFF

Foto-Farces Are Known To Be.

EXCHANGEMEN!

Make a hit with your patrons bs by supplying them with this *business boomer* and *laugh producer*. Make a bigger hit by giving them every *Mutt and Jeff Talking Foto-Farce* released and to be released. *One issued every Saturday.* Wire your standing order to the Sales Company.—Wire it ***this instant !***

EXHIBITORS!

Make a hit with the Exhibitory showing this *excessively funny film.* Make a bigger hit by showing regularly our weekly *Mutt and Jeff Talking Foto-Farce.* One released *every Saturday.* If you cannot *get it* at your Exchange, write us and we will promptly furnish you with the name of one that will gladly supply your demands.

NESTOR

David Horsley, 147 Fourth Avenue, New York

Sole Distributors

NESTOR

IMPORTANT NOTICE

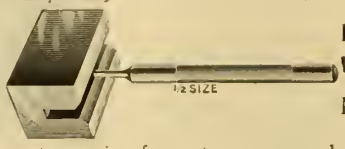
Long — Accurate

Jobbers are instructed to condemn all machine parts that are not of original manufacturer's make. If you have not got a mind of your own and insist on Lavezzi's Improved Parts you lose.

Wearing **LAVEZZI'S $12.00 OUTFIT NOW $10.00**

Sprockets that can be continually repaired for $1.00. Price $2.50. *Express* your machine at once.

Handy Tools for Operators



Former price, $1,00

Now .50

You can remove taper pins from stars, cams and sprockets with the above tool without knocking the shaft out of alignment.

Names of Jobbers handling Lavezzi's goods will appear in the near future.

LAVEZZI'S MACHINE WORKS

2040 Herndon St. CHICAGO, ILL.

Lucien Prévost

Mechanical Engineer

Formerly Chief Designer of Pathé Frèrés

OFFICE ADDRESS 54 Rue Philippe de Gerard, Paris

WORKS : : 25 Bd de la Chapelle, Paris

Cameras

Perforating and Printing Machines (PATTERNS NEW)

Cleaning, Measuring and Joining Machines

LUMIERE

Cinematograph Film

IS

Unexcelled in *Quality* and *Uniformity.*

GUARANTEED

Perfect in manufacture.

The *Best* for you to use.

TODAY — TOMORROW — ALWAYS

FRESH STOCK of the new and improved film constantly on hand.

POSITIVE

AND

NEGATIVE (Sigma and Green Label)

3½ CENTS PER FOOT UNPERFORATED

PROMPT SHIPMENTS MADE.

Use **METHYNOL,** same as Metol, and save money.

Write for Prices

Lumiere Jougla Co.

75 Fifth Avenue

Bet. 15th and 16th Sts. New York City

'Phone 531 Stuyvesant.

Chicago Branch Office : 30 East Randolph St.

American Moving Picture Machine Co.

MANUFACTURERS OF THE

STANDARD

Automatic Moving Picture Machine

101-102 Beekman Street New York

MOTION PICTURE MACHINES

EDISON MOTIOGRAPH POWERS

Stereopticons, Post Card Projectors

Lantern Slides, Repair Parts, Supplies

Carbons, Tickets

Catalog Free on Request

AMUSEMENT SUPPLY COMPANY

105 No. Dearborn St. - - CHICAGO

FOR SALE

200,000 feet of raw stock, every foot guaranteed, sample on request.

Price 2½ cents per foot.

A. M.

125 East 23rd Street, Room 34

MAKE 'EM YOURSELF SLIDES

Make them yourself. Written with pen and ink or typewriter. Three minutes to make a slide. Used for advertising slides, to announce future or feature programmes, for chorus slides when chorus slide is missing. We send four colors of gelatin. The slides look well and any one can make them. They are handy also for announcing vaudeville acts. In fact they may be readily used for anything you may wish to say to your audience.

For the sum of three dollars ($3) cash with order, we will send by express, charges not prepaid, the following:

24 cover glass, 1 package binder strips, 1 dozen mats, 1 instruction sheet, 1 form sheet and 50 strips assorted colors gelatin—enough for from 300 to 400 slides. Order now. Address

UTILITY TRANSPARENCY CO.

1733 West 9th St., Brooklyn, N. Y.

Class Will Tell In Current Savers As Well As In Human Beings

Do Not Be Tempted To Buy Something Cheaper On The Maker's Recommendation That It Is As Good As The "Hallberg Standard Economizer." My "Economizer" has delivered the goods for over four years; all other makers are constantly changing their designs in an effort to make them "As good as the 'Hallberg.'" Do you get the Point? A Few Dollars that you may save by purchasing the cheaper device now, only means extra expense later, when you come to me to exchange your "nearly as good" for a "Hallberg Economizer." Here is a sample:

Syracuse, N. Y., Jan. 10, 1911.

Mr. J. H. Hallberg:
Dear Sir:—The "Hallberg Economizer" works fine. Gives a better light in every way, and my light bill is less than with the "other current saver" which I returned to you.

Yours sincerely,
E. W. Logan, Mgr. Star Theatre.

All makes Moving Picture Machines, Supplies, Electra Carbons, Etc., always in stock.

Electric Fans for either A. C. or D. C. - $7.50 and up
Exhaust Fans for either A. C. or D. C. - $15.00 and up
Complete line of Opera Chairs and all supplies for M. P. Theatre

I EQUIP YOUR THEATRE COMPLETELY -:- WRITE FOR CATALOG W. 4

J. H. HALLBERG, 36 East 23rd St., New York

YANKEE

PRODUCTS EXCEL ALL

MONDAY — FRIDAY

JULY 31
THE SEA VULTURES
A Powerful Drama of the Shipwreckers.
SUPERB SETTINGS

AUGUST 4
TRUTH SHALL PREVAIL
Showing a mother's heart for her only son.
STRONG. DRAMATIC SITUATION

YANKEE FILM CO.
344 E. 32d St., New York City

W. Stephen Bush

Has prepared and may be engaged to deliver special, complete LECTURES on

"Dante's Inferno"
(5 REELS, MILANO FILMS COMPANY)

"Jerusalem Delivered"
(4 REELS, CINES COMPANY)

These films mark a new epoch in moving pictures. They will bring the best audiences and the highest prices, provided they are properly presented with suitable music, lecture and effects. Careful rehearsals are necessary. Mr. Bush will, if desired, direct the rehearsal, provide music and of course deliver complete lecture during the running of the reels. In addition suitable reading matter for advertising the films in the daily press will be supplied.

Address

W. Stephen Bush
Care of Moving Picture World
125 East 23rd Street New York City

STANDARD OF CARBON QUALITY

NONE BETTER

PINK LABEL "Electra" CARBONS

NONE SO GOOD

HUGO REISINGER, Sole Importer **11 Broadway, New York**

Licensed Release Dates

BIOGRAPH.

July 3—Stubb's New Servants (Com.).....
July 3—The Wonderful Eye (Com.).....
July 6—The Thief and the Girl (Dr.).....
July 10—The Jealous Husband (Com.).....
July 13—Bobby, The Coward (Dr.).....
July 17—The Indian Brothers (Dr.)..... 996
July 20—The Ghost (Com.)..... 515
July 20—Jinks Joins the Temperance Club (Com.) 481
July 24—A Country Cupid (Dr.)..... 997
July 27—The Last Drop of Water (Dr.).....1021
July 31—Mr. Peck Goes Calling (Com.)..... 748
July 31—The Beautiful Voice (Com.)..... 247
Aug. 3—Out From the Shadow (Dr.)..... 998

EDISON.

July 19—A Famous Duel (Com.)..... 980
July 21—The Capture of Fort Ticonderoga (Dr.) 1000
July 25—The Younger Brother (Dr.).....1000
July 26—Bob Rowdy (Co.)..... 550
July 26—The Hair Restorer and the Indians Com.)
July 28—The Doomed Ship (Dr.).....1000
Aug. 1—Christian and Moor (Dr.).....1000
Aug. 2—Money to Burn (Com.)..... 560
Aug. 2—The Unfinished Letter (Dr.)..... 440
Aug. 4—The Switchman's Tower (Dr.).....1000
Aug. 5—Sir George and the Heiress (Com.)...1000
Aug. 8—The Battle of Bunker Hill (Hist.)...1000
Aug. 9—The Adventures of a Baby (Com.)... 660
Aug. 9—The Stolen Dog (Com.)..... 340
Aug. 11—The Spirit of the Gorge (Dr.).....1000
Aug. 12—Friday, the 13th (Com.).....1000
Aug. 15—The Winds of Fate (Dr.).....1000

ESSANAY.

July 11—Mustang Pete's Love Affair (Com.)...1000
July 14—The Rosary (Dr.).....1000
July 15—The Backwoodsman's Suspicion (W. Dr.). 1000
July 18—Her Dad, the Constable (Com.)....1000
July 21—God's Inn by the Sea (Dr.).....1000
July 22—The Outlaw Samaritan (W. Dr.)....1000
July 25—Mr. Wise, Investigator (Com.)..... 560
July 25—Five Bold Bad Men (Com.)..... 420
July 28—The Clown's Baby (Dr.).....1000
July 29—The Two Fugitives (W. Dr.).....1000
Aug. 1—Tommy, the Canvasser (Com.)..... 545
Aug. 1—The Speuder Family (Com.)..... 455

GAUMONT.
G. Kleine.

July 15—Frolicsome Floasle (Com.)..... 520
July 15—Jimmie as a Philauthropist (Dr.).... 490
July 18—A Shot From the Brush (Dr.)..... 640
July 18—Under the Palms of Tuuls (Sc.).... 360
July 22—Jimmie, the Detective (Dr.)..... 678
July 22—In the Shadow of Vesuvius (Sc.).... 302
July 25—A Society Mother (Dr.).....1030
July 25—A Favorlug Current (Dr.)..... 680
July 25—St. Malo and the Euglish Chauuel (Scenic) 340
July 29—A Society Mother (Dr.).....1030
Aug. 1—Jimmie Wears a Crown (Dr.)..... 680
Aug. 1—An Aeroplaue Disaster (Scenic).... 320
Aug. 5—A Passiug Fancy (Dr.)..... 800
Aug. 5—Flowers and Plants lu Wiuter (Iud.) 190

KALEM.

July 7—To the Aid of Stonewall Jackson.....
July 10—Reckless Reddy Reforms (W. Com.)
July 12—Hubby's Day at Home (Com.).....
July 14—The Tenderfoot's Claim (Dr.).....
July 17—The Badge of Courage (Dr.).....
July 19—Makiug Mother Over (Comedy).....
July 21—By the Aid of a Lariat (Dr.).....
July 24—A Chauce Shot (Dr.).....
July 26—Conquering Carrie (Com.).....
July 28—The Indian Maid's Sacrifice (Dr.)....
July 31—The Mexicau Joan of Arc (Dr.).....
Aug. 2—Over the Garden Wall (Com.).....
Aug. 4—The Colonel's Son (Dr.).....
Aug. 7—Peggy, The Moonshiuer's Daughter (Dr.)
Aug. 9—The Round-Up at Dawn (Com.).....
Aug. 11—The Romance of a Dixie Belle (Dr.)..

LUBIN.

July 13—The Lost Horse (Com.)..... 600
July 13—Mr. Inquisitive (Com.)..... 400
July 15—Good for Evil (Dr.).....1000
July 17—Alice's Sacrifice (Dr.).....1000
July 20—A Gay Time in Atlantic City (Com.).1000
July 22—The Stranger in Camp (Dr.).....1000
July 24—Wife's New Hat (Com.)..... 600
July 24—The New Operator (Com.)..... 400
July 27—During Cherry Time (Dr.).....1000
July 29—An Accidental Outlaw (Dr.).....1000
July 31—The New Officer (Com.).....1000
Aug. 3—The Gypsy (Dr.).....1000
Aug. 5—An Indian's Appreciation (Com.)....1000
Aug. 7—Her Two Sons (Dr.).....1000

MELIES.

July 6—The Great Heart of the West (W. Dr.) 1000
July 13—In the Right of Way.....
July 20—Bessie's Ride (Dr.).....
July 27—At the Gringo Mine (Dr.).....
Aug. 3—Red Cloud's Secret (Dr.).....
Aug. 10—His Lesson (Dr.).....
Aug. 17—The Local Bully (Com.).....
Aug. 17—Two Foolics and Their Follies (Com.)
Aug. 24—A Spanish Love Song (Dr.).....

PATHE.

July 10—Love and Cheese (Com.)..... 525
July 10—Mt. Etna in Eruptiou (Sc.)..... 460
July 12—Tragic Wedding (Dr.)..... 974
July 13—Father and Son (Dr.)..... 960
July 14—Veil of Happiness (Dr.).....1000
July 15—Dad's Boy (Dr.).....1000
July 17—The Daughter of the Watch (Dr.).. 430
July 17—Benares, the Holy City of the Hindus (Scenic) 300
July 17—Raising Ostriches in Egypt (Ind.).... 270
July 19—Her Gypsy Rival (Dr.).....1000
July 20—Memories of the Past (Dr.).....1000
July 21—The Perfume Clue (Dr.)..... 640
July 21—Review of the French Army (Scenic). 350
July 22—Her Boy (Dr.)..... 827
July 22—The Zebras 150
July 24—Raising Ostriches in Egypt (Ind.).... 295
July 24—Herring Fishing Off Boulogne (Sc.).. 385
July 24—Modes and Customs of the Hindoos (Edu) 320
July 26—The Spinster's Marriage (Com.)..... 640
July 26—Working Elephants (Ind.)..... 320
July 27—As Fate Decreed (Dr.).....1000
July 28—The Fickle Fiancé (Dr.)..... 508
July 28—Lionelly, Contortionist (Com.)..... 150
July 28—A Trip in the Island of Marken (Sc.) 328
July 29—The Sheriff's Punishment (Dr.)..... 994
July 31—Max's Divorce Case (Com.).....
July 31—Elephant Hunting in Victoria Nyanza (Sc.) .....
Aug. 2—Love and Silence (Dr.).....
Aug. 3—Blue Wing and the Violinist (Dr.)..
Aug. 3—American Field Artillery Manœuvres (Sc.)
Aug. 4—The Liar (Dr.).....
Aug. 4—Darkfeather, the Squaw (Dr.).....
Aug. 4—The Magnet (Com.).....
Aug. 5—Legend of Lake Desolation (Dr.)....
Aug. 8—Grey Cloud's Devotion.....

SELIG.

July 3—The New Faith (Dr.).....1000
July 4—The White Medicine Man (Dr.)..... 995
July 6—A Craven Heart (Dr.).....1000
July 10—Two Lives (Dr.).....1000
July 11—It Happened in the West (Dr.).....1000
July 13—Captain Kate (Dr.).....1000
July 17—The Way of the Eskimo (Dr.)..... 995
July 18—The Warrant (W. Dr.).....1000
July 20—The Profligate (Dr.) 1000
July 24—That City Feller (Dr.).....1000
July 25—The Sheriff of Tuolumne (Dr.).....
July 25—The Rubber Industry of the Amazon (Ed.) .....
July 27—The Tale of a Soldier's Ring (Dr.)..1000
July 31—The Knight Errant (Dr.).....
July 31—Caught in the Act (Com.).....
Aug. 1—Saved by the Pony Express (Dr.)....1000
Aug. 3—The Old Captain (Dr.).....1000

ECLIPSE.
(G. Kleine.)

July 5—Boys Will Be Boys (Com.)..... 470
July 12—The Free Lance (Dr.)..... 640
July 12—Temples of India (Sc.)..... 365
July 19—The Tie That Binds (Dr.)..... 760
July 19—A Round-Up In Chili (Sportiug).... 240
July 26—An Amateur Skater (Com.)..... 440
July 26—Satan Ou a Rampage (Com.)..... 660
Aug. 2—The Struggle for Life (Dr.)..... 650
Aug. 2—On the Coast of Bengal (Sc.)..... 326

VITAGRAPH.

July 7—The Woes of a Wealthy Widow (Dr.)
July 8—Snow Bound With a Woman Hater (Dr.)
July 11—The Old Folks' Sacrifice (Dr.).....
July 12—On the Arctic Night (Dr.).....
July 14—The Subduing of Mrs. Nag (Com.)...
July 15—The Geraulum (Dr.) .....
July 18—The Lure of Vanity (Dr.).....
July 19—On a Tramp Steamer (Dr.).....
July 21—Sky Pilot (Dr.) .....
July 22—Widow Pogson's Husband (Com.)....
July 25—Treasure Trove (Dr.).....1000
July 26—She Came, She Saw, She Conquered (Dr.) 1000
July 28—The Quest of Gold (Dr.).....1000
July 29—The Strategy of Anne (Com.).....1000
July 31—Two Wolves and a Lamb (Dr.).....1000
Aug. 1—The Clown and His Best Performance (Com.) .....
Aug. 2—Price of Gold (Dr.).....
Aug. 4—The $100.00 Bill (Dr.).....
Aug. 5—The Death of King Edward III (His.)

Classified Advertisements

[Classified advertisements, three cents per word, cash with order; 50 cents minimum; postage stamps accepted.]

THEATERS FOR SALE.

FOR SALE.—Controlling interest in the Photoplay Theater Co., Inc., owning four (4) theaters, or will sell any one of the houses, prices ranging from $600.00 to $6,000.00. Do it now. Address, PHOTOPLAY THEATER, Pueblo, Colo.

FOR SALE.—The Hippodrome, finest picture theater, Binghamton, N. Y. Population 50,000. Only Main Street house. 409 seats. Established three years. Grand opportunity. Too far away for me to handle properly. Address, GEORGE COHEN, Best Theater, Poughkeepsie, N. Y.

FOR SALE.—Dreamland Theater. Napoleon, Ohio. Doing good business. A bargain for the man that has a little money. If you are interested write or call. A. BOWDISH, Napoleon, Ohio.

FOR SALE.—High-class picture show, seating capacity 300, room for 200 more. Two machines. Wurlitzer orchestra piano. Best location in the city. Averages $3,750 month receipts. Total expenses, $1,250 per month. Two year lease on building. If you mean business apply to ARCHIE ZORKOWSKY, 312 Gibbs Building, San Antonio, Texas.

FOR SALE.—One or two moving picture theaters. Capacity 500 each. CANTES, 2225 Atlantic Avenue, Atlantic City, N. J.

FOR SALE.—My picture show at Henry, Ill. No opposition. Ideal location. Ten cent house. W. O. STEVENS, Princeton, Ill.

EQUIPMENT FOR SALE.

FOR SALE.—Road outfit, consisting of one Lubin exhibition model machine, complete with two 110-volt rheostats, three reels good film, curtain and trunk; will take $65 if sold at once. Address, TINKER MOVING PICTURE COMPANY, Cambridge, Mass.

FOR SALE.—Pittsburg sign-lighting transformer and quantity lamps (all new goods). Price very low. BOX 417, Montpelier, Vt.

FOR SALE.—110 opera chairs, upholstered in leather; 110 plain opera chairs, mahogany finish. One Powers No. 5 and one Standard moving picture machine, both complete. Address, W. C. HOOPER, 37 West Lexington Street, Baltimore, Md.

FOR SALE.—Powers picture machine No. 5, complete. Used only 30 days. Bargain. LOUIS SCHWARTZ, 168 East 7th Street, New York City.

FOR SALE.—Model B gas outfit that has been used only twice. Good as new. Cost $37.50. Will guarantee it. Will take $22 for it. Address, JAMES KLINDT, Sheridan, Wyo.

HELP WANTED.

WANTED.—A young, attractive, experienced leading woman for moving pictures. Must ride. Apply, CHAMPION FILM COMPANY, 12 East 15th Street, New York City.

SITUATIONS WANTED.

OPERATOR for moving pictures, long experience, good mechanic and electrician, with No. 5 Powers machine. Open for engagements at the beach or out of town. Address, CHARLES EDWARDS, 340 West 24th Street, New York City.

MANAGER AND OPERATOR, seven years' experience moving pictures and vaudeville, wants position city or country. Only those who appreciate a first-class man and willing to pay good salary need answer. Best of references. MANAGER, 144 Park Avenue, Weehawken, N. J.

EXPERIENCED OPERATOR, licensed, desires position in vicinity of Cleveland or in Cleveland. Address, ANDREW PFAFF, 1389 East 47th Street, Cleveland, Ohio.

AT LIBERTY, a good operator would like a position at once, anywhere in Vermont or New Hampshire. Sober and reliable at all times. F. ANTONIOTTI, Montpelier, Vt.

ASSISTANT OPERATOR (licensed), good singer and poster writer. Terms reasonable. C. D. WOOD, 210 South Third Avenue, Mt. Vernon, N. Y.

A MAKE "GOOD SCENIC" ARTIST with claims to reliability, sobriety and wide experience, seeks a position where conscientiousness and results will be appreciated. Now handling alone scenic work of one of the largest moving picture studios in country. Address, "MAKE GOOD," care Moving Picture World.

MISCELLANEOUS.

WANTED to buy picture theaters in central Illinois, in towns of three thousand and over. Address, C. FRENCH, Jacksonville, Ill.

WANTED.—List of feature films and prices. Address, JOHN W. ERB, care Grand Opera House, Cincinnati, Ohio.

AVOID LAMP TROUBLES. use Indestructo Carbon Holders. Pair $2. Supplies, repairing. ROBINSON BROTHERS, 396 Broadway, Albany, N. Y.

EAGLE FILM EXCHANGE WE BUY the entire output of the Independent manufacturers. Ask about our Three-locked reel system.
Prompt service. Day and night service Write, wire or phone
23 NORTH NINTH STREET, PHILADELPHIA, PA.

Human Interest plays the leading part in **"Her Way"** a real drama of the hour.
It's a **REX.** Strong? We just said it's a **REX**
RELEASED THURSDAY, JULY 27th

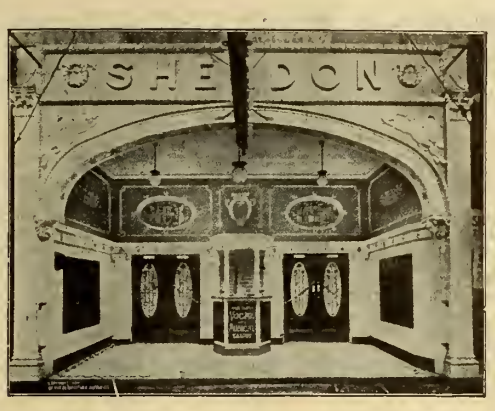
Motion Picture Supplies

To get the right goods at the right prices call or write

H. A. MACKIE
Wholesale Dealer

853 BROADWAY
Cor. 14th St., New York

Call and see all makes of machines demonstrated on the **mirror screen.**



Ornamental Theatres

PLASTER RELIEF DECORATIONS
Theatres Designed Everywhere
Write for Illustrated Theatre Catalog. Send us Sizes of Theatre for Special Designs

The Decorators Supply Co.
2549 Archer Avenue :: CHICAGO, ILL.

WE ALWAYS ASSOCIATE THE "RUBE" WITH THE GOLD BRICK

DON'T BE MISLED -:- LOOK FOR OUR TRADE MARK

BIO Printed on the Label Stamped on Every Piece **CARBONS**

SUCCESSFUL EXHIBITORS EVERYWHERE ARE USING
BIO CARBONS — NOW — TO-DAY — EVERY DAY

THROUGH EVERY LIVE EXCHANGE IN AMERICA

CHARLES L. KIEWERT COMPANY
SOLE IMPORTERS
39 Cortlandt St., New York City : : 19 Sutter St., San Francisco

Independent Release Dates

AMERICAN.

June 29—A Western Waif (Dr.).....
July 3—The Call of the Open Rauge (W. Dr.)
July 6—The Schoolma'am of Snake (W. Com.)
July 6—The Ranch Chicken (W. Com.).....
July 10—Cupid In Chaps (W. Com.).....
July 13—The Outlaw's Trail (W. Dr.).....
July 17—The Ranchman's Nerve (W. Dr.)....
July 20—When East Comes West (Dr.).....
July 24—The Cowboy's Deliverance (W. Dr.)..
July 27—The Cattle Thief's Braud (W. Dr.)..
July 31—The Parting of the Trails (W. Dr.)..
Aug. 3—The Cattle Rustler's End (W. Dr.)..

CHAMPION.

June 28—The Boy Scouts to the Rescue (Dr.) 950
July 3—The Fighting Rev. Caldwell (Dr.)... 950
July 5—A Cowboy and a Lord (Dr.)..... 950
July 10—From Wallace to Grant (Dr.)..... 950
July 12—Tony Would be a Cowboy (Com.).... 950
July 17—A Southern Girl's Heroism (Dr.)..... 950
July 19—A Daring Deed (Dr.)..... 950
July 24—The Exchange (Dr.)..... 950
July 26—At the Trail's End (Dr.)..... 950
July 31—The Perils of a War Messenger (Dr.) 950
Aug. 2—The Dubuque Regatta (Sc.)..... 950

ECLAIR.

June 19—The Ingenious Accident (Com.)..... 620
June 26—The Death of Don Juan (Dr.)..... 965
July 3—Can He Save Her? (Dr.)..... 515
July 3—Tommy Wants to be an Actor (Com.) 435
July 10—A Child's Heroism (Dr.)..... 995
July 17—Charley Has a Manuscript to Sell (Com.)
July 17—Teddy's Three Duels (Com.).....
July 24—The Pretty Lady of Narbonne (Dr.)...
July 31—The Prodigal Son (Dr.).....
Aug. 7—The Sorrowful Mother (Dr.).....
Aug. 7—Too Much Swedish Drill (Com.)....
Aug. 14—The Connecting Link (Dr.).....
Aug. 21—The Edelweiss (Dr.).....
Aug. 21—How They Work in Cinema (Com.)..

GREAT NORTHERN.

June 17—Hotel Thieves (Dr.).....
June 24—The Ghost of the Vaults (Dr.).....
June 24—Jim and Jack (Com.).....
July 1—The King's Favorite (Dr.).....
July 8—As a Man Soweth (Dr.).....
July 15—A Soldier's Life (Com.)..... 452
July 15—At Sea Under Naval Colors 455
July 22—A Kind-Hearted Brother (Dr.).....
July 29—The Engagement Ring (Dr.).....
July 29—A Happy Home .....

IMP.

June 22—The Fortunes of War (Dr.).....1000
June 26—Love Is Best (Dr.).....1000
June 29—The Little Leader (Dr.).....1000
July 3—In the Sultan's (Dr.).....1000
July 6—For the Queen's Honor (Dr.).....1000
July 10—A Gasoline Engagement.....1000
July 13—At a Quarter of Two (Dr.).....1000
July 17—The Class Reunion (Dr.).....1000
July 20—Just for Her (Dr.).....1000
July 24—Science (Dr.)..... 750
July 24—Won By a Foot (Com.)..... 250
July 27—The Lineman (Dr.).....1000
July 31—The Bi-Centennial Celebration at Mobile, Ala. (Sc.)..... 500
July 31—The Skating Bug (Com.)..... 500
Aug. 3—The Call of the Song (Dr.).....1000

LUX.

June 23—Weary Tom's Dream (Com.)..... 318
June 30—Bill Determines to Go (Com.)..... 455
June 30—Shortsighted Miss Prim (Com.)..... 426
July 7—Secret Service (Dr.)..... 888
July 14—Bill Learns to Take Cinematograph Pictures (Com.) 413
July 14—The Accident (Dr.)..... 540
July 21—Plucky Bill (Com.)..... 439
July 21—One Good Turn Deserves Another (Dr.) 521
July 28—Bill Buys a Bottle of Champagne (Com.) 400
July 28—Jim Crow: A Tale of the Turf (Dr.).. 500

NEW YORK MOTION PICTURE CO.
BISON.

June 23—The Foreman's Mine (Dr.).....
June 27—An Indian's Love (Dr.).....
June 30—Cowboy's Vacation (Dr.).....
July 4—The Unloaded Gun (Dr.).....
July 7—Blacks Make Treachery (Dr.).....
July 11—A Red Girl's Heart (Dr.).....
July 14—Generous Cowboys (Dr.).....
July 18—Her Captive (Dr.).....
July 21—A Cheyenne's Courtship.....
July 25—Silver Wing's Dream .....
July 28—The Tables Turned .....
Aug. 1—A True-Hearted Miner.....
Aug. 4—Darkfeather the Squaw (Dr.).....
Aug. 8—Grey Cloud's Devotion (Dr.).....

AMBROSIO.
(By N. Y. M. P. Co.)

June 21—Lake Verhano (Italy) (Scenic).....
June 28—Sixtus the Fifth.....
July 5—The Emperor's Debt (Dr.).....
July 12—The Wrong Telephone Call (Dr.)....
July 19—The Schoolmaster's Overcoat.....
July 19—Marine Views of Naples (Scenic)....
July 26—Alone in the World (Dr.).....

ITALA.
(By N. Y. M. P. Co.)

June 29—The Gentleman Fireman (Com.).....
July 1—Foolshead, Waiter (Com.).....
July 6—The Little Mayflower (Dr.).....
July 8—Turin Military Tournament (Sc.).....
July 13—The Inventor's Wife (Dr.).....
July 15—Toto Enthusiast for New Fashion (Com.) .....
July 15—A Revolver Returned to Its Owner..
July 20—A Charitable Young Lady.....
July 22—Foolshead Heels (Com.).....
July 27—The Fatal Sonata (Dr.).....
July 29—Toto Without Water (Com.).....

NESTOR.

June 28—The Gunfighter (Dr.).....
July 1—Mutt and Jeff on the Job (Com.)....
July 5—A Message from the West (Dr.).....
July 8—The Bad Half-dollar (Dr.).....
July 12—The Pony Express (Dr.).....
July 15—Mutt and Jeff in a Matrimonial Affair (Com.) .....
July 19—The Plains Across (Dr.).....
July 22—Mutt and Jeff—At the Fortune Teller's (Com.) .....
July 26—The Settler's Wife (Dr.).....
July 29—Mutt and Jeff Make a Hit (Com.)....
Aug. 2—Roped and Tied (W. Dr.).....
Aug. 5—Mutt and Jeff Get Passes to the Ball Game (Com.) .....

POWERS.

June 13—Smith's Marmalade (Com.).....
June 17—A Concert Hall Romance (Dr.).....
June 20—How Women Win (Dr.).....
June 24—Oh, Say, Jim!.....
June 27—Only the Master Shall Judge (W. Dr.)
June 27—Summer Madness (Com.).....
July 1—The Question (Dr.).....
July 4—When Pals Quarrel (Dr.).....
July 4—The Love Potion (Com.).....
July 8—The Haunted Island (Dr.).....1000
July 11—The Love Tyrant (Dr.).....
July 11—How Aunty Was Fooled (Com.).....
July 15—Nat Wills as King of Kazam (Com.)
July 18—A Moral Coward (Dr.).....
July 22—Little Girl (Dr.).....
July 25—The Powers' Fire (Sc.).....
July 25—Oh! Baby (Com.).....
July 29—The Picnic (Com.).....
July 29—A Foot Romance (Com.).....
Aug. 1—Last of the Mohicans (Dr.).....
Aug. 5—Speculation (Dr.) .....

RELIANCE.

June 28—Trials of an Immigraut (Dr.).....
July 1—The Orphan (Dr.).....
July 5—The Golden Rule (Dr.).....
July 8—Thou Shalt Not Lie (Dr.).....
July 12—The Turning Point (Dr.).....
July 15—The Angel (Dr.).....
July 19—A Forest Romance (Dr.).....
July 22—The Two Mothers (Dr.).....
July 26—Her Choice (Dr.).....
July 29—Thou Shalt Not Steal (Dr.).....
Aug. 2—The Broken Vows (Dr.).....
Aug. 5—His Son (Dr.).....
Aug. 9—The City (Dr.).....

REX.

April 20—A Daughter of the Revolution (Dr.)..
April 27—The Realization (Dr.).....
May 4—The Ultimate Sacrifice.....
May 11—The Guardsman (Dr.).....
May 18—An Exception to the Rule (Com.)....
May 25—Called Back (Dr.).....
June 1—The Monogram "J. O." (Dr.).....
June 8—From Death to Life (Dr.).....
June 15—The Twins (Dr.).....
June 22—On the Brink (Dr.).....
June 29—Securing Evidence (Dr.).....
July 6—Fate (Dr.) .....
July 13—The Vagabond (Dr.).....
July 20—Sherlock Holmes, Jr. (Dr.).....
July 27—Her Way (Dr.).....

SOLAX.

June 23—Marked for Life (Dr.).....
June 28—The Fascinating Widow (Com.).....
June 28—A Terrible Catastrophe (Com.).....
June 30—Greater Love Hath No Man (Dr.)...
July 5—Starting Something (Com.).....
July 7—The Silent Signal (Military).....
July 12—Baby's Rattle (Com.).....
July 12—That June Bug (Com.).....
July 14—The Girl and the Broncho Buster (Dr.)
July 19—All Aboard for Reno (Com.).....
July 21—Sergeant Dillon's Bravery (Dr.).....
July 26—The Double Elopement (Com.).....
July 28—Outwitted by Horse and Lariat (Dr.)

THANHOUSER.

July 4—The Declaration of Independence (Dr.)
July 7—The Court's Decree (Dr.).....
July 11—When a Man Fears (Dr.).....
July 14—Won by Wireless (Dr.).....
July 18—That's Happiness (Dr.).....
July—21—Two Little Girls (Dr.).....
July 25—The Smuggler (Dr.).....
July 28—A Doll's House (Dr.).....
Aug. 1—The Pied Piper of Hamelin (Dr.)....
Aug. 4—The Judge's Story (Dr.).....

YANKEE.

June 9—Mrs. Biffin's Demise (Dr.).....
June 12—Thou Shalt Pay (Dr.).....
June 16—The New Congressman (Dr.).....
June 19—Sun Bonnet Sue (Dr.).....
June 23—The Two Roads (Dr.).....
June 26—His Romance (Dr.).....
June 30—The Angelus Bell (Dr.).....
June 3—Groucho's Quiet Fourth (Com.).....
June 7—His Great Sacrifice (Dr.).....
July 10—Portuguese Joe (Dr.).....
July 14—The Man Underneath (Dr.).....
July 17—The Way of the World (Dr.).....
July 21—Outwitting Father (Com.).....
July 21—Giant of the Ocean (Scenic).....
July 24—The Stepdaughter (Dr.).....
July 28—Deposited After Banking Hours (Dr.).
July 31—The Sea Vultures (Dr.).....
Aug. 4—Truth Shall Prevail (Dr.).....

¶ Put in our Easels and Poster Frames and watch your attendance grow.

Brass Push and Kick Plates, Door Guard Rails, Etc.

LOW PRICES BEST WORK

DON'T LAY but write today for complete catalog

AGENTS WANTED

THE NEWMAN MFG. CO.

717-719 Sycamore St., Cincinnati, O.

SPECIAL ROLL TICKETS The Big Ticket. Any Printing Any Colors

5,000 . . . $1.25 | 20,000 . . . . $4.60 | 50,000 . . . $7.50
10,000 . . . . $2.50 | 25,000 . . . $5.50 | 100,000 . . . $10.00

Get the Samples Stock Tickets, 6 Cents

NATIONAL TICKET COMPANY - - - Shamokin, Pa.

G. W. Bradenburgh
Cinematograph Films
233 North Eighth Street, Philadelphia, Pa.
Phone, Market 334
Cable: Brad-Films, Phila.
Code: A. B. C., 5th Edition

CHANGE OF LIST

Fall of Troy—Itala—2,050 ft., posters	$150.00
Fall of Troy—Itala—2,050 ft., posters	125.00
Fall of Troy—Itala—2,050 ft., posters	110.00
Coronation of King George V., 1,000 ft., 50 posters, 3 varieties	50.00
Temptations of a Great City, Gr. North, 2,700 ft., special	225.00
Pirates of 1920—C. & M.—1,000 ft., posters and banner	75.00
East Lynne—Film D'Art—1,500 ft., 50 special posters	100.00
MacBeth—Cines—1,500 ft.	50.00
St. Rose and the Chinese Boxers—Clarendon—1,000 ft., posters	50.00
St. Rose and the Stolen Code—Clarendon, 980 ft., posters	50.00
St. Rose and the Foreign Spy—Clarendon—995 ft.	40.00
St. Rose and the Brigades—Clarendon, 980 ft.	40.00
St. Rose and the Stolen Submarine—Clarendon—1,000 ft.	50.00
St. Rose and the Robbers of Fingall's Cave—Clarendon—990 ft.	50.00
St. Rose and the Gun Runners—Clarendon—980 ft.	50.00
The Minor Chord—Imp—1,000 ft., posters	35.00
The Cossack Duke—Gr. North—900 ft., posters	30.00
In Sunny Italy—Yankee—1,000 ft., posters	30.00
The Conflict—Reliance—1,000 ft., posters	30.00
The Crisis—Powers—1,000 ft., posters	30.00
His Lordship's Hunting Trip—Bison—1,000 ft., posters	35.00
From Death to Life—Rex—950 ft., posters	40.00
The Little Major—Rex—950 ft., posters	30.00
For My Pal—Powers—1,000 ft., posters	25.00
At Swords' Points—Reliance—1,000 ft., posters	25.00
The Straw Ride—Atlas—good comic, 1,000 ft., posters	30.00
The Mummy—Thanhauser—1,000 ft., posters	30.00
His Double Treasure—Yankee—980 ft., posters	25.00
The Bandits' Surprise—Powers—1,000 ft., posters	25.00
The Old Curiosity Shop—Than—1,000 ft., posters	25.00
Silas Manner—Than—1,000 ft., posters	25.00
Where the Shamrock Grows—Rex—980 ft., posters	25.00
A Manly Man—Imp—1,000 ft., posters	25.00
Tracked—Imp—1,000 ft., posters	25.00

Send for list of 200 reels at $5 per reel, first class condition. Films sent C. O. D. privilege of examination on deposit of 10%.

Special films made by expert camera operators. Prices on application.

Titles to your order colored, any design, 45 cts. 5 ft.

Blank leader, red or blue, 1c per ft.

"Ajax" Film Cement—Pathe formula—works both kinds of film—15 cts. bottle, $1.25 dozen.

Non-breakable copper announcement slides, 25 cts. each, retail at 50.

Electra carbons (Pink Label), $2.25 per 100.

Pearl white condensers, 60 cts. each.

WANTED. — Experienced agents to open branches in the following cities: Scranton, Pa.; Boston, Mass.; Buffalo, N. Y.; Detroit, Mich.; Milwaukee, Wis.; Dallas, Tex.; Jacksonville, Fla.; Kansas City, Mo.; Davenport, Ia.; Cleveland, O. Splendid inducements parties proving satisfactory.

Independent Film Service
231 North 8th Street
Philadelphia, Pa.

EXHIBITORS :

We have contracted for the EXCLUSIVE AMERICAN RIGHTS for a series of film productions conceded to be the GREATEST NOVELTIES EVER ATTEMPTED IN MOTION PHOTOGRAPHY, BAR NONE. Correspondence solicited from first-class houses only, as the prices of these features will be prohibitive for the smaller exhibitor.

THEATRICAL ARCHITECT
FRANZ-CARL-KOENIG

OFFICE, STUDIO AND SHOPS 4912 TO 20 PARKSIDE AVE., PHILA.

We not only make Plans and build
Theatres and Vaudeville Houses
We also build
MOVING PICTURE THEATRES
We have built over 60 Theatres the last 5 years which are all ORIGINAL in Construction, Design and Decorations

MIRROROIDE
Ready-to-Hang Screen or Curtain

Get samples and circulars of the Perfect Mirror Cloth. For rollable curtains or screens. Strictly guaranteed in every respect. No flare, haze or eye strain, pictures as clear as a bell. You can't crack it. It's flexible and durable. Reflection high.

"NOT ALUMINUM"

But a Perfect Mercury Foil Amalgamation on highest grade of heavy drill cloth. Tests at Orange Lake, N. Y., in presence of ex-Gov. Odell. No covering of any kind. Not a cloud in the sky. Sun still shining at 7 P. M.; picture perfect. Tests made Sunday, July 10th.

It's the World's Best, "Bar None"—We Can Prove It

Samples, 4 cents, stamps; ¼-yard samples, 50 cents. It's fire proof. Show pictures with the stereopticon depth.

It makes no difference how near or at what angle your seats are placed at. Let us prove it.

The Benjamin Genter Co., Newburgh, N. Y.

ORIGINAL
Silverine Curtain Coating
FOR THE IMPROVEMENT OF THE MOVING PICTURE SHEET

Price **$2.50** the Package

THE BEST PREPARATION OF ITS KIND
THAT THE WORLD HAS EVER PRODUCED

Manufactured by
Wichita Film & Supply Company
122 North Market Street, Wichita, Kan.

If you are in the Market for

SECOND HAND FILMS

Write to the largest and most reliable Dealers and Importers of these goods in the U. S.

International Film Traders
Incorporated
5 West 14th Street, NEW YORK CITY

Blank Leader

Every kind always in stock
Guaranteed in every way
Shipments subject to approval

Waste Utilization Company
227 East 150th Street New York City

"PROJECTOGRAPH"

Moving Picture & Machine Manufacturing Co. Limited.

Capital fully paid up: Crowns 700,000 $145,000

Head Office:
BUDAPEST, Hungary, Europe
68 Rakoczi-ut VII.

Branch Office:
VIENNA, Austria, Europe
I., Wollzeile, 33.

The Leading Motion Picture Establishment of Western Europe.

Agents for nearly all first class European Producers

Foreign Producers should apply for representation.

Projectograph, VII, Rakoczi-ut, 68, Budapest, Hungary

SACRIFICE SALE

Send for our July list of bargain films and machines, including a large list of FEATURE HEADLINERS.

Hurry, if you want to get the cream.

Machines and films bought and exchanged. Write us at once what you have. If you need a machine and have not sufficient cash, write us for our proposition.

GENERAL FILM BROKERS
23 Jackson Blvd. Chicago, Ill.

IL PURGATORIO

The Second Part of the great epic **"The Divine Comedy"** the work of the immortal **Dante** will be released in the immediate future.

FOR INFORMATION APPLY TO

AVV. Giuseppe Barattolo, : : : Rome, Italy

Fresh Air is Worth Money!!

Hot Weather is Coming—
Prepare for it Now

Ventilate and cool your theatre, with

Garden City Ventilating Fan

INEXPENSIVE NOISELESS
EFFICIENT DURABLE

Furnishes constantly a supply of fresh pure air, exhausts the foul air. Advertise the fact and your Box Office receipts will show it.

Draws the Crowds and keeps them coming

KEEPS THEM COOL

Built in all sizes for any voltage electric current, also for belt drive.

BULLETIN 31 YOURS FOR THE ASKING

GARDEN CITY FAN CO.
ESTABLISHED 1879 Manufacturers McCormick Bldg., Chicago, Ill

SCENERY

PAINTED FOR MOVING PICTURE THEATERS
P. J. DONIGAN SCENIC STUDIO, 416 S. Kedzie Ave., Chicago, Ill Phone, Garfield 2710.
Write for our prices on Picture Curtains

KEEP YOUR DRUM HEADS DRY

The very nature of drum heads causes them to absorb moisture readily, and when the heads become damp it is an absolute certainty that your drum will lose its brilliancy.

Our latest invention, the *Electric Drum Heater*, entirely overcomes this difficulty, for by its use you can keep your drum brilliant and snappy regardless of the weather.

This device can be attached to any drum and the connecting plug will fit any ordinary 110-volt incandescent lamp socket. It gives no light; never burns out; may be turned on and off at will, or if desired, entirely removed in a few seconds time. Entire outfit, including the Heater proper, two connecting plugs, and six feet of cord, weighs eight ounces—the Heater but two. It is practically indestructible and can easily be carried in your drum case.

Be sure and say whether you wish it for Snare Drum, Bass Drum, or Tympani, as each instrument requires a different strength.

Try one—your money back if you are not entirely satisfied

Price Complete, $3.50
Postage 15c.

LEEDY MANUFACTURING CO.
1055 E. Palmer St. Indianapolis, Ind.

Correspondence Course. Special rates to the trade. Send for free illustrated catalogue.

School class meets every morning and afternoon. Evening classes meet every Monday, Wednesday and Friday. We positively guarantee you a $15 position.

We have a Powers' Cameragraph No. 5 in A-1 condition for $85.00 and an Edison Exhibition Model Machine for $60.00.

We carry a large line of electrical supplies and furnish everything for the theatre.

F. C. TAYLOR
49 West 28th Street New York City
Phone 1405 Madison Square

M. P. Machines Sold on Instalment

Write at once for particulars

Remember that OUR FEATURE FILMS will DOUBLE your BOX OFFICE RECEIPTS. Send for list now. DON'T DELAY.

CHICAGO FILM EXCHANGE
Chicago Omaha

OUR PATENT ELECTRIC BELLS create great enthusiasm in Moving Picture Houses, play from a keyboard as a solo instrument, or as an accompaniment to songs. Twenty-five Bells, two octaves chromatic, including resonators, magnets and keyboards, $75.00.

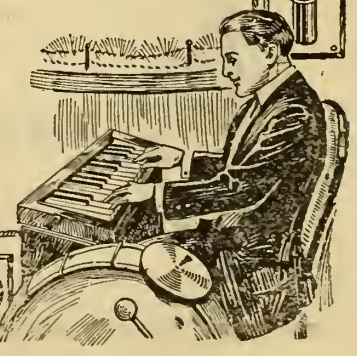
J. C. DEAGAN
3800 3810 N. Clark St. CHICAGO, ILL

OUR

Musical Electrical Bells

which are played from a Keyboard, the bells being mounted in various parts of the house have been a great success all over the country and no Picture-house is complete without a set of them. We can supply 25 Bells, 2 octaves chromatic, C to C, correctly tuned to your Piano, complete with Resonators, Keyboard, Magnets, and Boards, complete ready to install for $75.00.

J. C. DEAGAN
3800 to 3810 North Clark Street
CHICAGO, U. S. A.



Drummers This high grade Orchestra Drum direct from factory to you for $10.00

Shell-3x14-Solid Maple
Shell-3x15-Rosewood or Walnut

Nickel Rods, Kangaroo Heads Send U.S. Money or Express order. If you wish C.O.D. send sufficient to guarantee Express charges.

E. P. ZEIDLER DRUM CO. Dept. F. CLEVELAND, OHIO

COMPENSARC

That's the device that saves Moving Picture men two-thirds on their electric light bills, and yet gives better light. Did you see our ad. last week? Well, don't look it up. Just write for our

Booklet 15018

Fort Wayne Electric Works
of GENERAL ELECTRIC COMPANY
1402 Broadway
FORT WAYNE, INDIANA 733

Mr. Exhibitor:

WE are able to sense the mental impression you have been holding for weeks and weeks as regards the National Programme, so, too, we are able to understand your interest and desire for full information; now that we have come upon facts:

THE LONG-ANTICIPATED ANNOUNCEMENT OF READINESS TO SERVE—we know in advance that question upon your lips, and we answer that we hold a satisfying reply—QUALITY, in every foot we will release.—— Of our American films let us say that nothing will be lacking, in that each producer will devote himself to productions of CHARACTERISTIC SUBJECTS, subjects which environment and natural conditions fit them to handle; namely, The Western Drama; all ability and energy will be devoted to carefully working out of this type of drama. In our foreign production, we believe that the supplies of the trade awaits the public in the line we are importing. Never in the history of human endeavor was so much power, conviction, technical skill and dramatic conception combined in a product.—

American brains and the matchless climate of European countries have been injected into our foreign productions.—A Sarah Bernhardt has been able to win the applaudits of American audiences before; that power, that spark of personality with which her every effort before the footlights seems endowed, cannot have died out, and our products from foreign shores carrying the efforts of stars of the first magnitude must win recognition and support. Such we pledge to give you; such you will be asked to ally yourself with, and we are going forward with the conviction that the National Programme embodying these things with the exclusive idea must carry us as well as yourselves to the front ranks.

Our programme consists of the exclusive products of the following manufacturers:

Mono Film Co., Paris.
Film d'Art, Paris.
Acquila Film, Turin, Italy.
Savoia Film, Turin, Italy.
Helios Film, Rome, Italy.
Latium Film, Rome, Italy.
Mondia Film, Paris.
Comerio Film, Milan, Italy.
Deutsches Mutoscope and Biograph Film, Berlin.
Meesters Film, Berlin.
Deutsches Bioscope, Berlin.
Cricks & Martin, London.
Clarendon Films, London.
Hepworth Film, London.

The following American Manufacturers

Plantation Film Co., Florida.
Rose Manufacturing Company, Indiana.
Federal Film Co., Mass.
Washington Film Co., Washington.
Mohawk Film Co., South Dakota.
Oklahoma Producing Company, Oklahoma.
California Picture Play, Cal.
Columbia Film Co., New York.

Our programme is now complete. We are ready to show the goods, quality and exclusive services.

NATIONAL FILM DISTRIBUTING COMPANY

34-36 West Houston Street

N. Y. CITY, U. S. A.

STATE RIGHTS

FOR SALE

MOTION PICTURES

WOLGAST-MORAN FIGHT

Held at Coffroth's Arena, San Francisco, July 4, 1911. World's championship—first international championship battle in 20 years. Wonderful picture, showing every blow and action in desperate and fiercely-fought contest, ending in knockout in 13 rounds. Three reels—2,600 feet film—unanimously conceded to be greatest fight pictures ever taken. For particulars, wire, write or phone,

CHAS. J. HARVEY, 1402 BROADWAY NEW YORK CITY

GET LUX **THE WORLD'S BEST--BAR NONE** **GET LUX**

INDEPENDENT EXHIBITORS: *Quarrel for Lux Films*

EVERY FRIDAY **QUAINTLY QUICKWITTED** **QUEERLY QUIZZICAL** **EVERY FRIDAY**

LUX FILMS

Released, July 28, 1911

BILL BUYS A BOTTLE OF CHAMPAGNE COMEDY 400 FEET

See the trouble you can have in trying to bring home a bottle of "fizz" with the cork drawn. A scream from start to finish.

JIM CROW! A TALE OF THE TURF DRAMA 500 FEET

The dastardly trick of an owner in an effort to make the second best horse win. Every audience likes to see a good race, and we predict an immense popularity for this film. BE SURE YOU GET IT.

If you are not getting Lux Releases every week, tell us why

See Other Pages for Synopses and Past Releases

R. PRIEUR

10 East 15th Street 'Phone, 3427 Stuyvesant **New York City**

Sold only through the Motion Picture Distributing and Sales Company

CHEAP
STEEL FRAME
THEATRE CHAIRS
ABSOLUTELY
NON-BREAKABLE

Suitable for small Theatres and Moving Picture Shows We carry these chairs in stock and can ship immediately.

Second Hand Chairs
Also seating for Out-of-door use
Address
Dept. W.

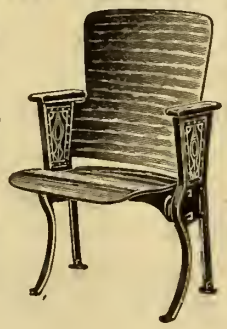
STEEL FURNITURE CO., New York Office: 150 Fifth Avenue
GRAND RAPIDS, MICH.

OPERA CHAIRS

FOR EVERY PURPOSE
1,000 STYLES
ESTABLISHED 1865
WRITE FOR CAT. No. 31

The A. H. Andrews Co.
174-176 Wabash Ave., Chicago, Ill.
Branches in all leading cities

WE CAN HURRY
YOUR ORDER OUT.
STAFFORD Chairs excell all others.
HEAVY FIVE PLY
seats and backs.
The last-forever kind, that you are using long after you have forgotten the price.



STEEL CHAIRS TOO
We carry several kinds of good chairs in stock, all guaranteed.
ASK FOR CATALOG 305

E. H. STAFFORD MFG. CO.
CHICAGO, ILL.

It pays to discriminate when you buy
THEATRE SEATING

WRITE TODAY for Cat. V2 (Mov. Picture Chairs) and Cat. V3 (Upholstered Chairs)
Send Floor Sketch for Free Seating Plan
Widest range of styles and prices. Large Stocks

American Seating Company
218 S. Wabash Ave., CHICAGO
19 W. 18th St., NEW YORK

OPERA CHAIRS

GEO. W. BENNETT
744 W. 5th Street
CINCINNATI OHIO

FOLDING CHAIRS
For Moving Picture Shows, Grand Stands, Assembly Halls, etc. In sections if wanted.
Write for Catalog No. 2

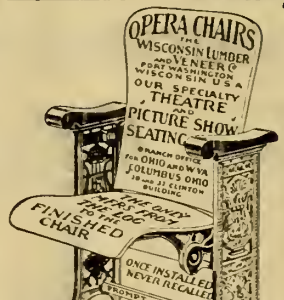
The Kauffman Manufacturing Co.
ASHLAND, OHIO

Opera and Assembly Chairs

Most popular priced chairs on the market for picture show use.
Prompt Shipments. Write for Catalogue
PEABODY SCHOOL FURNITURE CO.
North Manchester - - Indiana
New York Agents: ROBERT J. EHLERS CO
Lexington Ave. and 43d St. - New York, N. Y.

ST. LOUIS CALCIUM LIGHT COMPANY
Established 187*
Oxygen and Hydrogen Gas furnished in tanks for Stereopticon and Moving Picture Machines. All orders to any part of the United States filled promptly.
916 Elm Street, St. LOUIS, Mo., U. S. A.

OPERA CHAIRS
ALL KINDS of SEATING
ROYAL METAL MFG. CO.
1823 Dearborn St.
CHICAGO, ILL.


OPERA CHAIRS
WISCONSIN LUMBER AND VENEER CO
PORT WASHINGTON WISCONSIN U.S.A.
OUR SPECIALTY
THEATRE AND PICTURE SHOW SEATING
THE SHORT ROUTE FROM LOG TO FINISHED CHAIR
ONCE INSTALLED NEVER RECALLED
PROMPT SHIPMENTS
GET OUR PRICES BEFORE YOU BUY

The Wisconsin Lumber and Veneer Co.
Port Washington, Wisconsin, U.S.A.

MURDER. CRIMINAL NEGLIGENCE.

Sure it is not criminal negligence to put your theatre patrons in stalls that they can't get out of in case of fire, but, Mr. Exhibitor, don't you think you would feel better to have your theatre seated with an Automatic Folding, All-Aisle Chair?

LISTEN.

Our chair is a friend to the Public.
It advertises your theatre and makes your business grow.
It is a *space-saver, life-saver, money-saver.* Gives 25% more seating.

IT IS THE ONLY SANITARY CHAIR.

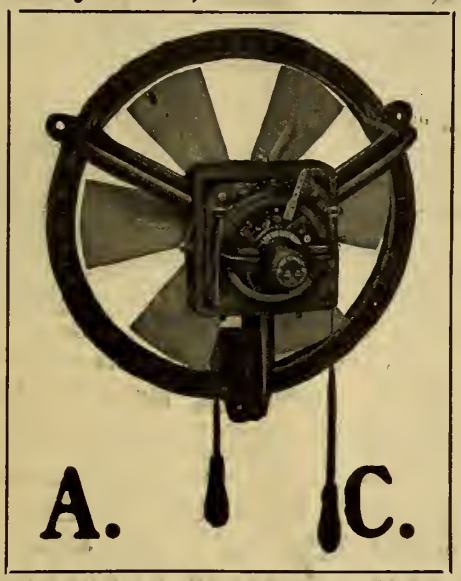
It will make your theatre all aisles.
It is the world's greatest theatre chair, perfected to the highest degree.
12 years' experience and scientific study of the theatre seating problem is embodied in the construction of this wonderful chair. PATENTED.

WRITE TODAY FOR CIRCULAR A
THE HARDESTY MFG. CO., Canal Dover, Ohio, U. S. A.

Good Gracious! Isn't that Kimble Fan in yet?

You haven't a tenth of an idea what a luxury you are missing, or how much money you are losing by delaying this important matter this way.

Get Busy Now, and "Get Next."



Honestly: The Kimble fans are exactly the fans you need and should have.

Because they are instantly reversible, from intake to exhaust, or the reverse.

Because you can run them fast or slow, to suit conditions, and the slower you run them the less your power bill.

Because they cost less to buy and cost less to operate, in proportion to the amount of air moved, than any other fan.

Because they are the only fans that will do these things, and the only fans that are sold under a 2-year guarantee.

Sizes—Capacities—Prices.

Fan Diameter	Horse Power	Cu. Ft. Air per Minute	Weight, Crated	Net Price, F.o.b. Chicago
18 in.	1/6 h.p.	2,500	115 lbs.	$65.00
24 in.	½ h.p.	6,000	216 lbs.	90.00
30 in.	1 h.p.	12,800	415 lbs.	150.00
36 in.	1½ h.p.	17,300	515 lbs.	210.00
42 in.	2 h.p.	22,000	635 lbs.	275.00

Above prices are for our straight-blade fans complete with motors, 110 or 220 volts, 60 cycles, alternating current.

Still Running your M. P. Machine by Hand ?

Too bad! You don't know what you are missing! Think of it! A little ⅛-H.P. motor that costs

$27.00 for 110 volts.
28.50 for 220 volts.

and that will run your machine noiselessly, smoothly, and give your picture more delicate shadings of expression than any operator can do by hand.

And, of course, it leaves the operator's hands free to handle his light and permits him to do a lot of "stunts" that will set the other fellows guessing.

Write for full particulars on both propositions to

Kimble Electric Company
1118 Washington Boulevard
CHICAGO, ILL.

TRADE MARK

Pay Roll

is the biggest item of expense in almost every business. In no business is your pay roll so small in proportion to your income as in

Moving Pictures

provided you start with the right machine. A cheap machine may not only spoil your patronage by the blurry, halting, unsteady pictures it projects, but will eat up your profits on repairs. The Edison Kinetoscope is a motion picture machine that in itself is a *beforehand* guarantee of steady, clear pictures—the real base on which your prospects of profit depends. It is a machine that is inexpensive to operate and maintain and requires few repairs.

Get into the motion picture game and get your share of the profits—but start right—with the Edison Kinetoscope.

Catalogues on request.

Thomas A. Edison, Inc.
72 Lakeside Ave., Orange, N. J.

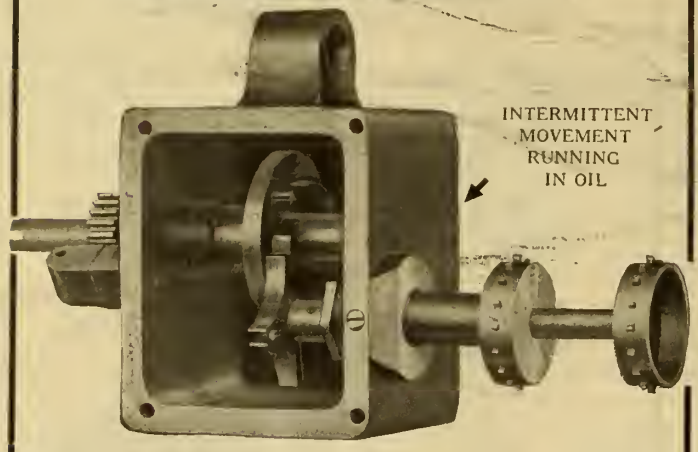
SKILLED OPERATORS

APPRECIATE

THE 1911 MODEL

EDENGRAPH

Because it is the SIMPLEST, STRONGEST, STEADIEST, in every way the most SATISFACTORY Projection Machine on the Market



Add to your profits by saving repair bills and showing a better picture than your opposition does. *Write to*

THE EDENGRAPH MFG. CO.,

Licensed by M. P. P. Co. 135 W. 3d ST., NEW YORK, N. Y.

For Sale by all Authorized Dealers

WURLITZER

55TH YEAR 55TH YEAR

Wurlitzer Piano Orchestra built in the front of the Gaither Theater, Cincinnati

The Leading Picture Theaters are Installing

Wurlitzer Automatic Musical Instruments

They furnish better music than musicians and cut out that great expense. 50 different styles. Call at nearest branch or write for big 84-page catalog

THE RUDOLPH WURLITZER COMPANY

CINCINNATI	CHICAGO	NEW YORK	PHILADELPHIA
117 to 121 E. 4th	266 & 268 Wabash	25 & 27 W. 32nd Bet. B'way & 5th Av.	1835 Chestnut
ST. LOUIS	CLEVELAND	BUFFALO	COLUMBUS, O.
915 Pine	206 Prospect	701 Main	57 E. Main

W. E. GREENE FILM EXCHANGE, Inc.

The Oldest and Largest Independent Film Exchange in New England

NOTICE TO EXHIBITORS

We are prepared to take care of any amount of summer business in New England. You don't have to worry about your film service when you are trading with us; we do the worrying for you. The pick of the output of the Sales Co. is at your service. Write, wire or call at

W. E. Greene Film Exchange

INCORPORATED

228 Tremont Street, Boston, Mass.

Telephone 3790 2187 Oxford

CINES CO. of ROME

Studios and Factories, Rome and Padova

CAPITAL { Preferred Stock, Lire 2,000,000
Ordinary Stock, 3,750,000
Fully Paid-up Lire 5,750,000

EXCHANGE MEN WRITE TO US FOR PARTICULARS OF OUR FIRST RELEASE

Branch for the United States of America

445 Broome St., cor. Broadway

New York City

TELEPHONE, SPRING 9232

TELEGRAPHS, CINES NEW YORK

ATTENTION, NEW ENGLAND MANAGERS

THE SENSATION OF THE MOVING PICTURE WORLD

The Wonderful "MIRROR SCREEN" Glass Curtain

—PATENTED—

The First and Only Curtain on the market to project motion pictures in broad daylight

A NEW DEPARTURE. You can Rent, Lease or Purchase a Mirror or Transparent Screen on Weekly or Monthly Payments

New England State rights by permission of the Motion Picture Screen Co. of Shelbyville, Ind.

Address all communications to the

MIRROR AND TRANSPARENT SCREEN CO.

Knickerbocker Building. Room 101, 1402 Broadway. N. Y.

FRANK MANNING, President and General Manager. Telephone, Murray Hill 1717. M. R. Sheedy, Secretary.

THEATRE MENU

NOT THE REGULAR BILL OF FARE THAT YOU FIND IN THE RESTAURANTS, BUT AN

ENTIRE CHANGE OF PROGRAMME DAILY

The demands from the exhibitors of motion pictures for a class of advertising of a higher standard than what they have been receiving have been met, and the exhibitors are showing their hearty appreciation of this by the hundreds of orders which are coming in from all over the country.

DO NOT PUT OFF ORDERING BECAUSE THE WEATHER IS HOT

But get in line now and let us supply you with a system of displaying your programmes that will surprise you, and one that will be

A : REAL : MONEY : PRODUCER

THE PRICE IS LOW
THE IDEA IS RIGHT AND
YOU ARE AFTER THE BUSINESS } So Send in Your Check

Frame and first week's Posters - - - - $12.00
Posters each week thereafter for the entire output 2.00

EXHIBITORS ADVERTISING COMPANY

Suite 604-605-606 117 North Dearborn Street CHICAGO, ILL.

B. P. O. E.

Extra IMP Ad RUSH!

SPECIAL "IMP"

Extra IMP Ad RUSH!

RELEASED IMMEDIATELY

The "Imp" made a superb moving picture, on July 13th, of the

Elks National Convention at Atlantic City

(LENGTH 675 FEET)

B. P. O. E.

because we knew it would be one of the best attractions any picture theatre could possibly use. It is timely. It is of national interest. Its photography is so clear-cut, sharp and distinct that you can easily recognize any friends who appeared in the display.

EXHIBITORS!

Show your colors! Wire your exchange this minute for this special "Imp." Take our word for it, you'll be intensely glad you got it. And when you do get it, plaster the front of your house with "B. P. O. E." and "Special Imp Today!" (Length, 675 ft.)

EXCHANGES!

Show your colors! *Right now,* when the exhibitors need all the help you can give them is the time to supply the as this. Get *features* m with such the full value of it by using it while it is hot from the camera. Wire your orders today! (Length, 675 ft.)

Independent Moving Pictures Co. of America.
102 W. 101st. St., New York. Carl Laemmle, Pres.

"Best Picture On Earth of the Best People On Earth"

B. P. O. E.

CAREY PRESS, N. Y.

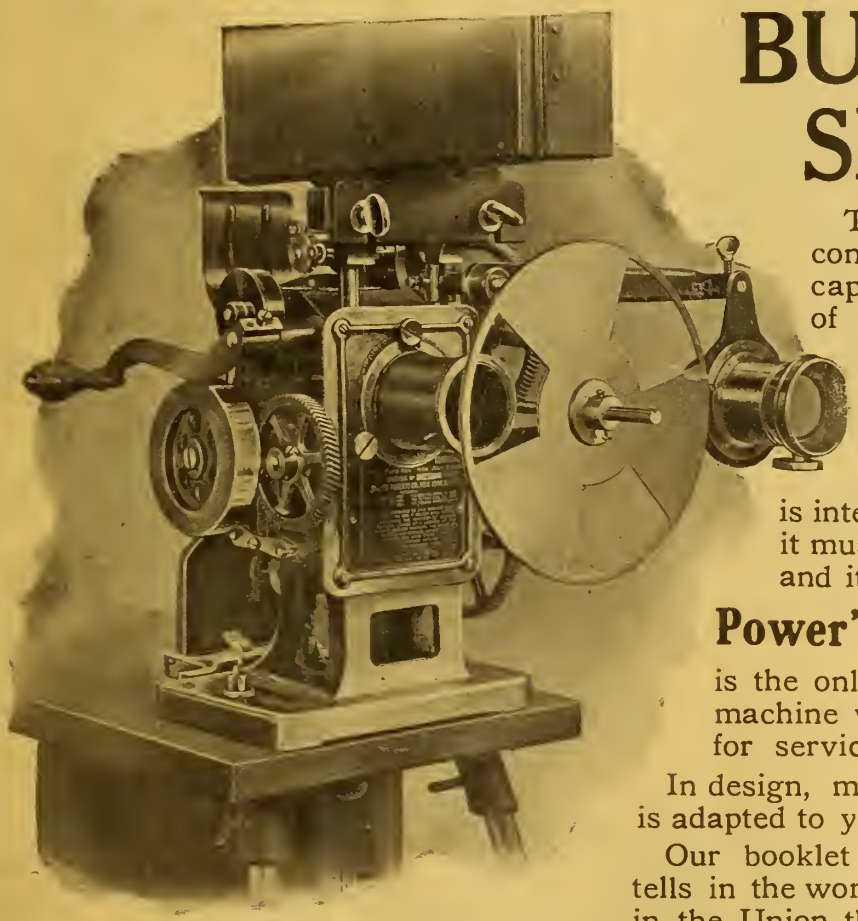
Vol. 9, No. 4 August 5, 1911 Price, 10 Cents

THE MOVING PICTURE WORLD

THE ORGAN OF THE PHOTOPLAY AND ALLIED INTERESTS

NEW YORK

PUBLICATION OFFICE, 125 EAST TWENTY-THIRD STREET, NEW YORK CITY.



BUILT FOR SERVICE

The keynote of mechanical construction nowadays is the capacity for service. The buyer of any piece of mechanism demands service. Whether it is a saw-mill, a harvester, an automobile or a watch, the intelligent purchaser buys for service. It must do what it is intended to do; it must do it well; it must do it without break-downs; and it must do it for a long time.

Power's Cameragraph No. 6

is the only American moving picture machine which has been truly "built for service".

In design, materials and workmanship it is adapted to yield the service that satisfies.

Our booklet "The Proof of the Pudding" tells in the words of exhibitors in every state in the Union the kind of service it gives;

Our guarantee of one year against wear and breakage insures long service; and

Our sales of fifteen hundred "Number Sixes" since New Year's show how extensively it is going into service.

No matter what price you pay, "Power's No. 6" is the best value you can get. Send for catalog and proposition G.

NICHOLAS POWER COMPANY

115-117 NASSAU STREET - - NEW YORK

For fourteen years the leading makers of motion Picture machines.

GET READY for "ROMEO & JULIET" IN 2 REELS

MR. INSISTER

THE THANHOUSER WO-A-WEEK

Mr. Insister says:—THINK of "Romeo and Juliet" NOW, and INSIST on it around Friday, Sept. First and Eighth, when it's RELEASED.

RELEASED TUESDAY, AUGUST 8

Where Many of Us Should Go

BACK TO NATURE

is a lesson in success—showing that the obtaining of it in the prosperous city is actually much more difficult than "back on the farm." Of course, the accepted idea is that the tattered country boy comes to the city and makes a fortune; but fortunes of this making are really the exceptions and the country boy who succeeds is usually the country boy who leaves the overcrowded city alone and "works" his farm into a paying proposition. In the present picture, this realization comes to one who was NO boy—indeed, a broken-down "city failure" of middle years. But even at his age he changed a city knock-down to a "back-to-nature" triumph, and resurrected a drooping wife and family along with himself.

No. 233 Code Word, Nate

CUPID THE CONQUEROR
RELEASED FRIDAY, AUGUST 11

The Little Winged God at His Best.

CUPID THE CONQUEROR

is one of the neatest phantasy pictures we ever put forth on a market that fancies phantasies when they're well done. Phantasies in films are rare because they are really difficult to produce, calling for stage and photographic tricks that are not always sure of success. So the straight drama or comedy is much preferred by the picture maker. Here, however, we give you a film that YOU prefer—an unusual story, with unusual effects, unusually presented, and really worth unusual effort to book.

No. 234 Code Word, Curor.

BACK TO NATURE

***The* New Thanhouser Photoframe** consisting of five original photos, 11x14 inches, of the leading Thanhouser players framed in solid oak, mission finish, complete with glass, GOES TO YOU FOR $2.50 with order. This is the prize outfit that tickled-to-death exhibitors the country over are calling THE GREATEST LOBBY DISPLAY BARGAIN EVER KNOWN. Address Exhibitor's Dept.

***The* Thanhouser Lobby Photos** consisting of five splendid individual photographs (11x14) of Thanhouser principals; sent postage prepaid for $1.00 with order. Address Exhibitor's Dept.

***The* Thanhouser News** the "Exhibitor's Guide," containing the Thanhouser Lobby-Decorator, sent FREE OF CHARGE to all who can show connection with the Moving Picture business. Address Exhibitor's Dept.

Thanhouser Company
NEW ROCHELLE NEW YORK
SALES COMPANY AGENTS FOR U. S. AND CANADA

GET READY for "ROMEO & JULIET" Part One—Fri. Sept. 1 Part Two—Fri. Sept. 8

PICTURE WORLD
PHOTOPLAY AND ALLIED INTERESTS
NEW YORK
HOFFMAN

ST TWENTY-THIRD STREET, NEW YORK CITY.

NARY ANNOUNCEMENT

nyplex

HE PEER OF ALL

icture Machines

FIRE-FOOL-PROOF

tment has been looking for."—City Official Inspector

dines to Handle, Thread and Operate

DORSEMENT SPEAKS FOR ITSELF:

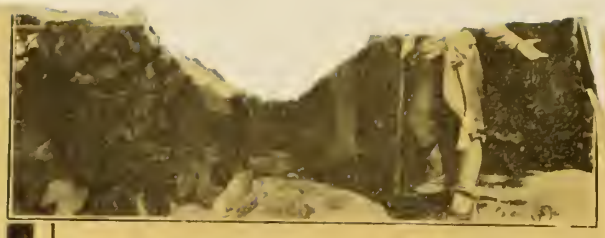
Ro ly.

picture as an amusement attraction sixteen years ago, at the Eden hines. Money has been no object to procure the best results, and, t showing the clearest, steadiest and most satisfactory pictures in the le first one of which was operated here and has been steadily used s best machine we have ever operated.

EDEN MUSEE AMERICAIN CO.
E. J. Crane, Manager.

ar to spect the machine at the office

T STREET, NEW YORK



om

ED

OF

HAMELIN"

Out Soon

THE THANHOU

WO-A-WEEK

Released Tuesday, July 18

A STORY OF THE EXTREMES

"That's Happiness"

takes up the old, old q
being happy, and we o
the most remarkable w
Stocking" her views on
esting enough to bear
she furnished some hap
very natural, and as su
attention.
No. 229.

"That's Happiness"

"Two Little Girls"

Released Friday, July 21

A TALE OF THE HEART

"Two Little Girls"

is the story of a sacrifi
other happy. But that's
sweet; and Thanhouser
their true-to-life qualities,
conspicuously are thoroug
gether was brought about
make life worth living.
this is especially welcome
when the popular taste is
No. 230.

Thanhouser Co., New

Scenes from

"THE PIE

PIPER in

HAMP'T

Out

THE AMERICAN FILM MFG. CO. CHICAGO

"When you think of WESTERN---think of
FLYING A COWBOY FILMS"

Released This Week—Two Exceptional Western Features

Scene from "The Parting Trails."

Release of Monday, July 31st

"The Parting Trails"

A Flying A Cowboy Drama. Every scene a gasp of admiration. Every foot a thrill, and every inch a shiver. A feature in every sense of the word.

Scene from "The Parting Trails."

Scene from "The Cattle Rustler's End."

Release of Thursday, Aug. 3rd

"The Cattle Rustler's End"

A story that is strong and interesting. Production that is clever, and photography that is perfect, all blended together in a picture that will more than satisfy your audience. A Flying A Cowboy Drama in all that the name implies.

Scene from "The Cattle Rustler's End."

COMING NEXT WEEK

A Sensational, Original, Flying A Feature. Released Thursday, August 10th

"The Ranch Girl"

This story is built around the rescue of a Cowboy by his pony. The action allotted the pony in this picture is educational in that it shows the intelligence and the affection of the average Western horse. The film is a feature in every respect, but the scenes in which the four-footed actor appears are extraordinary to a degree.

A request for this feature entered now at your exchange will be conducive of an early booking.

Release of Monday, August 7th

"Cattle, Gold and Oil"

A Flying A Cowboy Comedy Drama

Whatever you do or whatever you neglect to do, do not refrain from demanding of your exchange "The Parting Trails," and "The Ranch Girl." Ask your Exchange for them today.

American Film Manufacturing Co. BANK FLOOR **Ashland Block, CHICAGO, ILL.**

Motion Picture Dis. & Sales Co., Sole Agents for the U. S. & Canada.

THE DOERS

ARE THE MONEY MAKERS AND CAPTAINS OF INDUSTRY

WIDE AWAKE EXHIBITORS

Look over this list of *DOERS* in the *Independent Film Exchange Business*, every one of whom is a *Business Builder*. See if your Exchange is a *DOER*.

LIST OF BUYING EXCHANGES

CANADA.
Applegath, L. J. & Sons, 145 Yonge St., Toronto, Ont.
Canadian Film Exchange, Calgary, Alberta.
Gaumont Co., 154 St. Catherine St., Montreal, Can.
Gt. Western Film Co., 613 Ashdown Block, Winnipeg, Man.
Canadian Amusement Co., care of Western F. Ex., Savoy Theater Bldg., Vancouver, B. C.

CALIFORNIA.
California Film Ex., 1065 Mission St., San Francisco.
Miles Bros., 790 Turk St., San Francisco.
Miles Bros., 411 West 8th St., Los Angeles.
California Film Exchange, 514 So. Los Angeles St., Los Angeles.

COLORADO.
Co-Operative Ind. Film Co., Barclay Block, Denver.
W. H. Swanson Film Ex., 301 Railroad Bldg., Denver.

DISTRICT OF COLUMBIA.
Washington Film Ex., 428 9th St., N. W.

GEORGIA.
Consolidated Film Ex., Rhodes Bldg., Atlanta.

ILLINOIS.
Anti Trust Film Co., 128 W. Lake St., Chicago.
Globe Film Service, 208 Fifth Ave., Chicago.
H. & H. Film Exchange, 98 Jackson Blvd., Chicago.
Laemmle Film Service, 196 Lake St., Chicago.
Standard Film Exchange, 159 E. Washington St., Chicago.

INDIANA.
Central Film Service, 119 North Ill. St., Indianapolis, Ind.

IOWA.
Laemmle Film Service, Suite 2 and 3, 515 Mulberry St., Des Moines.

KANSAS.
Wichita Film & Supply Co., 122 N. Market St., Wichita.

LOUISIANA.
Dixie Film Co., 720 Maison Blanche Bldg., New Orleans.

MASSACHUSETTS.
Boston Film Rental Co., 665 Washington St., Boston.
W. E. Green Film Exchange, 228 Tremont St., Boston.

MARYLAND.
Baltimore Film Ex., 610 E. Baltimore St., Baltimore.

MINNESOTA.
Laemmle Film Service, 256 Hennipen St., Minneapolis.

MICHIGAN.
Michigan Film & Supply Co., 1106 Union Trust Bldg., Detroit.
Cadillac Film Ex., 92 Griswold St., Detroit.

MISSOURI.
J. W. Morgan, 1310 Walnut St., Kansas City.
Swanson Crawford Film Co., Century Bldg., St. Louis.
Western Film Exchange, 15 W. 10th St., Kansas City.

NEBRASKA.
Laemmle Film Service, 1517 Farham St., Omaha.

NEW YORK.
Rex Film Exchange, 418 Broadway, Albany.
Victor Film Service, 39 Church St., Buffalo.

NEW YORK CITY.
Empire Film Exchange, 150 E. Fourteenth St.
Great Eastern Film Exchange, 21 E. Fourteenth St.
Peerless Film Exchange, 5 East Fourteenth St.
Metropolitan Film Exchange, 110 Fourth St.
Western Film Exchange, 145 West 45th St.

OHIO.
Buckeye Lake Shore Film Co., 422 N. High St., Columbus.
Cincinnati Buckeye Film Co., 315 W. 4th St., Cincinnati.
Lake Shore Film & Supply Co., 106 Prospect Ave., S. E., Cleveland.
Toledo Film Service, 120 Erie St., Toledo.
Victor Film Service, Prospect & Huron Sts., Cleveland.

OREGON.
Independent W. F. Ex., 84 7th St., Portland.

OKLAHOMA.
United Motion Picture Co., 112 Main St., Oklahoma City.

PENNSYLVANIA.
Eagle Film Exchange, 23 North 9th St., Philadelphia.
Exhibitors' Film Service Co., 49 So. Penn Ave., Wilkesbarre.
Philadelphia Film Exchange, 934 Arch St., Philadelphia.
Philadelphia Projection Co., 34 No. 9th St., Philadelphia.
Swaab Film Service Co., 129 No. 8th St., Philadelphia.
Independent Film Exchange, 415 Ferry St., Pittshurg.
Pittshurg Photoplay Co., 412 Ferry St., Pittsburg.

TEXAS.
Texas Film Exchange, 1315½ Elm St., Dallas.
Consolidated Amusement Co., Bill Sol. Theater Bldg., Houston.

UTAH.
Co-Operative Ind. Film Co., 320 Atlas Block, Salt Lake City.

WASHINGTON.
Pacific Film Exchange, Globe Bldg., Seattle.
Western Film Exchange, 807 Third Ave., Seattle.

WISCONSIN.
Western Film Exchange, 307 Enterprise Bldg., Milwaukee.

MONEY DOESN'T "MAKE" ITSELF

IT HAS TO BE MADE

And the necessary ingredients for *making money* in the *Moving Picture Business* may all be summed up

IN TWO WORDS

QUALITY AND SERVICE

The Motion Picture Distributing & Sales Co., with the following Weekly Program:

Monday—Imp, Yankee, Eclair, Champion, American.
Tuesday—Bison, Powers, Thanhouser.
Wednesday—Relionce, Nestor, Ambrosio, Champion, Solax.
Thursday—Rex, Itala, American, Imp.
Friday—Yankee, Thanhouser, Lux, Solax, Bison.
Saturday—Powers, Reliance, Great Northern, Itala, Nestor.

Gives you QUALITY unequaled, and your Exchangeman if he is a Doer will give you THE SERVICE

NOW IS THE TIME TO DECLARE YOUR INDEPENDENCE

Every day spent in your present drudgery makes it harder for you to get out of the rut of a poor service. Why not show M. P. D. & S. Co.'s pictures in your theatre, and thus build up a profitable business where you are master of your own theatre, and reap the rewards sure to follow?

Motion Picture Distributing & Sales Co.

111 East 14th Street, New York City

BIOGRAPH FILMS

Trade Mark Trade Mark

RELEASED JULY 31st, 1911

MR. PECK GOES CALLING

It is Mrs. Peck's birthday and Peck has bought her a ring, she having quite forgotten the date. They make a neighborly call and poor Peck is placed in a very embarrassing position. He falls to sleep and is later taken for a burglar. He escapes, but leaves his coat behind, which is found later by Mrs. Peck. It takes a deal of explanation, backed up by the present of the diamond ring to convince her that he was a victim of circumstances.

APPROXIMATE LENGTH, 748 FEET

THE BEAUTIFUL VOICE

An eccentric Frenchman passing along the avenue. hears the sound of a beautiful voice and forthwith falls in love with the unseen singer, assuming that she must be as charming as her voice. He bestows upon her several presents before he has the courage to introduce himself. When he does present himseif, he finds the beautiful voice pouring from the horn of a phonograph and the recipient of his offerings an antiquated piece of effusive femininity.

APPROXIMATE LENGTH, 247 FEET

RELEASED AUGUST 3rd, 1911

OUT FROM THE SHADOW

The Result of Giving Way to Excessive Grief

Since the death of their only child Mrs. Vane gives herself up to morbid grief, to the neglect of her husband, herself and household duties. She sits continually weeping over the child's little garments, and despite her husband's efforts to cheer her, she persists in indulging in this moroseness. Her husband, therefore, is forced to seek more agreeable companionship outside his own home, and in time the wife appreciates his indifference. She complains to her mother, who tells her she alone is to blame, and if she doesn't change she will lose his love altogether. The wife realizes the strength of this advice, and determines to win her husband back. However, the awakening has come too late, for her husband has formed an attachment for a vivacious young widow. More subtle plans must be formed, and she succeeds in fascinating him at a dance they both attend, by arousing his jealousy.

APPROXIMATE LENGTH, 998 FEET

RELEASES FOR NEXT WEEK

AUGUST 7th, 1911

THE RULING PASSION

The Result of a Child's Visit to the Theatre

COMEDY DRAMA

Approximate Length 997 Feet

AUGUST 10th, 1911

THAT DARE DEVIL

COMEDY

Approximate Length 606 feet

AN INTERRUPTED GAME

COMEDY

Approximate Length, 392 feet

BIOGRAPH COMPANY,

11 East 14th Street, New York City

Licensees of the

MOTION PICTURE PATENTS CO.

GEORGE KLEINE, Selling Agent for Chicago, 166 State Street, Chicago, Ill.

LUBIN FILMS

Released Thursday, August 3 **Length About 1,000 feet**

THE GYPSY

Cupid made a flying leap over social barriers. The story shows how a wealthy young man fell in love with a gypsy girl whom he found camped on his estates. When his family refused to receive her and she fled, he followed and renounced his wealth to live with his sweetheart. One of the most thoroughly interesting stories seen in a long time.

(Scene from "The Gypsy.")

(Scene from "An Indian's Appreciation.")

Released Saturday, August 5 **Length About 1,000 feet**

AN INDIAN'S APPRECIATION

This handsome Western has to do with two cowboys, a girl and a crippled Indian. One of the cowboys is kind to the Indian and the Indian is able to give warning when he learns of a plot to carry off the girl. Full of vim, virile strength, action and love interest. Don't miss it.

Released Monday, August 7 **Length About 1,000 feet**

HER TWO SONS

A story of a brother's devotion. He shields his blind mother from knowledge of her other son's evil habits. Strong love interest; for one brother steals the other's sweetheart. A photo-play that skilfully acts on the human emotions. One that they'll talk about.

LUBIN MANUFACTURING COMPANY

Model New Studios, 20th and Indiana Avenue, Philadelphia, Pa.

Chicago: 22 Fifth Avenue **London: 45 Gerrard St. W.** **Berlin: 35 Friedrich Str.**

PATHÉ FRÈRES FILMS

Coming! Coming!! Coming!!!

The Runaway Leopard

The best comedy ever put out by any manufacturer — surpassing the famous "Runaway Horse," still unforgotten.

Watch, If You Want a Winner

The Medicine Woman

A CORKING good Indian picture that will make the oldest showgoer in your audience sit up and take notice.

Don't Forget Pathes Weekly

VITAGRAPH

VITAGRAPH LIFE PORTRAYALS

"Two Wolves and A Lamb"

Monday, July 31st

Two swindlers try to fleece an innocent lamb, a young girl puts him wise and he turns the trick on them. It's a great piece of business.

"The Clown and His Best Performance"

Tuesday, August 1st

A circus story full of humor and pathos. The clown's fun is more potent than the doctor's skill in restoring a little boy to health.

"The Price of Gold"

Wednesday, August 2nd

Shows what some men pay for wealth. Gaining it, they lose health and happiness. A picture full of thinks and great genuine Klondyke scenes.

"The $100 Bill"

Friday, August 4th

It takes us through "Chinatown," along the "bread line," and into the highways and byways of New York town. Get aboard and take in the sights.

"The Death of King Edward III."

Saturday, August 5th

Historical portrayal of the closing days of England's great King, in one scene. A novel and magnificent piece of stagecraft.

Released August 18th

YOU CAN BOOM THIS AS A BIG FEATURE

"The Vitagraph Monthly of Current Events"

Including, among other things, a head-on collision between two giant locomotives going 60 miles an hour.

Next Week **Next Week**

"INTREPID DAVY"—Fun in a Turkish harem—Monday, August 7th.
"THE LONG SKIRT"—Story of a tomboy's transformation—Tuesday, August 8th.
"BILLY THE KID"—A Western story—Wednesday, August 9th.
"THE BELL OF JUSTICE"—A Russian tale—Friday, August 11th.
"BIRDS OF A FEATHER"—A funny mixup of laughs—Saturday, August 12th.

The Vitagraph Company of America

NEW YORK, 116 Nassau St.
CHICAGO, 109 Randolph St.
PARIS, 15 Rue Sainte-Cecile
LONDON, 25 Cecil Court

KALEM

Peggy, The Moonshiner's Daughter

An Idyl of the Hills ALICE JOYCE as PEGGY

Released Monday, August 7th. Length, 950 feet

THE ROUND-UP AT DAWN

or PETTICOATS AND COWS. A Western Comedy

An Excellent Comedy with the Correct Settings

THE GIRLS PLAY A JOKE

Released Wednesday, August 9th

Length, 1000 feet

THE ROMANCE *of a* DIXIE BELLE

A Story of Love and Loyalty, featuring GENE GAUNTIER as Shirley

Released Friday, August 11th. Length 985 feet

Handsome souvenir fan, printed in two colors, with picture of GENE GAUNTIER or ALICE JOYCE, $12 50 per thousand, F. O. B. New York. Your card printed on reverse side, $1.00 per thousand additional. No orders for less than 500 of a subject can be filled.

COMING
Wednesday, Aug. 16

SPECIAL MESSENGER
A THRILLING WAR STORY

This production contains the most sensational act ever embodied in a motion picture.

KALEM COMPANY
INCORPORATED
NEW YORK, 235-239 W. 23rd St.
LONDON, 45 Gerrard St. W.
BERLIN, 35 Friedrich Str.

OUT OF THE DARKNESS COMES

"SUNLIGHT"

Metallic Cloth Curtains and Screens

Discard the old sheet or canvas drop—**WAKE UP!** Don't try to feel your way along. Let "SUNLIGHT" show you the way to

Perfect Pictures, Reduced Power Cost, Thoroughly Lighted Theatres, Roll Curtains, Drops, Fixed Screens

Mr. Exhibitor—If you are tired of frequent renewals, disgusted with Aluminum Paints and daubs with other preparations, *We Can Help You.*

Our screen requires no renewal. Our "Standard" frame with tightening device insures perfect installation of fixed screens and drops. We also manufacture a special roll.

"Sunlight" Metallic Cloth Curtain Company
1100 Fisher Bldg., CHICAGO, ILL.

GREAT NORTHERN

GREAT NORTHERN FILMS CO. COPENHAGEN

SUPREME IN ITS FIELD

Release for Saturday, July 29th

THE ENGAGEMENT RING

A stirring dramatic production enacted amidst charming scenery. See the fight between the rivals out at sea in small boats and the struggle in the water. Exciting beyond measure.

A HAPPY HOME

A very laughable and humorous comedy.

Release for Saturday, August 5th

THE BURGLAR AND THE GIRL

A thrilling and romantic story which can be featured big. START NOW.

All First-class Independent Exchanges Handle Our Product
Sold Only Through Motion Picture Distributing and Sales Company

GREAT NORTHERN FILM CO., 7 E. 14th St., N.Y.
(NORDISK FILM CO. OF COPENHAGEN.)

MOVING PICTURE WORLD

THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY — 125 E. 23d. Street NEW YORK
(Beach Building) — J. P. CHALMERS, Editor and Manager. — Telephone call, 1343-1344 Gramercy

SUBSCRIPTION RATES: $3.00 per year. Post free in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada, $3.50. Foreign Countries, $4.00, Post Paid.

DISPLAY ADVERTISING RATES ON APPLICATION
CLASSIFIED ADVERTISEMENTS (No Display), Three cents per word; minimum charge, 50c.

WESTERN OFFICE: 169 W. Washington St. (Post Bldg.), Chicago, Ill. Telephone, Main 3145. Automatic Phone 32732.

Entered at the General Post Office in New York City as Second-Class Matter.

Address all correspondence "Moving Picture World, P. O. Box 226, Madison Square, New York," and not to individuals.

Vol. 9 — AUGUST 5, 1911 — No. 4

Index to Contents.

ADVENT OF THE TOPICAL PICTURE.....283
AMONG THE EXHIBITORS.....303-314-316
ARTIST FINANCIER, THE 289
ATTENTION, SCENARIO WRITERS 297

BOSTON 279-303

CALENDAR OF INDEPENDENT RELEASES..301
CALENDAR OF LICENSED RELEASES.....300
CHICAGO LETTER 277
CLASSIFIED ADVERTISEMENTS 328
CLEVELAND 302
COLLEEN BAWN 289
COMMENTS ON THE FILMS (Independent)...294
COMMENTS ON THE FILMS (Licensed).....292
CONNECTING LINK, THE (Eclair).....274
CORRESPONDENCE 302
CORONATION IN KINEMACOLOR 274

DAY OF THE DUMP, by Homer W. Sibley...273
DETROIT POLICE MAKE RULES.....279

EDUCATION AND SCIENCE 280
EXHIBITOR'S OPPORTUNITY 269

FACTS AND COMMENTS 268
FILM MAKERS' RESPONSIBILITY, THE.....270

INDEPENDENT FILM STORIES 310
INDEPENDENT RELEASE DATES 330
IN THE MISSISSIPPI VALLEY.....303

JUDGE'S STORY, THE 274

KALEM COMPANY IN IRELAND (Illustration).278

LETTERS TO THE EDITOR 298
LICENSED FILM STORIES 305
LICENSED RELEASE DATES 328
LOUISVILLE 302

MOTION PICTURE HEARING ADJOURNED...283

NEED OF A NATIONAL ASSOCIATION.....282
NEW DEPARTURE 288
NEW ENGLAND 303
NEW MANAGER, THE (Essanay).....275

PITTSBURG 302
PROJECTION DEPARTMENT 284

REVIEWS OF NOTABLE FILMS.....274

ST. LOUIS 302
SHERLOCK HOLMES, JR. (Rex.).....291
SIGNS OF A HARVEST.....272
SONG SLIDE RELEASES 316
STORIES OF THE FILMS (Independent).....310
STORIES OF THE FILMS (Licensed).....305

TECHNIQUE OF THE PHOTOPLAY,
by Epes W. Sargent.....281
TO THE EXHIBITORS OF AMERICA.....304

VOGUE OF WESTERN AND MILITARY
DRAMAS 271

WASHINGTON THEATER, GRANITE CITY, ILL. 279
WITH THE WESTERN PRODUCERS.....276

Index to Advertisers.

LICENSED FILM MANUFACTURERS.
BIOGRAPH CO. 261
EDISON, THOS. A.....329
ESSANAY FILM MFG. CO.....309
KLEINE, GEO. 307
KALEM CO., THE 265
LUBIN MFG. CO. 262
MELIES CO. 315
PATHE FRERES 263-315
VITAGRAPH CO. OF AMERICA.....264
SELIG POLYSCOPE CO. 311

INDEPENDENT FILM MANUFACTURERS.
AMERICAN FILM MFG. CO.....259
CHAMPION FILM CO. 320
ECLAIR FILM CO. 319
GREAT NORTHERN FILM CO.....266
IMP CO. 331
LUX FILM CO. 320
M. P. DIS. & SALES CO.....260
MUTT AND JEFF CO.....323
NESTOR FILM CO. 321-322
POWERS PICTURE PLAYS .....Insert
REX MOTION PICTURE CO.....325
SOLAX MOTION PICTURE CO.....317
THANHOUSER CO. 258
YANKEE FILM CO. 326

SPECIAL RELEASES.
CINES CO. OF ROME.....327
MONOPOL FILM CO. .....Insert
NATIONAL FILM DIS. CO.....324
WORLD'S BEST FILM CO.....340

MOVING PICTURS MACHINE MFRS.
AMERICAN MOVING PICTURE MACHINE CO.327
EDENGRAPH CO. 313
EDISON, THOS. A., INC.....337
ENTERPRISE OPTICAL CO. 335
POWERS, NICHOLAS, CO. .....Front Cover

CARBON IMPORTERS.
FRORUP, L. E. 318
KIEWERT, CHAS. L. 334
REISINGER, HUGO 335

OPERA CHAIRS.
ANDREWS, A. H. 336
BENNET, GEO. W. 336
HARDESTY MFG. CO. 336
KAUFFMAN MFG. CO. 336
PEABODY SCHOOL FURNITURE CO.....336
ROYAL METAL MFG. CO.....336
STEEL FURNITURE CO. 336
WISCONSIN LUMBER CO. 336

THEATER ARCHITECTS.
DECORATORS' SUPPLY CO. 333

MUSICAL INSTRUMENTS.
DEAGAN, J. C. 332-334
LEEDY MFG. CO. 332
SINN, CLARENCE E. 319
WURLITZER, RUDOLPH 338
ZEIDLER DRUM CO. 336

ELECTRICAL SUPPLIES, ETC.
FORT WAYNE ELECTRIC CO.....332
HALLBERG, J. H. 317
KIMBLE ELECTRIC CO. 337
MACKIE, H. A. 329
MECHANICAL APPLIANCE CO. 327

SONG SLIDE MANUFACTURERS.
EXCELSIOR SLIDE CO. 316-318
NIAGARA SLIDE CO. 316
SIMPSON, A. L. 316
UTILITY TRANSPARENCY CO. 326

FILM EXCHANGES.
BRADENBURG CO. 331
CHICAGO FILM EXCHANGE 333
CLINE, EUGENE 318
EAGLE FILM EXCHANGE 328
GREENE, W. E. 338
LAEMMLE FILM SERVICE 319
LIBERTY FILM RENTING CO.....319
PEOPLE'S FILM EXCHANGE 326

FILM DEALERS.
GENERAL FILM BROKERS 316
INTERNATIONAL FILM TRADERS, INC.....332
SEIXAS, GEO. W. 333

LECTURERS.
BUSH, W. STEPHEN 327
HOFFMAN, H. F. 326

MISCELLANEOUS.
AMERICAN MOTION SLIDE CO.....325
AMUSEMENT SUPPLY CO. 325
ADVANCE M. P. CO. 332
ASSOCIATED M. P. SCHOOLS.....325
BAUSCH & LOMB 301
BROWN, P. F. 326
CHICAGO STAGE LIGHTING CO.....335
CHICAGO PROJECTING CO. 333
COURIER CO., THE .....Insert
DAVIS, H. 318
DEWES, THE A., CO.....316
DONNEGAN, A. J. 318
EXHIBITORS' ADV. CO. 339
GENTER, BENJAMIN 319
GOLSEN, R. J., CO.....316
HARBACH CO. 319
HUNTLEY, BEN. 318-334
HOKE, GEO. M. 318
JACOBSON, O. M. 325
KANNEBERG ROOFING CO. 338
KINGERLY MFG. CO. 319
LAVEZZI CO. 316
LELAND, S. B. 318
LUMIERE JOUGLA CO. 338
McKENNA BROS. 332
MIRROR SCREEN CO. 339
NATIONAL TICKET CO. 330
NELSON, CLAUDE 318-326
NEWMAN MFG. CO. 330
PREVOST FILM CO. 327
SUNLIGHT CURTAIN CO. 266
ST. LOUIS CALCIUM CO.....334
TAYLOR, F. C. 333
THEATER SALES CO. 336
TRAINER, C. W., MFG. CO.....316
TURNER, DAHNKEN CO. 316
WOLF, F. M. 316
VONEGUT HARDWARE CO. 301
NO. 12, CARE M. P. WORLD.....325
ZENITH MFG. CO. 326

Facts and Comments

SELF-SUFFICENCY is as a rule the doom of honest effort and the next to the last station on the road to total failure. It is a most insidious disease, for it gives no pain to the patient, but only afflicts those who are near him or who, if he is a film maker, have to look at his productions. The moment a film maker begins to resent criticism or thinks himself above it, he begins to deteriorate. There is in the world of moral economics absolutely no place for self-sufficiency and self-conceit; they exist merely as symptoms of a fatal disease which must end in disaster. Nothing is easier for self-sufficiency than to take and abide by a very optimistic judgment of itself. Self-sufficiency then falls into a rut, which leads downward. There results a series of tiresome pictures, all based on about four or five types, and the exhibitor begins to suffer, because the public fiercely and quickly resents a policy of self-sufficiency on the part of film makers and stage directors.

*

There are some film manufacturers who obtrude this self-sufficiency, this arrogance and vaunted consciousness of superiority to a degree which at times provokes nausea. Let them not lay the flattering unction to their souls that they are so well entrenched as to be able to assume an attitude of defiance. No man nor set of men were ever indispensable in this world, and no amount of extraneous power and influence will make the mediocre picture "go" with the public, which is the ultimate arbiter in all things. The mediocre only live while the truly meritorious are not competing. If one maker persists in blinding himself with the belief in his own perfection and infallibility, another maker will come along, keenly self-critical, ambitious, eager for improvement, and the latter will replace the former.

*

We are moved to make these sundry and various remarks by the frightful sameness of scenery and of topic and of plot and of acting and of everything else, which become prominent, painfully prominent, in certain makes of film. A hundred cold baths of criticism seem to have no effect. Especially in the matter of plots a serious word is in order to certain makers of film. The utter disregard of previous filming of the same subject is also an utter disregard of the rights of the exhibitor and of the equities of the public. To mention but one type of overworked plots—the memory of moral nerve or whatever it is, lost through fast living or accident and then slowly but surely regained in the course of the last 500 feet of the film. Let us have no more of that sort of thing until the robins nest again.

***

A PICTURE which grossly offends the religious belief of any considerable portion of the public should never be allowed to pass the Board of Censors. It is not necessary to mention the particular picture which we have in mind—it is a principle which is involved, not any certain picture. An enlightened and liberal-minded body of censors have every right to regard themselves as competent judges of what is shocking to the religious sensibilities of the American public. The idea that the film maker should have the privilege of putting out such offensive pictures because he hurts nobody but himself is narrow and illogical. A bad picture hurts the whole industry. The frame politic of this country was reared on principles of religious toleration, and a film which will wound the religious feelings of any American sect should as a matter of course, be banished from the moving picture theatre by a representative American board of censors.

***

THE moving picture and the moving picture theatre are so modern and recent that in most states in this Union there is no reference to it on the statute books. The next few years will see voluminous legislation for the moving picture and its theatres. To influence this legislation should be one of the most important duties of the organized exhibitors. When the tender-hearted senators at Washington want to revise the wool schedule they invite all persons interested to be heard. This is as it should be under a representative system of government. The exhibitors, however, have never been invited to be heard nor have they even been heard uninvited in matters vitally concerning their bread and butter. The moving picture still is the lawful prey of the legislative "striker" or the hungry politician. This situation will undoubtedly come before the convention in Cleveland and should be carefully dealt with. If necessary let the exhibitors make a stir in politics, concentrate their efforts in a given campaign either on the election of an avowed champion of the picture or on the defeat of one of its known enemies. A decisive victory will make them respected as a power in politics ever after.

***

CONVERSATION with exhibitors has convinced us that they would appreciate a more chaste style of advertising on the part of some of the film makers. Chaste and plain are interchangeable for the purposes of this paragraph. The exhibitors are without exception over twenty-one years old and may be presumed to be endowed with average intelligence and some experience with hard facts in this universe of hard knocks. A moderate statement and an avoidance of superlatives will generally carry more conviction than the cheap rhetoric of the press agent; all of which is submitted for the general benefit of everybody.

***

A STRONG argument for the introduction of motion pictures in the public schools is advanced by Mrs. Perry Starkweather, of the Woman's Department of the State Labor Bureau of Minnesota. From investigations made in Duluth, Minneapolis and St. Paul it has been found that school children spend $80,000 yearly in admissions to picture shows. It is proposed by the Woman's Department that much of this money may be diverted by installing pictures in the schools and, by permitting the parents to attend the exhibitions, create social centers in the schools. It is proposed that the school authorities shall set aside a certain sum for this purpose.

*

Students of the educational picture are fast arriving at the conclusion that it has a definite place in the public

school. The Moving Picture World has, time and again, pointed out the suitableness of certain pictures relating to history and geography for school purposes. The number is rapidly increasing. Of the so-called scenic and travel pictures there is a wide range of subjects, and several American makers are producing pictures illustrative of interesting incidents of American history. It would seem to be a great economic waste should these subjects serve no greater purpose than the cheapest slap-stick comedy. Boards of Education should arrange to make them available for purposes of instruction. Possibly the plan suggested by Mrs. Starkweather will solve the problem, or lead to a proper solution.

***

THE first national convention of moving picture exhibitors at Cleveland, on August 1, will have fixed another important landmark in the history of the picture industry in this country; and it should result in lasting and increasing good for the industry generally. Much cannot be expected, however, from this first meeting, except that a start will be made and the ground broken for a richer harvest next year. Nothing but good can result from the bringing together of representative exhibitors from all parts of the country. The exchange of experiences will be valuable. The comparison of conditions in various sections will be instructive. The attitude of governing bodies towards the picture can be ascertained and remedies suggested. The grievances of exhibitors can be considered temperately and justly.

*

No stronger proof is needed of the great growth and importance of moving picture entertainment than the fact that 1,000 intelligent business men will gather from every section to discuss the exhibition end of the picture industry. The need for organization, local and national, has been felt by exhibitors in the past. Where attempts were made to organize, individual selfishness and jealousies prevented unity. Now views have broadened and the exhibition business has reached a higher plane. City and state associations of exhibitors have been formed and successfully maintained, and now it is wisely sought to form a national organization. With a right purpose, sound policy and well-balanced officers, the national organization can exert a great and beneficent influence over the future of the moving picture. At the very outset it would be wise to be introspective and discover the weak points in the exhibiting end and the means of strengthening them. It would be well to consider admission prices, which in most cities are away below what picture entertainment merits.

***

THE police authorities have laid down certain rules for the display of film posters in the city of Detroit. The matter is treated fully in the news columns of THE MOVING PICTRE WORLD, and is well worth the attention of every exhibitor. Too many of the film posters now in use look like mortal sins and abominations unto good taste. To attract the common herd resort is had to a realism of the dime museum and anatomical cabinet variety, and such posters are not only offensive to the police but disgusting to all clean-minded persons. It is short-sighted policy to attract the noisy and callous youth and repel the decent and orderly element. Lithographic and "home-made" posters of the blood and thunder sort are running riot in some sections of this city, and are positive eye sores. They are seen by thousands of people every day, and the harm they do to the moving picture art at large is incalculable. The front of some moving picture houses in this city needs censoring much more than the films do.

IT is reported that Mr. Nat C. Goodwin, an American actor of undoubted genius and originality, still in the prime of his power, is about to enter the ranks of the film makers and directors and actors of the silent stage. The great talents of this gifted actor make him particularly promising in the field of refined comedy, as those who have seen him take the part of *Bottom* in "The Midsummernight's Dream" will readily believe. The conviction that the moving picture will work out a wonderful destiny in the amusements of future generations is growing among all the stage folk, and they are all preparing to join. In connection with the news of the Milano production, Dante's "Inferno," being placed on one of the big circuits, the news of Goodwin "going in" for moving pictures presages a strong movement toward the photoplay, and there is plenty of room for the best.

The Exhibitor's Opportunity

Last week, in commenting upon the approaching convention of exhibitors at Cleveland, we concluded with the remark: "The time has come when the voice of the exhibitor must be heard and heeded in the councils of the industry." If the convention is to be composed of agitators, more harm than good will ensue. If it is attended by men who are serious in their attempt to better their own condition and advance the standard and remove obstacles to progress, we say to every exhibitor, go by all means if you can and take part in the discussions. This is the reply we made to one exhibitor who writes a lengthy letter citing certain grievances against the exchanges and manufacturers, ending with the question, "Do you think it would do me any good to attend the Cleveland convention?"

Our correspondent runs a small show in one of the suburbs of a large city. He says, in part:

"I started in with the Independent service as there was a theater in town showing the Licensed Service films. After a few weeks during which I received some very good reels, the service began to get so poor that the patronage dropped off and I could not get any satisfaction by complaining or offering to pay for the privilege of selecting a program. So I tried the General Film Company and did get a good program from them to start with. But now what a service! It is ruining my business. The other day I was to receive "Il Trovatore" and announced it widely. When the reel came it was in such bad condition that it broke several times and my operator would not take chances on running it through the machine a second time. Consequently my advertising was wasted and my patrons disappointed. I had heard complaints against the service, but had not the least idea that it was so rotten and so autocratic. Only yesterday they had the nerve to keep me standing in the ante room without a single chair or bench, from 2 to 4.25 p. m., for my reels. I was not the only one. Many other exhibitors and operators were there and each one kicking. What is the use to kick? When one exhibitor complained that he had been waiting for two hours for a reel and had missed his train, the booking clerk told him to 'mind his own business, that he could not dictate and that if he dared to talk back he would be thrown out of the place.' There seemed to be no order or system, yet even the employees of the place acted as if they were autocrats."

There is more in the same strain, and if this exhibitor attends the convention and states his case, and it is corroborated by others, surely some steps can be taken to correct what is an outrage and which will in time drive all self-respecting men out of the exhibiting field. This is the exhibitors' paper and it was in their interest that we first advocated the establishing of local associations to protect themselves against burdensome city or state restrictions, also a National organization to cement and strengthen the locals. It is before this National meeting that such questions as the quality and kind of service should be discussed.

Knowing that many of the General Film Company offices are giving service that is highly satisfactory to the exhibitor, we referred the above complaint to the main office. Before making any comment, the manager read an equally strong letter from a committee of exhibitors in the same section complaining bitterly against demands that the reels be returned after the show the same night or before a certain hour the following morning. He said: "We are trying to please the exhibitor to the best of our ability, but if the reels are not returned in time they cannot pass through the inspection department, neither can one exhibitor get his reels early if the man who had them the previous day brings them in late." So the one complaint answers the other, and the only solution that would answer the wishes of both complainants is that the exchanges purchase double the number of copies and work them on half time, which, of course, they could not do at the present rental prices.

***

When an exhibitor takes the trouble to write to his trade paper setting forth his grievances with the service he is getting, it is but reasonable to suppose that before doing so he has tried to bring the exchange to his way of thinking. Some of the complaints we have published, others we have referred to the proper persons for investigation. When these complaints are discussed with the exchanges, the invariable reply is that the "exhibitors are born kickers and do not know what they want." Such a reply is not only unjust, but it is absurd. We have had complaints from exhibitors that they cannot get what they are willing to pay for and which is available in the market. With many of them it is not a question of price. Is it any wonder then that the down-trodden worm shows a disposition to turn, and that at the Exhibitors' Convention at Cleveland they will discuss ways and means to protect their investments.

At the present time the policy of the competing groups of manufacturers is the killing competition of quality. The exhibitor, the wise exhibitor, does not desire some 36 licensed and 48 independent releases per week, many of which they are ashamed to show on the screen. They would be better satisfied with half that number, provided they were good productions, pictures that they could show several times, pictures that would satisfy their patrons and call for repeats. With few exceptions the manufacturer who has doubled or trebled his output has done so at the expense of quality. It has been argued that the increased program prevents duplication in congested centers, but what is to prevent the greedy exhibitor who started the daily change from changing his pictures twice a day just to outdo his neighbor? If he is willing to pay for it there are no doubt exchanges who will be foolish enough to supply him.

The popularity of a number of past productions, some of them two and three reels, has proved to the discriminating exhibitor that the success of his business depends upon quality and not on quantity. The present system of working is a serious handicap to quality. We know of one manufacturer whose average sale per release is less than one-third of what it was when he was turning out half the number of weekly releases. Is it to be expected that this manufacturer can put into his work the same amount of money and brains that he could with the larger sales? The exhibitors very justly complain at the drop in quality and bewail the plethora of pointless comedy, weary drama and overdone and underdone Indian and cowboy *ad nauseum*; but they are themselves largely to blame for the condition. We doubt if there is any manufacturer to-day who would not prefer to be turning out one good reel per week of which he could sell from 150 to 200 copies, than three and four reels of stuff which can only command a sale of from 40 to 50 copies. Aside from the larger profit as an inducement, we believe there is not a manufacturer in the field who does not have the ambition to proceed along the lines of quality instead of quantity. That is evident from their repeated attempts to produce from the classics and the popular authors such as Dickens and Hugo, but the single release 1,000-foot reel and daily release system renders it impossible to do justice to subjects that would raise the motion picture above its present level.

If the number of present available releases is to be kept up or increased, as the indications are, an open market is the only hope. It would at least place a premium on quality and it would benefit the progressive manufacturer. Whether or no the manufacturers as a whole desire an open market, we know of several who would welcome it. Unless we are very much mistaken all the manufacturers will have to accept the issue at no very distant date, for their commercial organizations have failed to turn the restricted market to any better use than fostering incompetency and discouraging the progress of the art.

The Film Maker's Responsibilities.

"How shall we plan, that all be fresh and new?
"Important matter, yet attractive, too;
"For 'tis my pleasure to behold them surging,
"When to our booth the current sets apace,
"And with the tremendous oft-repeated urging,
"Onward they squeeze through the gates of grace."

The first and foremost responsibility of the film maker consists in taking a just view of his public. He is in far more danger of underestimating, than overestimating the intelligence, education and taste of his audience. Let him remember that, the whole show business has, within the last few decades, undergone changes for the better. Fly-by-night enterprises, vagrant and irresponsible circuses, disreputable dime museums, chambers of horrors, etc., common enough within the memory of most of us, have largely become things of the past. The film maker is right in thinking well of himself, but he must likewise think well of the men, women and children, whom he is privileged to amuse, entertain and instruct.

The second great responsibility, therefore, should consist in eliminating everything that could by any possibility offend. Every human being has a spiritual nature, which finds expression in the varying religions of the day. Above all things this feeling should be scrupulously respected. It is not a sectarian feeling, but the universal religion of humanity. This is no idle warning, for we have but very recently seen both Independent and Licensed films, more or less grossly violating the religious sensibilities of different Christian churches. We do not for an instant assume that such offences are committed willfully, but heedlessness in such matters is in its effects at least fully as reprehensible as malice aforethought.

American womanhood represents a fine type and is entitled to great respect at the hands of the film maker. American chivalry is not a surface sentiment, but is deeply rooted in the national character. If in the film story "lovely woman stoops to folly," let it, as a rule, be a very human and natural folly, one, which is allied to virtue and goodness, rather than to vice or viciousness. Everything, at which the better nature of man revolts, should be avoided. The antics of insane people, the physical or moral deformities of men or women are not laughable, but intensely sad and distressing to every normal mind. The oddities of certain nations are a legitimate subject for film comedy, but there are limits, beyond which it is not safe to venture. Humor here degenerates too easily into ridicule and ridicule is both cruel and offensive.

The selection of subjects or rather of types of subjects, is another very great responsibility. Tragedy, pure and simple, except where it is derived from classic sources, to wit, Shakespeare and the Greeks, should be used very sparingly indeed. In the whole history of the world there have been but four men possessing the art and genius of playing with wholesome effect upon the deepest human emotions. Nothing, however, seems to attract the amateur playwright more quickly than the tragic drama, and nothing is more utterly beyond his power. The exhibition of human misery without an explicit or implied moral, is no part of the mission of the photoplay. The anatomy of melancholy has no place on the moving picture screen. The whole school of morbid and sensational pessimists, of which Zola, Ibsen, Sudermann, Shaw and Nietzsche have been, or still are, the chief exponents, should be forever banished from the studio of the film maker. These men have delighted in advertising corruption. They have, with infernal skill, torn the veil from the hideous things in life, "the noisome, creeping things, waiting on decay." Nature and the instinctive common decency of mankind have always left, and always will leave, these things to work out their own destruction in silence and darkness. We want no delineation of moral leprosy in the photoplay. It is well to pause here just a moment and to remind ourselves, that we owe the evils of the pessimistic problem play, with its open sewers, largely to a public reaction and protest against the melodrama. Public intelligence and education, more widely diffused than ever before, have laughed and scorned the melodrama to death and it can scarcely be revived via the moving picture route. It is altogether too unreal to please this wise and inquisitive generation. Man is so constituted that he yearns for the truth and when it comes to a choice between vapid and mawkish sentimentality and repugnant, abhorrent, but real and actual features of life, he will prefer to look at the latter.

The modern audience everywhere, but nowhere more so than in this country, loves the story, that pours a drop of balm into the heart, it likes to see the brighter side of life, it welcomes a portrayal of the latent possibilities of good in man or woman, it delights in pictures of the silent and hidden, but very real heroism of the every day life right around us.

". . . Let us then such a drama give,
"Grasp the exhaustless life, that all men live.
"Each shares therein, though few may comprehend
"Where'er you touch it, there's interest without end."

A little more than a year ago a certain film maker closely adhered to just about such a program, making the photoplay a vehicle for a sound and humorous optimism. The popular response was instantaneous and the demand for that kind of a film became universal. The mine, from which re drew is still at the disposal of every film maker with the right machinery in the gray matter. So arrange your story's action, so choose and draw your characters, that the last vibration of the audience's heart-strings answer the touch of Hope and Humor, of Pity or Admiration, of Love or Joy.

"Then pluck up heart and give us sterling coin.
"Let Fancy be with her attendants fitted,
"Sense, Reason, Sentiment and Passion join,
"But have a care lest Folly be omitted."

There is a law in the final order of things, that he who will not accept his responsibility, is sure to lose his power.

NOTE—The quotations are from the prelude to "Faust."

The Vogue of Western and Military Drama

The vogue of Western and military dramas, which bids fair to continue for some time to come, is by no means to be deplored. Man is never more interesting than when far away from the conventions of an over-civilized society. We love to see the rude frontiersman, who faces dangers day after day. We want to know how he looks and acts on his native heath. We like his free and breezy manner and our interest is continuous, because we can never exactly know what he is going to do next. We do not feel any such interest in the hackneyed types of the big towns and when we see the dude coming out of the night restaurant, we do not care what he is going to do or where he is going to go. He, and other figures all too common in metropolitan life, are too familiar and you know how easily familiarity with the real article in real life begets contempt.

Instinctively we are attracted by a struggle of any kind whether it is the struggle of the pioneer with Nature and the red man or the fight of soldier with soldier. On the plains of the West or in the tented field the hearts of men are weighed and tested and it makes no difference whether their suspenders are crumpled or their neckties sit badly if they are sound at the core. We are almost tempted to envy the Indian for his lack of civilization. We feel that he is so much closer to nature and a suspicion steals over us that after all he is happier than we are. Less than a century ago this would have been impossible for Indians were then a constant source of real and horrible danger. Then we hated the red man and did him very scant justice.

Our feelings toward the red man have undergone much the same change that came over the English in their relations to the Scotch highland clans. Up to the time of William of Orange, the English, suffering very real hardships from the border depredations of the highland clans, regarded them as little better than highway robbers. A war of extermination was begun against them. Then when all danger from them had passed and when, long afterward, there came a formal union, the English went to the other extreme and could not seemingly go far enough in their admiration and fondness for highland history, highland customs and institutions, until the once despised attire of the Hihlander was affected by the nobility, and even the royal family of England.

Our Indians are no longer dangerous. We understand to-day better than ever that we have wronged them much and often, that we have misjudged and slandered them in the past. Now and for some years past, the reaction has set in and it is surely a curious phase of the white man's civilization, that his latest invention is helping to set the red man right in history and in his position before the American people. All of the more artistic Indian films exalt the Indian, depict the noble traits in his character and challenge for him and his views and manner of life the belated admiration of his white brother. In fact this tendency to do the Indian justice runs through all the pictures. In this way, if you will think it over, you may account for the continued popularity of Indian films.

The military drama, so-called, supplies the most picturesque kind of action. Note the coinage of that word "picturesque." The battle of life is, to be sure, carried on everywhere, in the tenement as in the palace, among the young as well as among the old, but it is less "picturesque," less obvious than the battle of professional fighting men.

We believe that both the Western and military features will continue their popularity, but cannot help express-

ing a wish that some of our film makers, "who go in for this sort of thing," would realize, that here, too, quality alone can win in the end. A crowd of painted Indians, recruited from the Bowery, and tougher than any Indian ever dared to be, a few U. S. soldiers, wearing all sorts of fatigue uniforms, a "Mexican Pete," who has apparently abstracted all the hardware of a 5 and 10 cents store, rough riders and cowboys, who could not locate the West on a school map, do not constitute either a Western or a military drama, no matter how often "Gila Jake" saves "Juanita" from the horrible half-bred, and no matter how often the cowboys ride over the alkali deserts in pursuit of the indefatigable horse thief.

Signs of a Harvest

By W. Stephen Bush.

Unwaveringly the MOVING PICTURE WORLD ever since its first issue went into the mails has stood for the higher ideals. In season and out of season it has proclaimed the great future destiny of the motion picture. There was much ignorance and indifference to be encountered in the campaign for progress and uplift, and once in a while there were indignant and passionate, if rambling and illogical, pleas for the enthronement of the "Low-Brows."

Time and again this paper has pointed out that the hope of the moving picture lay away from cheap comedy and cheap melodrama; that to put it on broad and lasting foundations it must seek to gain the sympathy and recognition of the best and highest elements in our civilization.

Especially have we emphasized the necessity of winning public opinion to our side. Often we had occasion to censure and deplore the flippant vulgarity of the daily press, which with far more complacency than wit chose to make the photoplay and the great art from which it takes its origin the target of silly jests and so-called paragraphic humor.

It is therefore with unfeigned pleasure that we observe of late a great reaction; that the indications seem to point to a recognition of the moving picture by the serious and intelligent press of the country. An instance to the point is an article in "The Bookman," by Clayton Hamilton. The article is exceedingly well written, but there is little in it which THE MOVING PICTURE WORLD has not at some time or other spread in its columns. Much that in these pages would look trite, because repeated so often, no doubt has all the gloss of newness to the readers of "The Bookman." The effort to give the photoplay sensible criticism in a magazine of standing must be a matter of congratulation among the friends of the art.

The plea, made by the writer for intelligent criticism of the motion picture, is cleverly put and worth quoting in full. It says:

> The domain of criticism is co-extensive with the domain of art, and should naturally be broadened to include those new provinces which the inventions of science and the consequent inventions of art have recently discovered and annexed. It will not do for the critic to ignore a new art because it is new or because its basis is mechanical. All art arises from the application of a mechanism; and the hoariest of the traditional arts was new at some time in the history of mankind. The critic of architecture must accept the skyscraper; the critic of painting must consider the new art of photography; and it is surely not logical that the moving picture play should be ignored by our critics of the novel and the drama. A new type of narrative that has achieved such immediate and such wide-spread popularity as the moving picture play must certainly be worthy of serious criticism. If we should learn nothing else from a study of its materials and methods, we should at least succeed in clarifying our ideas concerning those pre-existent types of narrative from which it has derived its processes.

Equally interesting and pertinent are the writer's observations relative to the basic structure of the photoplay:

> THE FILMS AND SOME CLASSICS.
>
> Even a casual study of the moving picture play will convince us of the soundness of that principle of contemporary criticism that nearly every good play has for its basis a good pantomime, and that dialogue—the purely literary element—while not the least important, is at any rate the least indispensable, of the many elements which are compounded in that complex work of art, the acted drama. The kinematograph bereaves the drama of the spoken word; and it must be surprising to the literary theorists to learn how much is left—how vividly the essential elements of action, character, and setting may convey themselves by visual means alone. Pantomime has been recognized for many centuries as a legitimate type of drama; but it is safe to say that the variety and the extent of its adaptability as a means of story telling were never fully understood until the invention of the kinematograph demanded of it an unprecedented exercise.

The author is fully alive to the advantages of the silent drama in the matter of settings over the conventional restrictions that must always hamper the stage of the spoken drama. On this subject he aptly remarks:

> Obviously, the most desirable narrative material for a moving picture play is material in which the elements of action and setting are paramount and the element of character subsidiary—in other words, a story in which incident treads upon the heels of incident and the action rushes headlong through a hurried succession of objective events, set preferably out of doors. It will be noticed at once that, whereas this definition utterly fails to fit the modern regular drama, it almost exactly fits the traditional romantic novel of adventure. If we revert to an illustration that has already been adduced, we shall observe that this definition of what is necessary in a moving picture play points directly to that traditional type of narrative that Stevenson revivified in "Treasure Island."
>
> In fact, a re-reading of Stevenson's "Gossip on Romance" will give us a very vivid sense of the sources of the interest and charm of which the moving picture play is particularly capable. What Stevenson says in praise of the romantic novel of adventure may be applied with equal justice to that new art which did not spring into existence till after he was dead. "The story," he says, "should repeat itself in a thousand colored pictures to the eye. It was for this last pleasure that we read so closely, and loved our books so dearly, in the bright, troubled period of boyhood. Eloquence and thought, character and conversation, were but obstacles to brush aside as we dug blithely after a certain sort of incident, like a pig for truffles. For my part, I liked a story to begin with an old wayside inn, where 'toward the close of the year 17—,' several gentlemen in three-cocked hats were playing bowls. A friend of mine preferred the Malabar coast in a storm, with a ship beating to windward, and a scowling fellow of Herculean proportions striding along the beach; he, to be sure, was a pirate. . . . One and all, at least, and each with his particular fancy, we read our storybooks in childhood, not for eloquence or character or thought, but for some quality of the brute incident. . . . Conduct is three parts of life, they say; but I think they put it high. There is a vast deal in life . . . where the interest turns . . . not on the passionate slips and hesitations of the conscience, but on the problems of the body and of the practical intelligence, in clean open-air adventure, the shock of arms or the diplomacy of life. With such material as this it is impossible to build a play, for the serious theater exists solely on moral grounds, and is a standing proof of the dissemination of human conscience. But it is possible to build upon this ground, . . . the most lively, beautiful and buoyant tales."
>
> Here, in the words of a great artist in narrative, we have a clear and comprehensive statement of the possibilities that lie open to the maker of the moving picture play. He cannot contend with the dramatist in working out those problems of conscience which confront the will; he cannot compete with the novelist in analyzing characters; but he may tell, with a vividness beyond the reach of their less visual expedients of appeal, "the most lively, beautiful and buoyant tales," in which the interest is centered not in "eloquence or character or thought" but in "some quality of the brute incident."
>
> It is evident, therefore, that the art of the moving picture play is not an art to be despised or ignored by serious criticism. It represents, in fact—to look upon it from the historical point of view—a reversion to an earlier and more perrenially refreshing mood of narrative than that which latterly has assumed dominion over the novel and the drama. The

moving picture play carries us back to the boyish age of the great art of telling tales, when stories were narrated nakedly as stories, instead of being "sicklied o'er with the pale cast of thought." One can hardly imagine Mr. Henry James devising a successful scenario for the kinematograph, but the Shakespeare, who wrote "Richard III," and the Homer, who wrote the Odyssey, would experience no difficulty in fulfilling the requirements. It is only very recently that the masters of the art of fiction have made war upon the optic nerve and exalted the subjective over the objective. Our modern interest in those intimate phases of character, which refuse to reveal themselves in action, is certainly sophisticated and excessive. It is therfore with a feeling somewhat of relief that we notice that the newest of all the arts of narrative—the moving picture play—disembarrases its stories of psychologizing and tells them in the free and boyish spirit that vivified the epic, the drama and the novel throughout the centuries before the world grew old."

From this, however, it is not to be inferred that the author underestimates the power of the silent stage in the delineation of character, for he says in another place:

Such a farce, for example, as "Le Médecin Malgré Lui" of Molière could easily tell itself through the medium of the moving picture and would still awaken laughter. Molière's humor always expresses itself through the situation or the character and never through the mere language of the dialogue; in all his plays there is not a single witty line; and humor which is thus visual, instead of auditory, in its appeal may be conveyed in pantomime. The screen scene of "The School for Scandal"—to choose an instance from high comery—would remain clearly intelligible in all its necessary implications if it were acted without words.

The following surely sounds like one of THE MOVING PICTURE WORLD'S own observations on one of the most gratifying developments and accomplishments of the motion picture. We quote:

It is not at all surprising that the moving picture play has driven out of existence the cheap type of popular melodrama. The reason is not merely that the moving picture show could undersell the regular theater and offer a performance for five cents instead of for ten, twenty and thirty. In the whole history of the world, no art, however cheap, has ever annihilated a more expensive art, which was basically better than itself. The real reason for the triumph of the moving picture play is the purely critical reason that it offered a more artistic type of narrative than the old popular melodrama. In cheap melodrama, all that was worth while was the vividness and the variety of incidents; the characters did not count except as puppets in the plot, and the dialogue, crude and frequently absurd, was more a bother than a help. In abolishing dialogue the moving picture show relieved the cheap drama of its weakest element; it could suggest character with less obvious falsification than the actual popular drama and it could easily excel it in the projection of incidents, both on the score of variety and the score of vividness.

The writer concludes his article as follows:

The thing that is surprising is that, except in France, the moving picture play has not more fully availed itself of those artistic opportunities which are open to it and thereby raised itself to a competition with more refined and more expensive types of drama than were set forth in the old ten, twenty and thirty cent theaters. * * * The new art must bestir itself to fulfill more completely than heretofore the high artistic aims, of which it is indubitably capable. It is too good an art for the public to lose and it can retain its popularity if it labors to deserve it.

We think that the concluding remarks of the writer are a trifle too severe and scarcely borne out by the facts. On the whole, the art both here and abroad has "labored to deserve popularity" of the best kind, and with the reproduction of Dante in motion pictures it has reached a height with which it may for the present be well pleased and rest a moment on its laurels.

Dr. R. E. Distin Maddick, well known in English moving picture circles as the proprieor of the Scala Theater, of London, commenting upon the historic importance of the Coronation, proposes the establishment of a National Film Museum in which the films recording great events should be deposited and used for the instruction of future generations.

"The Day of the Dump"

By Homer W. Sibley.

"The moving picture business is dead." How often this remark is made by men who ought to know better, and how strange it is that any person in the moving picture business should make a remark of that kind.

The moving picture business of today is not the moving picture business of yesterday; it is a modern business and has taken its place among the substantial institutions of the world.

True, the "dump" is doomed, and the sooner the cheap, ill-smelling, poorly ventilated, badly managed rendezvous for the masher and tough makes way for the better class of popular family theater the better it will be for the business and all concerned.

A few years ago, anyone with a few hundred dollars could open up a moving picture show in a store-room, and make money; so many of these places opened up and made money for their owners that they began popping up like mushrooms all over the country, and especially in the larger cities, until one could hardly walk a block in any direction without finding a moving picture show, usually with sawdust on the floor, and under the management of a man totally ignorant of the business, and without any ability as a manager.

This condition exists in very few places now, as the larger theatrical interests, realizing the future of motion pictures readily put money into the enterprise, and forced the "dump" manager to improve his place, or give way to a more sanitary and better conducted place.

One may liken the moving picture business to any other business, and find that history repeats itself. For instance, a few years ago the neighborhood store in the country village prospered, simply because there was no opposition, and the proprietor of that store smiled when the large department store was built on the corner, and usually predicted that the big fellow would close up in a few months; but the result was always the same—the big fellow prospered and made the old-time merchant improve his stock and brighten up his store, or else put him out of business entirely. True, in some instances, the old fellow plodded along in the old rut, with enough business from his old personal friends to keep his head above water, but his business was gone.

And so it is with the moving picture business today. The cheap fellow with the bad service, and a lot of rainy films, poor talent in his place, and an absolute disregard for the comfort of his patrons, stands out in front of his "dump" laughing at the neat little theater that is getting ready to open on the next corner, telling his friend, the barber or confectioner from next door, that the new fellow is a fool to put his money in the moving picture business now; that it is a dead proposition, and he will give him just three months to close up and get out, usnally laughs the other way before the three months are over.

The new place has attracted the people from the "dump" by its neat front, and once inside, the people have found comfortable seats and a well-ventilated place where their comfort has been as much of an object of attention as the excellence of the show.

When they have seen three or four reels of good film in good condition, projected with a good machine by a good operator; have heard a good singer accompanied by a good pianist who has played the pictures in a first-class manner, they make up their minds to come again.

So it is, when you hear that remark, "The moving picture business is dead," if you will investigate, you will find that the person who made it has suffered a loss of business through the opening of a more modern place, with a better show at the same price; and can see only his own loss—not the fact that the business is now on a more substantial basis than ever before, and modern methods must be employed to insure continued success.

MORE PATENT LITIGATION.

The Motion Picture Patents Company has begun suits on the Pross shutter and Latham loop patents, seeking to restrain unlicensed exhibitors from making, selling or using machines licensed and sold under these patents. This includes practically every make of projecting machine upon the American market. Notice of complaint has already been served upon two prominent New York City independent exhibitors and possibly in other parts of the country. Elsewhere in this paper will be found the announcement of the Motion Picture Distributing & Sales Company that it will undertake to defend any and all of these actions. Neither of the two patent claims have been sustained, although testimony in a suit on the Latham loop patent is now being taken.

Reviews of Notable Films

THE CONNECTING LINK (Eclair).

Exceedingly clever acting lifts this film somewhat above the dead level of the ordinary picture and entitles it to comment in this department. The story itself is not entirely new; it is, in fact, quite reminiscent of "La Dame aux Camilles," which the Pathe Company rendered into moving pictures with telling force more than a year ago. The scene of the present story is laid in much humbler surroundings than in Sardou's masterpiece, but gains rather than loses by that fact. The story of the infatuation is told forcefully and

Scene from "The Connecting Link" (Eclair).

the incidents leading up to it are different, taking place in the open air and amid very pretty surroundings, all perfect in photography.

* * *

The actors and actresses in the play are without exception accomplished members of the great stock companies culled from different Parisian theaters of acknowledged standing. This fact stands out strikingly and pleasingly from the very beginning.

* * *

If any of the artists are aware that there is a camera in the immediate vicinity for the purpose of photographing all they do, the fact does not appear in their actions or manners. The story told in a few sentences deals with the infatuation of a middleaged man for a young woman. Of course, the middleaged man is married. There comes a crisis in the domestic life of the man, graphically and powerfully portrayed in the film. The wife is ill and the temptress is urgent. The man yields to temptation and deserts wife and child to live with the paramour. Both he and the latter are recalled to their duty and their better nature aroused in a fine climax, in which the child of the deserter makes a pathetic appeal first to the father and then to the woman. The success of the appeal is depicted with much dramatic finesse and will touch many an audience that might not have responded to the more subtle delineation of Sardou. The last scenes are especially fine—the wife happy over the flowers and still happier over the return of the repentant husband, who is quickly forgiven, and the sweet pleading and coaxing of the child evoke a sign of profound satisfaction.

* * *

We consider the actor's portrayal of the married man's folly in the light of a strong moral lesson, taken from the life around us. The existence and power of evil cannot be denied and where they are free, as they are in this film, from offensive forms, they surely are a legitimate subject for the playwright, the dictum of the "Charlotte Rousse and domestic ginger ale" moralist to the contrary notwithstanding.

THE JUDGE'S STORY (Thanhouser).

Whenever a film maker skillfully seizes and elaborates certain possibilities peculiar to the moving picture, as distinguished from the conventional stage, he is entitled to special credit. The story within a story is peculiarly within the province of the moving picture, and the makers of this film have shown themselves well capable of grasping and using this singular advantage. A negro, so the story runs, is unjustly accused of a capital crime and is put on trial. In the course of the proceedings, the old mother of the alleged culprit in the court-room recognizes the judge as a Confederate veteran, whose life was saved in years gone by through the courage of the accused. The judge, who had through the years vainly sought to discover and reward his benefactors, recognizes the Mammy and makes a remarkable plea to the jury for the acquittal of the accused. In the course of made of heroic stuff. He concludes his remarks with the his charge to the jurers he tells the story of his adventure in the war, which shows the negro and his mother to be words: "The evidence is wholly circumstantial; may God help you to find a verdict of not guilty."

It Is a Powerful Climax.

The charm of the story lies in the quick change from drama to dramatic narrative and the display of a fine ability to sustain the character of both equally well. After the Old Mammy has made her plea to the judge, we see the pictures showing the adventures of the latter when he was a young soldier fighting for the Stars and Bars. It is a most exciting narrative, well illustrating the aptitude of the moving picture for the telling in graphic and lively manner a story of pure adventure. The outdoor settings are particularly fine, and the acting of the young soldier much above the average. The scenes in the home of the soldier were affectingly natural and touching.

A warm word of commendation must be said for the jury. The director's work on this score can scarcely be praised too highly. It was a typical jury with just enough of a Southern touch in its make-up to give it the proper local color.

It is a pleasure in connection with this review to advert to the marked improvement in all the productions of this maker, who promises to give the industry many valuable contributions in the future.

THE CORONATION IN KINEMACOLOR.

During the week the Kinemacolor Company have received a most noteworthy set of pictures ever taken in the world's history of photography. These pictures were taken by royal command of King George the 5th and copies of them will be deposited in the sanctuary of the Tower of London going to make up a part of the historical archieves of the British Government for future historical ages.

Such a kaleidoscopic array of colors has probably never been witnessed in so short a space as was seen during the forty days of coronation festivities, commemorating the crowning of King George the 5th as ruler of the British Empire.

Among the pictures that may be mentioned are: "Trooping the Colors," "Empire Day," "Unveiling of Queen Victoria's Memorial," "The Embarkation of the Canadian Mounted Police," "The Disembarking at Liverpool," "The Camp at Hyde Park," "The East Indian Contingent in Camp at Hampton Court," "Natural London," "London Disguised," "The Naval Review at Spithead," "Peers and Peeresses Embarking on the Thames steamboat at Chelsea," "The Royal Procession," covering over six thousand feet of film, showing King George and Queen Mary at very close range, and the returning of the regalia worn at the coronation by the King to the Lord Mayor of London.

It may not be generally understood that the regalia and jewels worn by the King and Queen are of inestimable value. A number of the world's precious stone experts have tried to estimate the value of this regalia and have signally failed. The world's famous most precious stones are in this collection and their value is practically priceless.

THE NEW MANAGER.

A Dramatic Story of Business Life by Essanay.

The Essanay Company's dramatic subject, "The New Manager," released August 4th, is, in the opinion of that company's producers, one of the strongest and most appealing dramas by the Essanay Eastern Company that has been issued in some time. It tells a splendid story, the theme of which is uplifting in its defense of the old.

Old Samuel Gorman, according to the story, has been the manager of the firm of Carlton & Co. for more than thirty years and through his careful and conservative methods he has amassed a large fortune for his employer. However, upon the death of Carlton, head of the firm, young Phillip Carlton steps into his father's business with an earnest desire to make the name of Carlton & Co. world famous. His office staff is composed chiefly of old men with old ideas and when he lays plans before Gorman for a reconstruction of their methods generally, the old man shakes his head and says that only failure can be the result if they adopt the new ideas.

Young Carlton is displeased and resolves to sacrifice Gorman for a younger man, believing that what the business needs most is new brains and new blood, so he offers Gorman's position to an old college chum, and Gorman is told that his services are no longer required.

Two years pass by and Gorman, who received a $5,000 legacy from old man Carlton, has, by careful investments become a wealthy man, while young Carlton and the firm under the new manager have been steadily sinking until there is but a vestige of the great business left. To make matters worse Carleton meets Miss Gorman, who has just returned from Europe and, not knowing that she is the daughter of the man he threw out of his office, makes love to her and wins her consent to marry. At a reception one evening the match is unceremoniously broken off when the elder Gorman, coming on the scene, informs his daughter that her fiance is the man who threw him out of his position with Carleton & Co.

Scene from "The New Manager" (Essanay).

The next day the crash comes. Bankruptcy proceedings are inaugurated against the firm of Carlton & Co.

Gorman learns of the company's embarrassment and resolves to help the young man out. After some hesitation the offer is accepted. Carlton grasps Gorman's hand and murmurs his thanks, and his apologies for the caddish part he had played the few years before. That night at the Gorman home Carlton finds Nellie waiting for him and with a happy smile the old man turns his daughter over to the son of his former employer.

The new manager is exceptionally well cast with Francis Bushman as young Carlton, and Dorothy Phillips as Nellie Gorman. Bryant Washburn plays the "new manager," and Howard Messimer is excellent as Samuel Gorman. The acting in all parts is discriminatingly subdued, yet played with a quiet fervor and sincerity which is thoroughly convincing.

MIRROR SCREEN COMPANY INCREASES CAPITAL STOCK.

Papers were filed in Albany with the Secretary of State on July 26 by Thomas F. MacMahon, attorney for the Mirror and Transparent Screen Company of New York, which call for the increasing of the capital stock of that corporation from $5,000 to $50,000. The officers named are M. R. Sheedy, president; Frank Manning, vice-president, and Charles F. Pope, secretary and treasurer.

A representative of the Motion Picture World was informed by Charles F. Pope, general manager of the company, that it was because of the steadfast increase of business that the company was forced to recapitalize so as to be in accord with the constant widening of their field of operation. "There are more than three hundred mirror screens in actual operation at the present time," continued Mr. Pope. "We have been flooded with inquiries from all parts of the United States during the short time we have been advertising the mirror screen and we found it absolutely necessary to increase our capital so that we might increase our output. Under the old corporation it was only possible for us to put two screens per week on the market. Beginning with next month, however, we will be able to fill orders at the rate of one per day. The prime object of the company is to lease the mirror screen to the smaller picture houses at a nominal sum weekly. This will give the small operators the full benefit of 'Pictures in Daylight' protection in face of the laws that several of the State legislators have under advisement, and at a cost that will not be noticeable in the face of increasing business." The new company have opened offices at the Knickerbocker Theater Building in suites Nos. 203 and 204. Mr. Pope stated that within a week or ten days actual demonstration of the mirror and transparent screens would be given to those interested.

Scene from "Chief Fire Eye's Game" (Champion).

With the Western Producers

Los Angeles and Vicinity.

The work of enlarging the Selig local studio has started. The two-story building at the corner of C and Allesandro streets has been razed and ground has been broken for the new property room. When completed the studio will be one of the most elaborate and complete in the country and will rank far in the lead of the Coast studios. The south end of the concrete retaining wall will be extended until it will enclose a plot of land about 230 feet in length and 220 feet in width. The new wall will be built in the Santa Barbara Mission style. On the corner a concrete office structure will be erected and the present office rooms will be converted into dressing apartments. A 150-foot property room will be built in the back of the grounds. It will not be necessary to enlarge the glass-covered studio as it is now larger than is required.

The local company is at present working among the Santa Rosa Islands, off the coast of Santa Barbara, under the direction of Francis Boggs. About thirty members are in the company. Numerous boats have been chartered and some excellent marine pictures are expected. Mr. Boggs, who returned to Los Angeles for a few days in order to develop his negatives, told of a thrilling experience which he and seventeen other members of the company had while out cruising. The weather had been calm all day and the boat was well in toward shore, when, without any warning, they were caught in a storm. The boat dashed toward the rocky shore, the occupants expecting to be thrown out any moment. The anchor was thrown overboard in an endeavor to stop the ship, but the ocean bottom was too rocky and smooth for it to gain a hold. Just in time, the sails were hoisted and the ship was pulled out of danger. Mr. Boggs states that the company will probably return at the end of the week.

Fred Huntley, stage manager, was suddenly taken sick on the trip to Santa Barbara and was removed to a hospital. He is still under the care of a physician.

J. L. McGee, who has been sick for the past week, is rapidly recovering.

Miss Eugenie Bresserer, one of the company's stars, was recently thrown from her horse while returning home from work. She sustained lacerations about the body and the tendons of her right leg were torn. The horse became frightened, and taking the bit between its teeth, ran away. She was thrown in attempting to stop him.

Miss Iva Shepherd is rapidly recovering from her broken ankle and will soon be able to resume her work before the camera.

The Yosemite Company, which is under the direction of Hobart Bosworth, is expected to return to Los Angeles at the end of two weeks.

* * *

James Young Deer, producer of the Pathe Company, has returned to Los Angeles from a business trip to New York and vicinity. He has brought back two trunks of Indian costumes which he obtained from the Indian reservation in Nebraska, where he went to visit his people.

Miss Virginia Chester, formerly playing ingenué parts, will soon return to the company and will only appear in soubrette parts hereafter. Miss Chester in her unfortunate illness has received the sympathy of the local moving picture people, following so rapidly as it does her recent period in the hospital. She has been operated upon three different times.

* * *

The thirty-fourth birthday anniversary of William Clifford, well known in moving picture circles, was celebrated by an impromptu entertainment given by the Melies Star Film Stock Company near Sulphur Springs. Mr. Clifford gave a number of selections, most prominent being "The Bells," Sir Henry Irving's famous work. Mr. Ford was chairman for the evening. Among those present were Mr. and Mrs. Bracken, Mrs. Hale, Miss Midgley, Mr. Stanley, Mr. Young, Miss Nichols and Mr. Haddock.

* * *

The Kalem Company is about to stage a number of expensive pictures of rural life. The O'Neil ranch near the ocean, which is said to be about 320,000 acres in area, will be the scene of the pictures.

* * *

The Powers Company, of New York, are sending a stock company West to produce Western films. They will erect a permanent studio here about September 1.

Chicago Letter

Chicago Delegates to Exhibitors' National Convention.

At a regular meeting of the Moving Picture Exhibitors' Association of Chicago, held in Franklin Hall, in the Fraternity Building, 19 West Adams Street, Monday, July 17, delegates and alternates were elected to attend the National Convention of Exhibitors at Cleveland on August 1st.

The delegates are: Sidney Smith, of the Garfield Theater; Wm. J. Sweeney, of the Standard Theater, 63d and Halsted, and C. A. Anderson, of the Hermosa Theater, 43d and Armitage.

The alternates are: Louis Frank, of the Halsted Theater, 63d and Halsted; F. O. Nielson, of the Kimball Theater, and C. C. Whalen, of the Washington Theater.

In addition to the regular delegates, it is expected that a large contingent of Chicago exhibitors will attend the convention, as it is desired that next year's convention shall be held in Chicago and every legitimate effort will be made to secure it for the Windy City. A committee of exhibitors will call on the Association of Commerce, of the city, to ascertain what inducements can be offered to secure the next annual meeting.

Last Monday's meeting of the association was largely attended, and it was announced that the membership had reached 220. As there are about 500 exhibitors in the city, it is expected that the membership will increase steadily, now that it has been demonstrated that the organization is in capable hands and that the objects are for the promotion of the interests of exhibitors and the welfare of the picture industry generally.

At Monday's meeting, George Gilmore, of the Ideal Theater, North Avenue and Larabee Street, was elected publicity agent of the association.

Before business of the association was entered upon, W. A. Daniels, president of the National Waterproof Film Company, presented the president, George Henry, with a fine gavel, which was received with great enthusiasm and a rising vote of thanks. Mr. Daniels also gave a short, interesting address, extracts from which will be found elsewhere in this issue.

Winnipeg M. P. Houses are Models.

Frank L. Hough, Jr., of the Kinetograph sales department, of Thomas A. Edison, Inc., made a brief stay in the city last week. During the last eight weeks Mr. Hough has covered Nebraska, the two Dakotas, Minnesota, and points in Manitoba.

In Omaha, Neb., he found business in a healthy state. Nicholas Amos, owner of a circuit of licensed picture houses in that section, is spoken of by Mr. Hough as a gentleman of broad experience, who takes great pains to give his patrons well balanced programs, the bookings being attended to by him personally.

In Fremont, Neb., the Wall Bros. are erecting a modern house that will seat 700 people. It is being built after the design of the Music Hall, Omaha, and special attention is being paid to the interior arrangements, so as to insure the comfort and safety of patrons.

Grand Island, Hastings, Lincoln, Kearney and other Nebraska towns were also visited. Mr. Hough was impressed by the intelligence and enterprise of exhibitors in all these towns and pronounces them "live wires."

In Sioux City, Iowa, where six houses cater to picture patrons, Mr. Hough found business flourishing. The Star, owned and managed by Jack Shortley, offers good programs and fine projection. The operating room of this theater is pronounced perfect by Mr. Hough. At the Majestic, where Jack Melchor operates, an excellent picture is thrown. Mr. Hough tells me that every machine working in Sioux City is an Edison.

In Sioux Falls and Mitchell, both in South Dakota, business was in poor shape. At Aberdeen, S. D., the Idle Hour was offering a strong show that pleased large audiences nightly. Mr. Smithers, who manages this house, makes instrumental music a prominent feature. The Cozy, in the same city, managed by Mr. Jameson, is another successful house. It is on the Idle Hour circuit, as is also the Idle Hour at Watertown, S. D. The latter, which was showing to good paying business and managed by Mr. Wallace, is a finely appointed house.

Fargo and Grand Forks, N. D., were next visited, and business was fairly good. Thence the jump to Winnipeg was made and a stay of over a week was thoroughly enjoyed. Mr. Hough states that he was really surprised to find business in such grand shape, in the Chicago of the Canadian Northwest. Every picture theater is up-to-date in structure, both for appearance and comfort, and the exhibitors are fine types of business men. The Colonial, Starland, Elite, Avenue, Majestic, Dreamland, Grand Pastime Province and Princess run straight pictures.

Mr. Dunbar local manager of the General Film Company, told Mr. Hough that the Walker Theater, playing traveling combinations, showed the Auto Races, by Essanay, one evening when the house was "dark," to a tremendous business. The management reported that there were more automobiles lined along the thoroughfares in the vicinity that night than were seen when Melba gave a concert.

The Colonial, Majestic and Province stand out prominently on the list of the beautiful houses mentioned. Fred Rogers, Mr. Edmunds and Mr. Nash are the respective managers. Manager Rogers takes all pains to make his theater a model in every respect, and the pictures at the Colonial are admirably projected. Mr. Hough states that he could say almost as much for every picture house in the city.

The future of the business is in good hands in the far western sections of the Dominion, Mr. Hough says, judging from representatives met by him while in Winnipeg.

On the way to Chicago a stopover was made at Minneapolis, where "civic week" was being celebrated in true holiday style. Mr. Van Duzee, of the Twin Calcium Light Company, extended his customary hospitality. The rental business controlled by him is in a satisfactory condition.

Chicago Film Brevities.

George H. Greaves, owner and manager of the Princess Theater, Denver, called at the office of the World last week. He was returning to Denver from Pittsburg, where he spent several weeks with his home people. Mr. Greaves reports a fine summer business. The Princess is one of the finest theaters in the country, and cost $100,000. Independent pictures have been run thus far.

Max Lewis, representing the Co-operative Exchange, Denver, and Wm. H. Swanson, of Wm. H. Swanson & Co.'s Exchange, Denver, were recently fined $200 each, by the Sales Company, for releasing the special film, "Grenadier Roland," before release date. This should warn others not to violate the rules of the Sales Company.

Mr. John A. Verhoeven and Miss Mary Teresa Cogan, both of this city, were united in marriage Wednesday, July 19. Their wedding tour will last until October 1. Mr. Verhoeven, of the legal firm of Cooney & Verhoeven, is one of the attorneys in this city retained by the Motion Picture Patents Company.

C. C. Langley, manager of the Globe Theater, San Francisco, recently wrote the following letter to George Kleine: "Your advance bulletins, which we always display in our lobby, have not been received of late. Our patrons are greatly disappointed when they do not appear, and are asking for them, as they have made a practice of reading them and of watching for release dates."

One of Selig's western companies is now located on the Santa Cruz Islands, off the coast of California, in charge of the general manager, Francis Boggs. These islands have been chosen for the production of a series of big marine pictures. Mr. Boggs has taken a flotilla of boats along, among them being a large private yacht, the "Skidbladder," two catboats, a power launch, a motor boat and a three-masted schooner, all specially chartered for the purpose. As there are no accommodations on the islands for visitors, the company will camp out and enjoy themselves in the wilds, while making this series of pictures.

R. C. McMullen, manager of the Colonial Theater, Rockford, Ill., was in the city recently. He states that he showed to paying business throughout the hot weather. The Orpheum, a vaudeville theater with 1,200 capacity, has been closed for the summer, which has tended to increase the business of all the picture houses. Two licensed houses and one licensed airdome and three independent houses are running through the summer.

On making a round of the exchanges, both licensed and independent, it was asecrtained that business fell off in most cases during the hot spell, and that it is picking up this cooler weather.

O. L. Moyer, who recently purchased the Lyric Theater in Elkhart, Ind., called at the office of the G. F. Co. at 117 N. Dearborn last week, to arrange for service. Mr. Moyer will run pictures only at present, but later on intends putting on two or more vaudeville acts. The Lyric is the largest theater in Elkhart and is located on the principal street of the city. It is showing to good business.

J. Dunmeyer, of the Dunmeyer Bros., owners of the Crystal Theater, Muncie, Ind., was a visitor last week. He reports satisfactory business.

Mrs. Charles A. Kimmit, of Park Ridge, Ill., arranged for a service for two nights each week, for her private music hall, with the branch office of the G. F. Co. on Dearborn St.

Louis A. Klene, owner of the Arc Theater, La Fayette,

KALEM COMPANY IN IRELAND—Off for a Day Among the Lakes of Killarney.

Ind., passed through the city last week on his home journey, after a visit to his fruit farm, near Corvallis, Ore.

Wm. Pastar will open his new house, the Princess, at Benton Harbor, Mich., Monday, July 24. The Princess seats 425 people. Mr. Pastar arranged with Manager F. C. Aiken, of the G. F. Co.'s branch, 17-19 S. Wabash Avenue, for service, and also purchased a machine and supplies from him.

J. A. Doolittle, manager of the Colonial and Colonnade theaters, Galesburg, Ill., was a visitor on July 18. Owing to a street carnival and a free medicine show in the city, he reported poor business at both his houses.

Manager F. C. Aiken states that for the week ending July 10 the branch of the G. F. Co., at 17-19 S. Wabash, showed the largest volume of business for any week since its opening.

Manager Van Ronkel, of the G. F. Co.'s branch, 429 S. Wabash Ave., informed me that business was quiet during the hot spell, but that it has shown a big improvement during the past week.

Mrs. Charles Plein, owner and manager of the Family Theater, Dixon, Ill, has cut out vaudeville and is now showing three reels daily.

Mrs. Kruger, of the Idle Hour Theater, Dowagiac, Mich., was in the city last week. She is looking for several theaters in contiguous territory, in Michigan, to form a circuit of picture houses.

Maurice Fleckles, manager of the Laemmle Exchange, reports that business was quiet from July 4 until the cool weather set in. Mr. Fleckles is now very well pleased with the volume done.

Julius Stern, who is in charge of the Laemmle interests during the absence of Mr. Laemmle in Europe, visited the Chicago office Wednesday, last week.

A. Sigfried, who owns the Bijou and the Nickel Bijou, Decatur, Ill., and the Plymouth Theater, Minneapolis, was a visitor at the Laemmle Exchange last week. All his theaters are being run during the summer, independent pictures being used. Manager Sigfried is a well-known vaudeville performer throughout this country and Europe, and will be remembered by many as "The Man with 1,000 Faces."

Manager Wm. H. Bell, of the N. Clark St. branch of the G. F. Co., has been taking short trips into Wisconsin, Michigan and Illinois, for several weeks past. He reports that these excursions have been very valuable in giving him a line on present and prospective exhibition conditions. Mr. Bell states that his branch is enjoying satisfactory business, the season considered. He is buying six more reels this summer than at any time during the existence of the exchange, covering a period of 12 years.

George K. Spoor, president of the Essanay Film Mfg. Co., who has been confined to his home for several days past, by temporary indisposition, is able to be out again.

FOREIGN NOTES AND COMMENTS.

According to a French trade journal, the French moving picture has among its patrons some of the most distinguished statesmen of la belle France. Members of the present French cabinet are mentioned.

The exhibitors of Austria have heeded the necessity of organization and recently held a meeting in Vienna, to which the leader of a powerful party in the Austrian parliament had been invited. The members aired their grievances in a very plain and resolute manner and protested against the arbitrary license policy of the government. It seems that an officer of the imperial government had obtained a license, and this formed the subject of much hostile comment, as the law in Austria demands that the moving picture exhibitor must conduct the enterprise in person. The exhibitors wanted to know how the official could comply with the law and at the same time retain his official position. The party leader present at the meeting made a lengthy speech, promising amid much applause to lay the just grievances of the exhibitors before the parliament at the earliest possible date.

Detroit Police Make Rules.

Manufacturers Advised Regarding What They Will "Tolerate" and "What They Don't Want."

Despairing of making exhibitors of Detroit understand what may and what may not be shown in the picture houses of that city, the Police Department has issued a letter of instructions to manufacturers of motion pictures as to what the Department of Police of the City of Detroit will "tolerate" and what it "don't want." The letter reads as follows:

CITY OF DETROIT.
Department of Police.

Frank H. Croul, Commissioner. Geo. A. Walters, Secretary.
July 3, 1911.

Sir: In the past few months, this department has had so many complaints in regards to moving picture film posters, of an undesirable nature, we have concluded to notify you in regards to same; because the majority of house managers claim inability to understand what we desire and what we object to.

It is difficult subject to systemize by rules, for a very fine line is drawn between posters and films, although one fact stands out prominently by which we base our rules.

We call your attention to the fact that a poster is a stationery picture, that is studied by passersby both young and old; consequently making an important asset in the way of advertising; while remembering that fact and giving you the greatest consideration we have to protect the child from the evil seed of crime becoming planted in it's youthful brain; that is the reason why. WHAT IS PERMISSIBLE IN A MOVING PICTURE WOULD NEVER DO FOR A STATIONERY PICTURE, WHICH USUALLY RENDERS A WRONG CONCLUSION TO THE MIND.

We will give as nearly as possible our ideas of what we tolerate and what we object to.

First. Western pictures; if the characerts are in costume we do not object to the display of fire arms, Indians and cowboys fighting are permissible; for it bears on real history.

Second. Battle scenes, soldiers in uniforms, with guns and swords fighting etc. are permissable.

Third. Head pictures, house scenes, western saloons, etc. are permissable.

WHAT WE OBJECT TO AND DON'T WANT.

First. Murders, firebranding buildings, unless it be done by Indians or soldiers. It is a most dangerous of felonous acts.

Second. Pictures of criminals in prison garb, Prison scenes, and escaping convicts.

Third. Attempts of murder, people tied in chairs, gags in or around peoples' mouths, stabbing, holding people at bay with firearms, scenes of choking, and pictures of violent deaths or acts.

Fourth. Blowing of safes, robberies, or any other unlawful or felonous acts.

Fifth. Drinking, tottering drunkards, gambling, duelling, inside pictures of houses of prostitution, suggestive pctures, and scantly draped women.

Sixth. Display of black hand letters, Strikers, Rioters, and a violent destruction of property.

This list of acts comprise the censorship as nearly as we can instruct or explain on paper and you will undoubtedly have no differences with this department if you try to operate accordingly and in conjunction with us.

Yours Respectfully,
Geo. A. Walters.
Per Royal A. Baker.

Putting aside the criticism that the City of Detroit should establish a censorship over the department of correspondence at Police Headquarters, this letter confirms an oft-repeated contention of the Moving Picture World that a higher standard of intelligence should be brought into the work of a censorship board than is usually found among the bluecoated guardians of the peace, however efficient they may be in the discharge of their customary duties.

While their ideas of the fitness and the unfitness of pictures is, in the main, correct, their judgment is faulty in cases where the lines are finely drawn. It will be noted that in the case of the Detroit police the rule regarding the relative effect of still and moving pictures is reversed. It has always been held by critics of pictures that pictures which simulated action were far more harmful when wrongful acts were depicted than were still pictures of the same act. But the Detroit police promulgate the doctrine that "what is permissible in a moving picture would never do for a 'stationery' picture." Thus do the doctors disagree.

Boston

Jacob Lourie, of the Beacon Theater, is certainly full of original and clever ideas. On Tuesday, July 11, the managers assembled at the General Film Company to pick and balance their programs. The heat was "something wicked," to quote one manager, when up spoke the genial Mr. Lourie, "Come, boys, let's each put 10c. into the kitty, and I will appoint myself a committee of one to procure ice-cream and soft drinks." The idea was welcomed, and Mr. Lourie did as promised. And so it was that the Licensed "boys" here had an enjoyable time at the General Film Co. on that torrid morning. "Picking your program while eating ice-cream and drinking ginger-ale is really an excellent pastime," was the comment of one of the men.

Mr. Lourie, of the Beacon Theater, Tremont Street, has made a change in his vaudeville arrangements and is now procuring his talent from the office of Mr. Fred Mardo, having left the National Booking office. This is the first change the Beacon has made in its vaudeville arrangements since its opening.

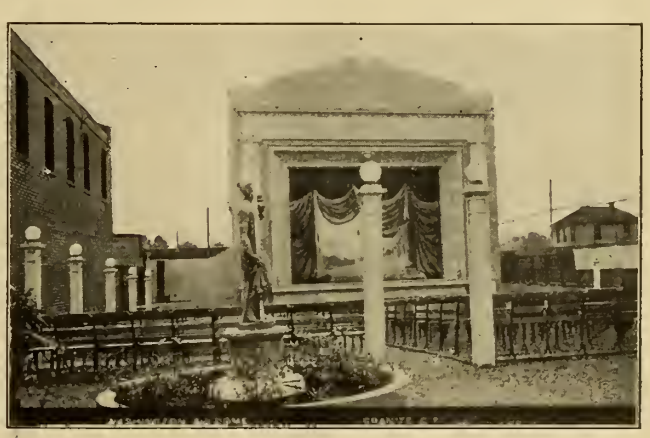
Austin & Stone's Theater, using pictures and vaudeville, in conjunction with their regular programs, has cut out Sunday night concerts until August 15. The house expects to close for a few weeks, but will reopen before Labor Day. Frank P. Stone, of Austin & Stone, has incorporated his theater recently. The house was one of the very few in New England doing business as an individual concern, as the great majority of theaters hereabouts are incorporated. Miss Lottie Crabtree, well known as a retired actress and as a wealthy business woman, has had an attachment placed on her property. New York architects are bringing suits against her for moneys due them for work done on New York property belonging to Miss Crabtree. Miss Crabtree is the owner of the Savoy Theater, Washington Street, using Licensed pictures. HENRY.

CONVENTION RECEPTION COMMITTEE.

The reception committee of the National Convention of Exhibitors at Cleveland, Ohio, is composed of the following gentlemen: M. A. Lewis, chairman; Foster Simmons, Samuel Bullock, Max Schachtel, C. F. Schroeder and L. W. Fawcett.

WASHINGTON THEATER, GRANITE CITY, ILL.

We take pleasure in reproducing herewith photographs of the Washington Airdome and the Washington Theater, both of Granite City, Ill., owned and operated by the Columbia Amusement Co., of which Mr. Louis Landau, Jr., is president. The Washington Airdome has a seating capacity of 1,814, and the theater 850, to which is being added seats for 600 more.



Washington Airdome, Granite City, Ill.

HAYMAN IN NEW THEATER VENTURE.

A. C. Hayman, formerly of the Actograph Company of New York, is now interested in a new theater project at Niagara Falls, N. Y., with Richard and C. R. Crick and J. R. White, of Niagara Falls, and J. A. Schuchert, of Buffalo. The project contemplates the erection of a first class theater on the site of the old Arcade Theater, Falls Street, and extending to Cherry Street, at a cost of $50,000. As planned, the new house will have a seating capacity of 2,200. Besides playing legitimate dramatic attractions of the best class, the new house will give motion pictures and arrangements to that end are being made with the Kinemacolor Company of America for the exclusive right to exhibit color pictures in Niagara Falls.

Education and Science

THE BEST PICTURES.

Which are the best pictures in the moving picture world to-day? This is an exceedingly easy question; would that it were harder to answer, then argument, analysis, comparison and discrimination would each be called into requisition to assist in forming a judgment.

As it is, the decision is self-asserting. The best pictures are those the scenarios of which were written years and ages before cinematography was known. The few that have been culled from the authors of bygone days have proved most satisfactory, being of the highest possible standard, both in merit and reputation; they met instant approval as soon as their names were mentioned. Is it necessary to give examples? Let an exhibitor advertise as a "coming" "A Western Romance" and "Enoch Arden." Which draws the people and pleases them?

Again, compare results of presenting "Faust" or "Il Trovatore" with any of the newer and cruder love stories, the name whereof is legion. For real sentimentality, "Auld Robin Gray" proved far more attractive than any of its newer would-be associates. "The Tale of Two Cities" certainly outranked and outclassed anything of a similar nature, if a more mediocre imitation can be found to associate with it. What does this prove?

First,—That the best pictures are, as already stated, taken from works of the old masters.

Second.—That the same libraries which gave forth these have thousands of others slumbering in the dust of time, only waiting the light of the moving picture to bring them before the world.

Third.—That the scenarios of the present day are too light, too crude, too strained to compare favorably with those already at hand waiting to be used.

Fourth.—That manufacturers who are hungering to spend good "money for that which satisfieth not" are blind to their own interests, in view of these evident truths.

Fifth.—That none of the standard pictures have roused the ire of reformers or critics, genuine or spurious.

Sixth.—This class of picture has proved more satisfying, pleasure-giving, instructive than any others, being most profitable to the public, the exhibitor, and to the manufacturer.

Seventh.—The decided contrasts herewith presented prove beyond argument the course which is open to all interested in moving pictures, and which they must follow.
be in that light will do well to pursue.

This brief presentation of exact conditions is more than a "straw" to show the drift of the "wind" of opinion, but it is a light shining over a direct path, which those who wish to be in that light will do well to pursue.

It is an unpleasant task for anyone to find fault, besides it is a grievous error to criticise the wrong without also indicating the right. There can only be one class of people who can possibly object to these remarks, and they are the present-day scenario writers. Even they, however, must be wise enough to accept the situation, that unless they can produce that which fills the manifold conditions better than what we already have, they must gracefully acknowledge the truth.

As the mightiest illustrator of the universe, the cinematograph has a world already stored full of matter awaiting its revealing powers to display before the waiting eyes and minds of millions of people. To project a mass of new and cruder matter is injurious; to bring out from the past the wisdom of the ages, the choicest siftings of the world's best time-analyzed themes and reveal them to-day, has already proved, and is daily being proved, as the one way to produce the best pictures.

TESTIMONY OF AN EXHIBITOR.

Editor The Moving Picture World:

Dear Sir.—It is apparent to me that a great many of the moving picture makers of to-day are under the impression that there is a heavy demand for Western pictures by the moving picture patrons.

I am an exhibitor and a student as well, and in a humble manner do I really believe that I concentrate as much thought on the uplift, and the future good of the moving picture business as any showman with whom I have ever come in contact. My studies include topical literature, such as our trade journals and publications of every kind that treat upon the subject of the moving picture business in its various phases. This, however, is only an incidental way of learning the more intricate details of what I consider the world's chosen amusement. The wants of my patrons is the greatest study for me, and one to which I devote a great deal of my time, and I think that I can truthfully say that the majority of the people who visit my theaters do not want an excessive amount of Western pictures foisted upon them.

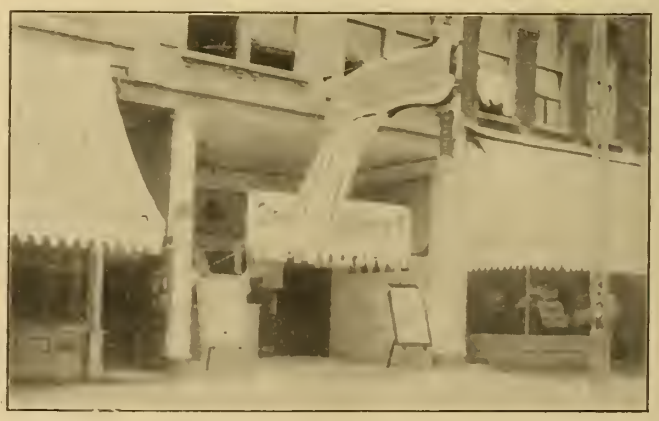
I quite well realize the fact that there are connected with the moving picture business men of brains, and the success of their heavy investments depends entirely upon the lasting impression their product makes upon moving picture patrons. It is evident that the Licensed manufacturers are making a great effort to outdo each other in the releasing of new and novel themes and subjects, and this being true I cannot, for the life of me, understand why they are increasing the output of Western pictures which, to say the least, cannot leave an elevating influence in their wake. I am only an exhibitor, but my company has an investment of $100,000, and I believe that as president of that company I should make every possible effort to secure pictures that will meet with the approval of the best thinkng people in the respective communities where our theaters are being operated.

I am not a pessimist, but I am a crank on quality, and I believe that the Western pictures and lovesick dramas have seen their day; particularly with the exhibitor who caters to a high-class audience such as I do. When I am in the cities where our theaters are located I mingle with, and am offered the unrestricted courtesies of the most prominent professional and business men, who are my patrons, and I have made them enthusiastic supporters of our enterprise by exhibiting such pictures as would edify and educate.

I realize that there are all kinds of people in the world, and it requires all kinds of pictures to please all kinds of people. I do believe that if the manufacturers, who are located in our large, congested cities where the moving picture patrons are made up principally of foreigners and the American working element, would study conditions in the average American city, they would find that the patrons of the moving picture theaters do not demand pictures such as I have just decried in this letter.

Trusting that this communicaton will have due consideration and that, instead of Western pictures and lovesick dramas, I will have the pleasure of seeing in the future pictures of a high order depictng historical, educational, industrial, scientfic, travel and biblical subjects, with only an occasional Western picture. I am. Yours very truly,

F. T. MONTGOMERY, President,
Jacksonville, Fla., Montgomery Amusement Company.



Colonial Theater, Oshkosh, Wis. One of the Finest and Best Ventilated Houses in the State.

Technique of the Photoplay

By EPES WINTHROP SARGENT

Copyright, 1911, by E. W. Sargent. All rights reserved.

Chapter III.

POINTS ON THE SCENARIO.

As will be seen from the scenario presented in Chapter II, the story presents an incident and the matters which follow the outworking of that incident. In this case the main incident is the receipt of the letter offering Dick a position on a Western ranch. Had that letter not been received, he would not, at that time, have proposed to Nell; Horton would not have evidenced his dislike for Dick; he would not have passed the house on his way to the telegraph office, to be drawn into the robbery, actually performed by Bob, and he would not have been in the West to befriend Bob in his extremity. All of the events may be traced to this one.

A dissection of any properly constructed story, whether in fiction or dramatic form, will give the same result. A man picks up a badge in the street and places it in his buttonhole, thereby becoming innocently involved in an anarchistic plot. The picking up of the barge is in itself unimportant, but it gives birth to the story. Juliet's family was at war with the family of Romeo, else the love story of Romeo and Juliet would have differed not one whit from the love stories of millions of others. If the serpent had not tempted Eve, the story of the Garden of Eden would have been the baldest sort of history. The connection may be traced indefinitely.

A Basic Incident Essential.

It follows, therefore, that the first requirement of a photoplay is the occurrence of some incident that gives rise to a series of intimately connected events which lead to some definite conclusion. There may be a number of series of events, all of which lead to one common end, in which event the plot is complicated and less easily followed. In the photoplay the writer is denied the free use of words in which to explain the various ramifications of the story, and it is best to select a plot which offers but a single series of incidents. The more simple the plot, provided that the heart interest and dramatic value are obtained, the more suitable it becomes for photoplay presentation.

In the first scene of this scenario Dick comes to tell Nell that he has a chance to go West and better his position. He asks her hand; she confesses her love and suggests that he ask her father's consent to their engagement. These are the bald facts of the scene, but much is told by suggestion.

It is plain that Dick is a clerk and that his position is a moderate one, else he would not want to make a change for the better. That he is a clehk and not a workman is shown by his manner of dress. Just what sort of clerk he is does not matter. He may have been in a drygoods store or an office, but his previous employment is unimportant. The audience is left to place him according to individual fancy.

Had it been necessary to the story to show that he was in a certain line of employment, the opening scene would have shrown him engaged in the office, store or factory, as circumstances might have required. Since no explanation of this sort is required, the story moves on to the first essential.

Make Relationship Clear.

It is important that relationships be clearly indicated at the start, that the audience may not be left groping in the dark until the unfolding of the action makes this plain—perhaps not until the middle of the story.

This first scene also makes it plain that Nell is the daughter of well-to-do parents, because she is discovered in a home indicating that station in life. She must be very much in love with Dick, else she would not be willing to become engaged to him in the face of other and more brilliant opportunities, and it is evident that Dick's main interest in the better position lies in the fact that it makes it possible for him to propose to Nell. None of this appears in the script and yet the script was purposely framed to make patent these facts. Where the author of fiction stories has paragraphs at his disposal for the indication of character and motives, the photoplaywright must tell his facts in business or in the layout of his scene.

In the same way the character of Bob is shown in scene six. Did he first appear in the library scenes, the audience would wonder why he was robbing the safe. As the situation stands, it is plain that Bob has to get money from his mother, since the character of his father has been made clear in scenes two and four. He is the scapegrace son who has over-tried the patience of his father, and his raid upon the safe is clearly understood without the use of leader.

It could have been explained in a leader that "Dick robs the safe because his father denies him funds," or he might be seen asking his father for money and being met with a refusal. Instead, in the single brief incident, his character is unfolded and the spectator is prepared for the robbery and Bob's subsequent exile and behavior.

What Constitutes a Scene.

It will be noticed that each scene is numbered in consecutive order and that the scenes follow each other in proper sequence. In each scene only such action is carried as is played in a single setting at a given time. This is a point where many playwrights betray their lack of knowledge. They either run their scenes together or divide the action of a single scene into two or more parts.

Many writers state that "James comes out of the house, walks up the street to a pawnshop" as the action of a single scene. Done into proper form: (a) James comes out of the house and walks up the street. He is not followed beyond the field of the camera. This establishes the fact that he has left the house. (b) He enters a pawnshop. These are two distinct scenes taken at different times and should be written and numbered in proper order. On the other hand, some writers accept scene in the dramatic sense of being limited to the action of stated players, a new scene commencing when another character enters. This is sometimes done in the text of Shakespeare, but it is an almost obsolete form. For photoplay purposes it may be accepted that a scene is all of the action occuring in a given setting without stoppage of the camera. Several scenes may be played in the same setting and they will be photographed at the same time, but the camera will be stopped after each distinct scene that the next may be rehearsed or that there may be an interval of blank film to mark the separation of the scenes.

For the convenience of the director, reference is had to the original scene number where it is used more than once, as in scenes three and five, which take place in the "Parlor as in one." The scenes are all made in the same setting. Scene nine occurs in the "Library as in two"; but scene eleven, while played in the same setting, indicates "Back to nine," showing that the scene reverts to the previous setting without an interval of time. The intervening scene merely approaching a window and later be discovered in the house.

Crimes Barred by Censor Board.

Bob is not shown opening the safe, because scenes of robbery, murder or other crimes are not countenanced by the National Board of Censorship, which, however, recognizes the need for showing parts of such action by permitting it where the actual fact is not shown, and where the moral pointed is a good one. Forcible entry, for instance, may not be shown—the breaking of glass and throwing a catch or entrance with the aid of a jimmy—but a burglar may be seen shows Dick climbing into the window to catch the robber.

In the same way, the actual shooting in scene eighteen is avoided by showing the exterior of the saloon, where the loungers are attracted by the sound of the shot and rush in to find Bob mortally wounded. The dramatic moment is not lost, but the unpleasantness of the actual murder is avoided without making it apparent that this avoidance was sought.

It is probable that no objection would be offered to the fact that Mendez draws his knife, but should he stab Bob, the scene probably would be objected to.

The action jumps from the scene of the murder to the coming of Nell, because there is no reason why the events between should be shown. It is to be presumed that Bob

was buried and that his family were advised of his death, but these facts do not advance the story and therefore are omitted. The story should move naturally and simply toward its climax unhampered by the introduction of a lot of action, possibly interesting of itself, but which does not advance the story. The events should not be told so hurriedly that the plot becomes hurried and uninteresting, but padding should be avoided, since, at best, the length of the film is limited.

Bust Pictures and Their Use.

Bust pictures, which are enlarged views of limited areas, are useful in determining action that might be obscure in the large scene. It not only magnifies the objects but it draws particular attention to them.

Should the action here shown take place in scene 16 it is probable that much of the action would be lost, but by making the hands and table top larger than natural size, it emphasizes the fact that Bob was cheating by "holding out" cards up his sleeve. It is directed that all hands vanish from the scene, because in the next view Mendez is holding a gun and Bob has risen from his seat, naturally withdrawing his hands from the table.

Many points may be cleared in a five-foot bust picture which would require twenty to thirty feet of leader to explain, and the bust picture always interests. Sometimes in a newspaper illustration a circle surrounds some point of interest, or a cross marks where the body was discovered. The bust picture serves the same purpose and answers, as well, for the descriptive caption that appears under a cut.

Be Brief and Explicit.

The scenes are written out in explicit action without regard to the number of words employed and frequently a word or two will cover action several times the length of another bit which may take ten times the number of words. Scenes should not be so brief as to want detail, but the author should be careful to keep his script as short as possible, both for the moral effect and for the convenience of the editor and director. Every minute action should not be jotted down. It is sufficient that enough be given to enable the producer to understand the general plan of the action. It is his duty to amplify the directions into a vivid scene, and he can best accomplish this because he knows the people who play parts and can cut the by-play to their peculiarities. Each scene should be complete in itself, since the scenes are treated separately and are rehearsed and played without reference to related scenes in other settings, but at best the scenario is little more than a memorandum of the action which is directly concerned in the relation of the plot. Fine writing, word pictures, or prose pastels are not required, nor are they wanted. They tend to confuse the real action and conceal the plot.

Be brief. Be explicit. Be direct. The rest will follow.

Need of a National Association.

As the National Convention will meet in a few days, I wish to say a few words to show the necessity of a National Association of exhibitors. We exhibitors who are doing the hardest work to popularize motion pictures and bring the nickels to the manufacturers, must league together, to have our rights recognized. When I say "we exhibitors" it is that I have purchased a theater to learn for myself the hardships of an exhibitor. We spend money to decorate our houses, to give the cleanest and most courteous service, to advertise motion pictures, and in return we receive from our exchanges films that disgust our patrons and bring us ruin. The big exhibitors who can show a first run are better off, but as soon as the films are a few weeks old the troubles have no end.

My theater is a small airdome in a very small suburban town and as I can give only two shows per night with no Sunday work, I cannot have a first run service. My exchange gave me "Il Trovatore" of Pathe. I spent money to advertise such a feature film. I had visitors from neighboring towns and I had to disappoint them; the film was in such bad condition that my operator refused to pass it a second time through the machine. We had over twenty breaks at the first show. Every day it is more or less the same story, breaks after breaks, bad cuts, whole scenes missing, no titles, etc. Such junk discourages the lovers of motion pictures and ruins the business.

Who is to blame for such a state of affairs?

Everyone. The independent exchanges do not buy enough and the General Film Company follows the same foolish idea of trying to do too much business with too small stock, consequenty the films are overworked and the rush is such that they are not properly inspected.

The exhibitor is also to blame. I mean the greedy exhibitor. He wants to give a long show to beat his competitors and he tries to squeeze five reels in a show of one hour. When an operator has to put on so much speed he cannot take care of the films.

I will say that many theater managers using first runs are very selfish, they do not care who are going to use the films in the future and do not care if they return them in a bad condition. The exhibitors lack the spirit of fraternity, they seem to be jealous of each other, while with some good entente, the business could be made profitable to every one.

The exhibitors must form a National association and be recognized as such by the renters, the manufacturers and the operators. If the exhibitors are leagued together, they can dictate and not be dictated to. The moment that a National association would pass a rule, imposing a fine on each bad reel supplied by an exchange, the renters would be a little more careful to keep their films in a better condition.

Too many girls are employed in the work of inspecting the reels. They sit close together and while both Mary and Jane rewind films, they talk of a coming dance, of a new dress, etc., and do not see bad sprocket holes or other defects. If we can impose a fine for every defective film, the exchanges will soon realize that they have to do something; they will engage more competent inspectors and they will see that each girl sits in a sort of box by herself, be isolated and having nothing to detract her mind from her work.

The exchanges must buy more freely to be able to give better service and have time to inspect the incoming reels. The other day my exchange had the nerve to keep me waiting from 2 to 4:40 p. m. for my service and without a chair or a bench. I was not the only one, several other exhibitors were clamoring for their reels, claiming that they would miss their trains. The renters pay no attention; the men in charge of the service do not hurry, they take their time to smoke a cigarette and the girls at the rewinders stop to chew candy and tell stories. The same day an exhibitor, who had been waiting two hours for a single reel, got a little excited, but was soon called down by the man in charge, showing plainly that the renters have a very wrong idea that they do us a great favor in renting us films, while we are the ones doing them a favor in patronizing them. A National association can change these wrong ideas on the part of the exchanges.

The exhibitors have never been united; they are at the mercy of the united renters of the united manufacturers. If the exhibitors wish to unite they can be, what they should always have been, the masters of the situation. They should be the dictators, as they are the ones producing the nickels for the manufacturers, the renters and the operators.

The National association should fine every exhibitor returning bad reels to the exchanges. Fine every exhibitor urging his operator to run the film above a certain speed and should fine the exhibitor, who for the sake of a few pennies, employs an incompetent operator.

The members of a National association should pledge themselves to take good care of the reels for the mutual benefit of all concerned and should return the reels in as good condition as they wish to receive them. A half hour or so spent after the show would save a two-hour wait next day.

The renters should have extra titles made, so as to not send out films minus the title, and they should order from the manufacturers the scenes that they have to cut out on account of bad sprocket holes or other defects. This the exchanges will do if they are fined for sending out defective films or sending out a supposed 1,000-foot reel, reduced to some six or seven hundred feet.

As long as the exhibitors have no association they have no protection, they are at the mercy of their exchanges, and the renters will not spend the money to keep the films in better condition as long as the exhibitors are easy marks without protection.

J. M. B.

THE EXHIBITOR'S LIBRARY.

In the advertising pages will be found the announcement of three books, printed, published and sold by the Moving Picture World at nominal cost to exhibitors who wish to present literary, classical or historical feature films of special note in a proper and profitable manner. In this exhibitor's library is a second edition of the book, "How to Put on the Passion Play," which has a well-established reputation among exhibitors for usefulness and accuracy. A similar book has been printed for the feature films, "Dante's Inferno" and "Jerusalem Delivered." The books will be found useful, if not indispensable, by every exhibitor who wishes to rent any of the features mentioned. Additions to this library for the exhibitor may be made from time to time as occasion will seem to demand. The lectures, which form part of every one of these books, have all been specially prepared by W. Stephen Bush.

Motion Picture Hearing Adjourned

Municipal Explosives Commission Gives Picture Men Two Weeks More to Prepare Objections.

As announced in the Moving Picture World of last week the Municipal Explosives Commission held a public hearing on the new regulations for the storing of inflammable motion picture films at Fire Department Headquarters, 157 East 67th Street last Thursday morning at 10:30 o'clock. Owing to lack of proper notification of the meeting not a dozen persons were present when the hearing was called to order. Members of the commission present were Gen. George O. Eaton, chairman; Peter Acritelli and R. S. Lundy, secretary.

General Eaton stated the purpose of the hearing and asked if anyone present had any remarks to make on the subject. A. B. Graham, of 2 Rector Street, New York, said that he represented the several independent manufacturers and exchanges, and requested that the hearing be adjourned until August 10 to give his clients opportunity to make a more careful examination of the proposed regulations and frame their objections.

In view of the small attendance the Commission consented to the adjournment to 10:30 o'clock, August 10.

The proposed regulations are herewith given in full:

CHAPTER XXXIII.

INFLAMMABLE MOTION PICTURE FILMS.

DEFINITION.—By the term INFLAMMABLE MOTION PICTURE FILMS is meant, a film made of a nitro-cellulose product or other similar substance, used for the purpose of displaying motion pictures for exhibition.

Sec. 1. It shall be unlawful for any person to store or keep on hand any inflammable motion picture films in a quantity greater than ten reels or aggregating more than ten thousand feet in length without a permit from the Fire Commissioner.

Sec. 2. Applications for permits for the storage of inflammable motion picture films shall give in detail the following information:

(a) Name and address of the applicant;
(b) Location of premises;
(c) Other purpose for which the building is used;
(d) Nature of the business in which the applicant is engaged in such building.

Sec. 3. No permit for the storage of inflammable motion picture films shall be issued for any building:

(a) Which is situated within fifty feet of the nearest wall of any building occupied as a school, theater or other place of public amusement or assembly;
(b) Which is occupied wholly or in part as a tenement house, dwelling or hotel;
(c) Which is artifically lighted by any means other than electricity;
(d) Which is a frame or wooden building;
(e) Which is not equipped with an approved system of automatic sprinklers.

Sec. 4. No permit for the storage of inflammable motion picture films shall be issued for any building which does not contain one or more separate compartments for the storage of such films. Each compartment shall not exceed one thousand cubic feet in space area, and shall be constructed upon suitable foundations, having no opening except the door leading into the building, and having the walls, floor and roof constructed of Portland cement concrete at least six inches thick, or brick masonry at least eight inches thick. The bricks to be laid in and covered by Portland cement mortar.

Sec. 5. A compartment for the storage of inflammable motion picture films shall not be artificially lighted except by electric lights having air-tight bulbs, globes or tubes encased in suitable wire cages fitted with keyless sockets. All plugs, switches, etc., shall be on the outside of the compartment and at least four feet above the floor.

Sec. 6. The door for each storage compartment shall be of metal or other fireproof material, and self-closing; and all shelves and fixtures inside the compartment in which inflammable motion picture films are to be stored shall be of metal or other non-combustible material.

Sec. 7. Each compartment wherein inflammable motion picture films are stored shall be ventilated by a flue constructed of concrete and lined with tile pipe at least eight inches square inside measurement and extending from the door of the compartment at a point opposite the door to at least six feet above the highest point of the roof of any building within a radius of twenty-five feet.

Sec. 8. Each ventilating flue shall have an opening into the compartment 4 by 6 inches in area, placed 3 inches below the ceiling, and secured at both ends with 16-mesh brass wire gauze firmly fixed in place.

Sec. 9. All examining, repairing or piecing together of inflammable motion picture films shall be done in a room not used for any other purpose and separated from the rest of the building by fireproof partitions and self-closing fireproof doors.

Sec. 10. Not more than ten reels nor more than ten thousand feet in the aggregate of inflammable motion picture films shall be under examination, repair or handling at any one time, and each reel of films shall be enclosed in a tight metal box when not being handled.

Sec. 11. Each room used for the repairing or piecing together of inflammable motion picture films shall contain a metal can, wherein all waste parts and scraps shall be placed and kept covered with water.

Sec. 12. No collodion, amyl acetate or other similar inflammable cement or liquid in quantities greater than one quart shall be kept in a room or compartment wherein inflammable motion picture films are stored or repaired.

Sec. 13. No heat other than steam or hot water, and no stove, forge, torch, boiler, furnace, flame or fire; electric dynamo, motor hoist or other electric appliance that may produce an exposed spark, shall be allowed in any room or compartment used for the storage or repair of inflammable motion picture films.

Sec. 14. It shall be unlawful for any person to use for exhibition purposes within the City of New York any inflammable motion picture films unless in a machine or apparatus for which a certificate of approval has been issued by the Fire Commissioner.

Sec. 15. (Sec. 48 Chapter III—Bonds and Fees). For a permit allowing the storage of inflammable motion picture films, as provided for in section 1 of this chapter, the applicant shall pay an annual fee of fifty dollars.

Sec. 16. (Sec. 49, Chapter III—Bonds and Fees). For a certificate of approval of a machine or apparatus for the display of motion pictures, the applicant shall pay a fee of fifty dollars.

Sec. 17. A person who violates any of the provisions of this chapter is guilty of a misdemeanor.

In giving notice of the hearing the Moving Picture World called attention to section 16, which, on its face, appears to establish a tax upon the exhibitor using a projecting machine. A representative of the World, present at the hearing, asked Secretary Lundy for an explanation of that section. His reply was to the effect that the section did not affect individual exhibitors, but applied to manufacturers of machines only; also that it comprehended only types of machines and not each machine sold. From this explanation it would appear that there is nothing in the new regulations affecting the exhibitor seriously.

If the regulations go through without amendment a serious burden of expense will be placed upon the manufacturers and exchanges doing business in Greater New York, if they are not driven out of the city entirely. Undoubtedly concessions will be obtained which will prevent such extreme necessities.

Advent of the Topical Picture

Vitagraph to Release a News Film.

The Vitagraph Company are introducing a new series of pictures entitled "Current Events." It is proposed to issue monthly a set of films recording important events wheresoever they may appear. This idea of a sort of special picture newspaper is a very excellent one and will prove a valuable illustrative as well as a historical record, besides filling the pleasing object of giving people actual reproductions of events which previously could only be imagined after reading cold type descriptions; surely we are moving at a marvelously progressive rate. Among the first pictures of this new series is shown President Taft in his recent visit to Brooklyn reviewing the Sunday-school parade, an interesting section of the parade is shown with a full view of the reviewing stand with an excellent picture of the President in the center. Another picture is that of the lacrosse games played on the evening of the same day; here the President is shown receiving the players at the close of the game. These pictures of the President of the United States associating himself with the doings of the people will be acceptable to the lovers of America's sterling democracy. No doubt children everywhere will appreciate the President's presence at one of their festivities.

Another series is that of the observance of a "Safe and Sane Fourth of July" in Indianapolis. While New York had a most unique parade of nations, Indianapolis had one typical of American life, times and customs. The floats and other parts of this parade were not only pretty, but of a high order of illustrative tableaux.

These reproductions are valuable not only as giving all an opportunity to see, but also a chance to know what and how our distant neighbors do things. One of the special features of this film is the deliberate coming together of two locomotives in violent collision.

This thrilling scene, representative of such a death-dealing crash, with its destruction, smoke, steam and attendant conditions seems especially peculiar from the fact that one can witness such a terrifying incident in perfect silence, the lack of noise never seemed so impressive as it does here. Whether such an event robbed of all its usually horrible and deathly results serves any scientific or other helpful purpose remains to be seen; it is, however, a novel picture.

* * *

The reproduction of the National Amateur Athletic Contest at Pittsburg is a film that will interest all lovers of field sports. Opening with a view of Governor Tener, of Pennsylvania, in the grandstand, the various events are splendidly portrayed, the clearness and thoroughness of such a series of pictures is a triumph of moving picture work. Throughout the pictures seem perfect, giving perhaps a clearer and more concentrated view of the events than an observer could have obtained had he been present. This is but the second series of this kind of picture the writer has seen, and it would seem that if the results of the contests could also be shown, making the interest complete, one would get a better view of the events than if actually present, the privileged camera occupying a position denied the visitors.

* * *

Vitagraph has also a series of baseball illustrations; pictures of this class will prove most welcome. Only a few weeks ago a call was made on this page for just such a class of picture, and this catering for the youth of the schools and colleges will be amply repaid by the evidences of appreciation which will come to the manufacturers.

W. H. JACKSON.

Projection Department

Edited by F. H. RICHARDSON

QUESTIONS ON LAST WEEK'S LESSON.

1. How are lenses polished?
2. How are lenses centered before mounting?
3. What is likely to happen if the mount is too tight?
4. Can lens combinations for the best work be placed a a standard distance apart?

LESSONS ON LIGHT (Continued).

What may be termed the principal function of a lens, as applied to projection, is to refract all rays of light striking its surface, emanating from a given point, in such manner that they all reach precisely the same relative point on the screen. This is illustrated in Fig. 31.

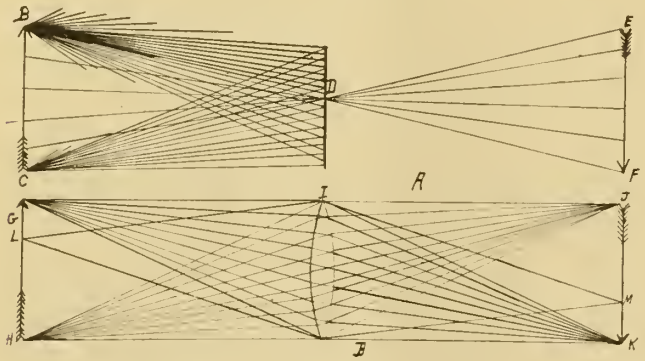


FIG. 31.

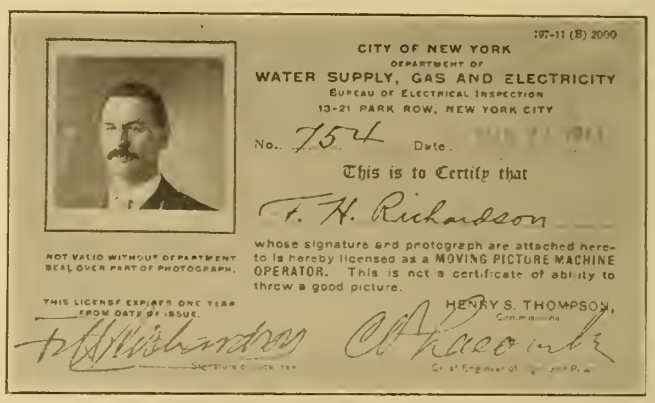
In A, Fig. 31, we see arrow BC being projected through pinhole D to EF. Taking the two extremes of arrow BC as example, rays emanate in every dirction, as shown, but only the one ray from each point striking hole D can reach screen EF. This means that, while image EF will appear, it will be compartively very faint, since but one ray from each point of surface on arrow BC is utilized. Such an arrangement would be entirely impossible for ordinary projection. You would only be able to see a very faint image on the screen in a perfectly dark room, if, indeed, you could see it at all with the naked eye when magnified to ordinary projection size. We must, therefore, find some method of projecting the image by which an infinitely greater percentage of the light will be made available, and, at the same time, the sharpness of the image be retained. In B, Fig. 31, we see arrow GH being projected through lens I, the image appearing as JK. Again, rays from every point of surface on arrow GH go forth in every direction, but we take those from the extremes only, as example. We now find that all rays emanating from point G and striking lens I, are refracted to point J, while all rays from point H are refracted in such manner that they reach point K. If we now take a third point, L, as example, we shall find rays from it will refract to point M and so on until every infinitesimal point of the surface of GH has been projected to its exact corresponding point of the image and we have a sharply defined perfect representation of arrow GH on the screen. This, in general, is the operation of the objective lens used in projection. It, by no means, however, tells all the story. To project a perfectly true, sharply defined image, without distortion of any kind, requires a lens of perfectly homogenous substance, of combination crown and flint glass to correct chromatic aberration, and with a surface ground to an absolutely true curve at all points; also having perfect polish. Therefore, you see at a glance some of the difficulties to be encountered by its maker. A study of Fig. 31 will show you why the image on the screen is inverted and its sides reversed, without further explanation on that point.

(Continued next week.)

New York Card.—Baltimore, Ohio, writes: "I understand there is a new form of operator's license card in New York this year, and that it is most excellent. Will you kindly describe same?"

I will do better than that, Baltimore, by publishing a cut of it. The card is indeed a most excellent one from any and every point of view.

Above you see the editor's own card. You will observe that it is absolutely non-transferable, since not only on it appear both the holder's signature and photo, but, also, both are sealed by a portion of the same seal. You will also observe that the card states: "This is not a certificate of ability to throw a good picture." Correct. In no city that I know


CITY OF NEW YORK
DEPARTMENT OF
WATER SUPPLY, GAS AND ELECTRICITY
BUREAU OF ELECTRICAL INSPECTION
13-21 PARK ROW, NEW YORK CITY
No. 754 Date.
This is to Certify that
F. H. Richardson
whose signature and photograph are attached hereto is hereby licensed as a MOVING PICTURE MACHINE OPERATOR. This is not a certificate of ability to throw a good picture.
NOT VALID WITHOUT DEPARTMENT SEAL OVER PART OF PHOTOGRAPH.
THIS LICENSE EXPIRES ONE YEAR FROM DATE OF ISSUE.
HENRY S. THOMPSON,

of is an operator given adequate examination by the authorities as to his projection ability. In fact, most examiners, while probably good electricians, wouldn't know a travel ghost from Mark Antony's whiskers. Of course it is true that some few cities appoint one practical motion picture operator to the examining board, but, even so, the examination is seldom or never such as will determine the applicant's ability to do high-class projection; therefore, it is well that license cards have printed on their face a statement that they are not evidence of competency in projection. The New York card may well serve as a guide to other cities. I doubt if it can be improved upon materially. It is also a most excellent identification at banks, postoffices, etc. It is printed on white cardboard.

Seattle Ordinance.—Seattle, Wash., writes: "At the request of the Managers and Operators Association, an ordinance was introduced in the Council of this city, repealing the ordinance prohibiting the use of motors. In order to secure this concession, the Association was willing to accept passage of an ordinance prescribing very strict regulations governing equipment of operating rooms and the conduct of operators while on duty. The Public Safety Committee, after considerable careful investigation and thorough consideration, was satisfied that, under conditions as prescribed in the ordinance the operation of machines by motor is entirely safe from the standpoint of fire risk, at the same time relieving the operator from much drudgery, which latter in itself has tendency to increase the fire hazard. There is another ordinance covering operating room equipment, etc.

THE ORDINANCE.

Section 1. It shall be unlawful for any person to engage in the operation of a moving picture machine, or electrical equipment for display of moving pictures in the City of Seattle, without first obtaining a certificate of registration from the City Elecrician, as hereinafter provided.

Section 2. Every person, prior to engaging in the operation of a moving picture machine, or electrical equipment for display of moving pictures in the City of Seattle, shall appear in person at the offiec of the City Elecrician and shall there register his name and residence and the place where he proposes to operate any such electrical equipment or machine in said city and make affidavit that such name, residence and place of such operation are correctly stated; and said person shall thereupon be entitled to a certificate of registration from said City Electrician, provided that no such certificate shall be granted for more than the period of one calendar year or the unexpired portion thereof at the time of the granting of the certificate, and provided that no certificate shall be issued to any person under

twenty-one years of age, or to any person who has not had three months' apprenticeship in the operation of motion picture machines and equipment for the exhibition of moving pictures.

Section 3. Every person shall, before taking out a certificate of registration, deposit with the City Treasurer of the City of Seattle the sum of $5.00, and shall file receipt therefor with the City Electrician.

Section 4. It shall be unlawful for any corporation, co-partnership or individual, to conduct a place where moving pictures are displayed without complying with the provisions of Section 6 of this Ordinance.

Section 5. All moving picture operators shall be governed by the following regulations: (a) No lighted cigar, cigarette or pipe shall be permitted in the operating room, and no reading matter shall be permitted therein. (b) No inflammable or cumbustible materials, and no explosive chemicals, shall be kept in the operating room; and no picture machine apparatus shall be used in connection with a lamp served by oxy-hydrogen. (c) The operator must be in the operating room while the machine is in operation. (d) No operator shall work more than six hours without one hour relief, and no operator shall work more than ten hours in twenty-four. (e) No person without a certificate of registration other than the manager of the moving picture show, or an authorized city official, or person learning the operation of moving picture equipment, shall be or remain in any enclosure or room in which a moving picture machine is being operated before an audience. (f) All carbons removed from lamp must be immediately deposited in a metal receptacle containing water. (g) The door of the moving picture room or booth must not remain open while the moving picture machine is in operation. (h) Not more than three picture films shall be permitted for each moving picture machine in said booth or enclosure at one time; and no picture films shall be exposed in said booth or enclosure at any time, other than the one film in process of transfer to or from the moving picture machine, or from upper to lower magazine and other than the film in process of rewinding. All other films shall be placed in a metal-covered receptacle.

Section 6. The equipment of every moving picture operating room shall conform to the following regulations: (a) Every moving picture machine shall be equipped with an automatic shutter, so arranged that film is not exposed to light of arc when machine is not running. (b) A top and bottom magazine must be used. (c) All wiring to motors must be in condult. (d) Motors must be enclosed in metal-covered box, asbestos lined. (e) Machines may be operated by hand or by motor.

Further sections provide penalties for the operator who may violate the provisions of the ordinance, ranging from suspension of card to revocation of same; also fine not exceeding $100 or not more than 30 days' imprisonment. The theater owner or manager who fails to comply with Section 6 may be fined $100 or imprisoned thirty days.

This law has some good points; also some which I believe might be improved. Personally, I am opposed to the operator being compelled to put up five dollars for the privilege of earning his daily bread. Provided there be a salaried license board, I do not object to a moderate annual fee, say, $2.00. In this law I see nothing concerning an examination, and, so far as appears, the city simply takes $5.00 from the operator in exchange for a slip of paper permitting him to work. I was under the impression that was precisely what we wanted men to do, viz: work. Certainly we rail at the tramps who will not. Chicago exacts an annual fee of $10, but it at least does in exchange protect the operator to the extent of giving an examination and to some extent weeding out the worst incompetents. Seattle apparently takes $5.00 annually without any protection whatever in return, save the one item of age limit. The issuance of certificates on three months' apprenticeship is something of a joke. Are Seattle men supposed to learn the trade, profession or art (it is something of all three) of operating in three months? But, after all, probably the Seattle men got the best law they could pry loose from the public servants, and it might be added that some cities mulct the operator for a fee without giving examination, fixing an age limit, a term of apprenticeship, or much of anything else.

Iron Wire Resistance.—Lima, Ohio, writes: "Perhaps I can explain to the satisfaction of both yourself and Mr. H. P. Walls, about the fifty feet of No. 8 galvanized wire resistance (p. 35, July 15 issue), as I have had a large experience with resistance devices. The denser or harder wire is, the less its resistance, and, conversely, the softer the wire the greater its resistance. In order to pull 55 ampers at 110 volts pressure, 2 ohms resistance is required. I have handled No. 8 iron wire which gave one ohm to each 25 feet, which would mean that 50 feet would deliver 55 amperes, working on 110 volts. However, the galvanizing itself is an excellent conductor and by using galvanized wire greater length is required because of that fact. If friend Walls had used black iron wire, he would have found that half the amount, or less, would have done the job. At one time I wanted to get 60 amperes and figured it up, using Roebling's table. Found from it the number of feet necessary and made my coil accordingly. On test, like friend Walls, it almost set the world afire. You see, while I used Roebling's table I did not use Robeling's wire. I then wound some galvanized on a one-inch rod and found that commercial galvanized wire, No. 8 size, required 600 turns to cut the amperage to 60. I think the editor is correct about the fifty feet of No. 8, but it was soft, black iron wire. If any one wants to try the No. 8 galvanized, let him get about 13 pounds and wind it on a one-inch mandrill, about 600 turns. Mr. Walls is wrong about the No. 12 wire. It has not the safe carrying capacity. It would get red hot under 60 ampere flow."

Lima, we are obliged to you. I was tempted to say to Neighbor Walls what you said, viz: Your No. 12 has not sufficient carrying capacity. Your letter has brought the whole thing back to mind. You are correct. The galvanizing has high conductivity and, since current tends to keep to the outer surface, it operated to cut down the resistance. I wish some brother who has the time and inclination would test out No. 8 soft, black iron wire and see how much of it will deliver when wound in coils, 30, 40, 50 and 60 amperes, under 110 volts pressure. Be sure of the exact voltage, however, and tell us exactly what kind of wire it is.

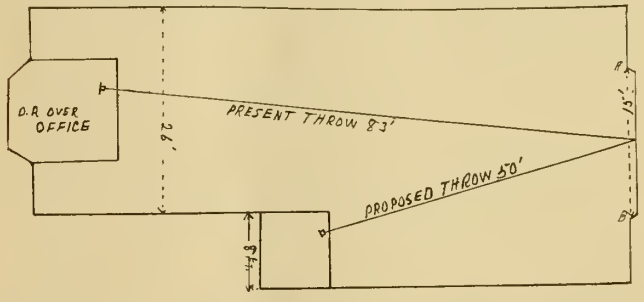
Lamp Shades.—Canton, Ohio, writes: "Last week I told you of the shades we use to secure ideal lighting conditions in our theaters, and I promised to send further information as soon as I found out where they could be had. I have now secured catalogue and hand you herewith number designation of several shades, from catalogue of the Erner Electric Company, Cleveland, Ohio, from whom they may be had. The total cost per lamp is about $3.00. I use 25-watt tungstens, but 40-watt lamps may also be used. Cost per lamp will depend somewhat upon how much wire, moulding, knobs, etc., is required for installation. Catalogue designation is as follows: No. 45,945; diam. of shade, 7 inches; silvered, $12 per doz. No. 45,946; diam. of shade, 7 inches; green, $12 per doz. There are also 8-inch shades, green and silvered, at $15 per doz., and 9-inch size (size we use) at $24 per doz., green and silvered. Ours are silvered. Reflector shades is only name catalogue gives. Of course, size of rooms will determine the number of lights necessary. I would start about ten feet from back of house, say 10 feet from last row of seats, and place them about 20 feet apart. For a room 100 feet long, there ought to be about 5 lights. Our patrons say it improves the pictures and the house a great deal.

This shows how they look. The shaded part is green or silvered, as ordered; the bottom is ground glass." The shade is in effect a modification of the lighting plan advocated by the editor in these columns several times. I have no doubt but that it will give excellent results in houses having a tolerably low, flat ceiling. For a house having high ceiling, the shades would probably have to be suspended some distance therefrom.

Experience Wanted.—New York City, N. Y., writes: "Have been devoting much time to the study of projection matters from a theoretical standpoint. I think I understand electrical practice, in theory, very well, but absolutely lack practical knowledge, both in operating and theory. Every day I study operating I like it better and have now arrived at the point where I desire to take matters up from a practical standpoint. How would you adivse me to go about it?"

The only thing that I could suggest is that you make application to a number of houses to be taken on as operator's helper. You will find that, while the study of theory will be of much value to you, it will be a very little aid until you have mastered the practical details, and that will require hard work, study and time. You might possibly arrange with some good operator to take you on as helper.

Locating Operating Room.—Hagerstown, Md., writes: "Will you please advise as to feasibility of changing position about 18 degrees, without distorting picture? (2) Would we be obliged to change lenses or condenser? Please give such information as you consider necessary. We now use 6½-7½ condenser lenses, but are troubled with light brown ghost in upper left hand corner of picture; use Edison machine." of operating room as per floor plan of our house, attached



hereto. (1) Can we change location of machine to right side of house, as shown, and reduce throw to 50 feet, angle being

Two 7½ condenser lenses would probably give better results on your present throw. As to the light brown ghost, see if something is not interfering in light somewhere. I cannot say, because you have not even said what kind of current you use, how the ghost looks, what size it is or any-

thing else, except that it is there. As to the other matter (1), you cannot. If you lay the thing out on paper you will find that, with a picture width of 15 feet and a fifty-foot throw, the lens being approximately 19 feet to one side of the curtain center, the light will strike the screen on one side about three feet in advance of the other. In other words, the light must travel that much further to reach the point A on the screen than point B. The picture is 11 feet high, the throw 50 feet, therefore it follows that the light spreads, up and down, 11/16 of a foot to each foot of throw. Multiply this by 3, the added throw on one side over the other, and you find one side of your picture will be 33/50 of a foot higher than the other. This is practicaly eight inches. You would probably have difficulty in securing a sharp focus all over the screen also. (2) You would have to change objective lenses unless you propose throwing a very much smaller picture than at present. In fact, I doubt if you could use the present lens at all. Present condensers would probably answer. Unless there be very strong reasons—very strong ones, indeed—for making the change, I would advise you to retain your operating room in its present location. You could, of course, get a good picture, without distortion or other trouble, in the new location, by bringing point A of screen forward toward the machine about three feet. It would not look well, however. In any event, before making the change I would set the machine in its proposed new location, on a temporary platform, run temporary wires, and try it out. If you do this I think you will conclude not to make the move.

Spokane Union.—Spokane, Wash., writes: "Just a line from the new union, 235 I. B. E. W., of Spokane. We all read the Projection Department, but very seldom see Spokane mentioned. No. 235 has 14 members and is growing. Have been organized four months. Have had quite a fight with the other local here, No. 185 I. A. T. S. E. Hope to win out sometime in the near future. Projection is very good in this city. Ten houses run straight pictures, while three run vaudeville and pictures. One additional vaudeville-picture house opens Sunday. Wages are fair—$25.00 per week, six hours a day. Our local will not accept an applicant unless he be a real operator, and the local stands ready, like Frisco, to back its members with cash guarantee. Election of officers occurred last week and the following were successful: President, Ed. Paden; vice-president, A. G. Hayes; manual sec'y., and treasurer, D. V. Cushman; recording sec'y., J. P. Paden; presiding sec'y, H G. Mapes. All the boys read 'The World' and like it. They all send best regards."

I am indeed sorry to hear of the trouble in Spokane. I know nothing whatever as to the merits of the controversy, bue surely there is enough to do improving conditions, perfecting projection and like work, to waste time and energy fighting each other. Both the I B E W and I A T S E are great, grand organizations. Each has done a splendid work in its appointed field, and doubtless will do more in the future.

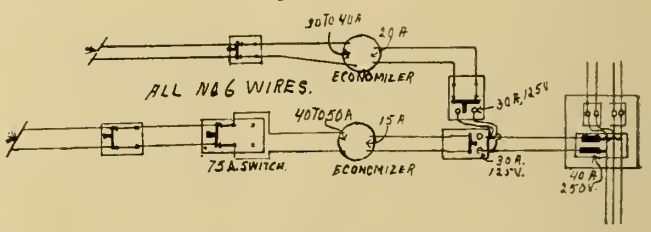
Small Town Location.—Washington, D. C., propounds the following: "I intend to open a picture theater in a town of 1,500. Please advise me what will be the cost of remodeling a frame structure, capacity 200; also how many people would be required to conduct the business, without vaudeville? Would I have to secure State rights or a permit for a town in Virginia? Is it safe to buy a second-hand machine? Do you think the house could be made to pay? Has any one ever tried such a proposition?"

I would recommend that you immediately send $1.50 for a handbook and on pages 162-163 you will find this very proposition discussed at length. I cannot possibly give you any intelligent answer as to cost of remodeling since you have not told me of the slightest detail of the building. Much will depend on how elaborate your ideas for decoration, etc., are. You can get good seats for $1.25 to $1.40 each. Possibly you might get second-hand ones for considerably less. You will have to have an operator, piano player (unless you use a gramaphone), a ticket seller and ticket taker. These four people are indispensable. So far as I know all you will need will be a city license. Houses in towns of that size have been run profitably, in a small way. I take it, however, that you are totally without experience in the show business. Better be careful. There is something to the show business, as you will speedily discover, besides taking in the nickels or dimes. It is safe to buy a second-hand machine, provided you are a competent judge of its condition. Don't get stuck with an old, worn out, out-of-date model, however.

Film Buckles.—New Castle, Ind., writes: "Have had some trouble with my Motiograph machine, though I do not altogether place the blame on the mechanism. Some films buckle as they pass the aperture, producing an in and out of focus effect on the screen. Have experimented several ways, but, to this writing, have been unable to locate the trouble. Trust you will give me a hand."

If the tracks on aperture plate are worn much, get a new plate. See to it that the tension springs are held tight and do not move from side to side. Very dry films will often buckle as they pass under the springs, even when everything is in perfect condition. I do not know just why they do this, but the fact remains that they frequently do.

Wants Advice.—New York City writes: "I hand you herewith wiring diagram of a theater in this city. Would like your opinion of same. I am not allowed to make any changes and am expected to give first-class results, but this I find is impossible. One reason for this is the film service, which is the cheapest the house can get. The films are junk. I am also troubled with a double spot on gate. I set my carbons as close to your directions as I can and they burn as C, Fig. 33, page 88, in your handbook, so I believe my carbon setting is correct. Am using A C with Hallberg economizers. The line side is marked 15 am, which I do not think is enough, although I am pulling current through 30 am. 125 v. fuses, which in turn pull through 40 am. and 250-v. fuses at the mains in operating room. This method of fusing is not clear to me. By sketch you can see that my spot is cut in just ahead and on the same switch block as the moving picture machine, it is also fused with 30 am 25 v fuses, but the economizer is marked on the line side 20 am. Both economizers are hooked up from the middle connection on



lamp side, 40-45-50 am. for the moving picture machine, 30-35-40 am for spot. The machine is a Standard. Am using two 6½ inch condensers, the projecting lenses are marked 4½, the throw is 75 feet and the picture is 18 feet wide. The house has an orchestra, balcony and gallery and the operating room is in the top of the house, being hung from the ceiling over the gallery, consequently the throw is very sharply downward, the machine setting at about an angle of 40 degrees."

It is not to be expected that you can get first-class results from junk films. You can only project it in such manner as to display it to the best possible advantage. Try changing condensers. It may or may not eliminate the double spot. If your carbons burn as per Fig. C, page 88, of the Handbook, they are right. The double spot is sometimes a puzzling thing and its cause hard to determine. Usually, however, the fault is easily located. Possibly the lower carbon burns away too much in front, thus exposing both craters directly to the condenser. Try setting lower tip just a trifle further ahead. See to it that your condenser lenses sit square with each other and that they are centered with each other. As to the sketch: if you have correctly set matters forth, you have 125 v fuses working on 320 v current on the two cutouts between the main cutout and the economizers. That is very much wrong, but does not in any way affect your projection current. The economizers are on 220 volts pressure, therefore 15 amperes at that pressure will supply more than 90 amperes at the ordinary A C arc voltage, viz. 35. The cutting in of the spot lamp ahead of the projection lamp cutout makes no difference if the wires between the point of connection and the main cutout are large enough. In this case they are. Your projection arc, when pulling 50 amperes, takes less than ten amperes from the 220 volt line, while the spot takes even less. No. 6 wire is rated at 46 amperes. Everything except those 125 v fuses seems to be O. K., except that your operating circuit and spot circuit fuses are heavier than they should be and don't offer much protection to the economizers. To figure amperage taken from line, through an inductor, or economizer, proceed as follows: Voltage multipliled by amperes gives watts. The watts on line and lamp side will be equal, plus any slight loss in the economizer. If you are using the 50-ampere notch multiply 50 by 35 (about the voltage at an ordinary A C projection arc, though it may vary considerably), which gives 1,700 watts. Since the wattage on line and lamp side are equal, if we now divide the lamp wattage by the line voltage the result will be number of amperes taken from the line. Remember that this is only approximate, however, since to get accurate results one must know exactly the arc voltage, also exact lo s in the econo-

mizer. And there you are. So far as the wiring is concerned there is no reason why you should not get good results on the screen.

From San Antonio, Tex.—San Antonio writes: "Am sending you herewith copy of permit issued to operators of this city. Most of the better operators think this but a graft on the part of the city, just as being compelled to have a $14 a week man on the door to act as special officer is. That, the managers think, is the biggest graft of all. They think these special "officers" entirely unnecessary. I agree with them in that respect. If the "officers" could be done away with, possibly the managers might be able to add a few dollars to the operators' salary. Getting rid of this needless expense has been tried without success, however. If the managers would get together and push the thing to the limit something might be done. But one manager waits for some one else to start something. Naturally the net result is 0000. Mr. Lytle, manager of the Wigwam Theater, did try, some time ago, to do something. His intentions were the best, but when he informed the others that each would have to put up $25 to fight the matter, a goodly number of them immediately developed bad cases of cold feet. Some agreed, but others simply could not bear to separate themselves from the twenty-five. As to the operator's permit: when such an ordinance is passed in a city of this size you can form your own conclusions. Every one here reads 'The World,' therefore I hope to see this appear in its columns."

New York City, with 500 motion picture theaters, finds no need for a "special officer" at their doors. Neither does Chicago, with fully as many theaters. Graft is an ugly word, but surely it would seem to fit, on that particular proposition, in San Antonio. It would also seem that if the managers are compelled to pay out good money every week for a useless ornament in shape of an "officer" they could well afford the small sum of $25 if by its expenditure there appeared reasonable hope of eliminating the ornamental expense. As to the permit: I could not pass judgment without knowing more concerning it. In Chicago a license costs the operator $10 per year, but that is an outrage, pure and simple, particularly as the board of examiners is not, or was not for a long time, at least, and I believe are not now, paid one cent of salary. In New York operators must pass examination and be licensed, but there is no fee attached. The San Antonio fee seems too small to be worth bothering with, even by grafting politicians. Therefore I am inclined to think the intent of the law is honest. In San Antonio I should say that receipts from permits could not exceed, at the very outside, $50 yearly. Permit in question reads as follows:

"Motion Picture Operators' Permit, Office City Electrician, San Antonio, Texas. Permission is hereby given Mr.....to operate a moving picture machine in the city of San Antonio, in accordance with an ordinance passed and approved June 27, 1910, regulating moving picture shows. This permit is not transferrable and must be exhibited by the owner of same after being duly registered in the office of the City Electrician. Fee paid for permit, 50 cents. Age of holder..... Residence of holder..... Place of employment..... Signed, W. A. WHITE,
City Electrician.

A False Alarm.—A few weeks ago I received a request from Claremore, Okla.. for five high-class operators. The letter was apparently bona fide, even the equipment being described in considerable detail. Thinking to do our friends a favor by enabling some of them to secure what appeared to be very good positions, I published the request. It was signed by one S. H. Ports (or Parts, as the name is written I am not sure which), who claimed to be Chief Operator and Electrician for the Lyric Amusement Company of that city. Operators from all over the country responded, both by letter and telegram. I forwarded 69 letters and 7 telegrams to Mr. Ports (or Parts), but fortunately did not send any of the many valuable letters of recommendation sent in, making copies and returning the originals to their owners. In all the matter consumed much time and postage, to say nothing of the expense and bother to those who sent in applications. Weeks went by and I heard nothing from Mr. Ports. Thinking this strange, I finally wrote the Lyric Amusement Company, Claremore. Reply has just been received from manager of the Lyric Theater of that city. It appears a Mr. Berry had intended putting in five houses in different towns near Claremore and asked this man Ports to get him some competent men. The Lyric manager says: "Mr. Ports skipped one day recently and has not been heard from since. He proved to be very unreliable." From this I take it Ports was the operator at the Lyric in Claremore.

Granted that Mr. Ports really thought the positions would be made, he had absolutely no right whatever to advertise it as a fact until the matter was finally and definitely settled. I do not think he did this thing maliciously, but the fact remains that he has caused much inconvenience and trouble, to say nothing of some expense, and then has gone away without a word. The editor feels he has no apology to make to the friends who answered the call. The matter was so apparently straight and bona fide that he had no reason whatever to doubt its genuineness. If our friends suffered some expense and trouble in the matter, the editor was put to fifty times as much. I am publishing this so that Mr. Ports can be looked out for, and you can take it from me that future requests of that kind will be examined with a magnifying glass before receiving space in the department.

Operators Call.—Three of the Baltimore boys, one the president of the Baltimore Union, paid the editor a call last week. Was very much pleased to meet the brothers and enjoyed their visit immensely. They report union affairs as prosperous in Baltimore. Also Mr. Fred S. Ecker, operator for one of the Lyman Howe shows, paid us a visit. We enjoyed a pleasant chat with brother Ecker.

Address Wanted.—Mr. Herman Kliyeske, 613 South 14th Street, Sheboygan, Wis., wants to know of a theater in Milwaukee, or vicinity, using an Edengraph machine. Will Milwaukee kindly supply the desired information? Write the gentleman direct.

Lens Trouble.—North Yakima, Wash., writes: "The right side of my picture is out of focus for about two feet. Machine is centered with screen. Have tried every way I can think of to find the trouble, but without avail. Am getting a new lens, but don't know if it will do any good. I enjoy the projection department very much. Have made a scrapbook from it."

The cooling plate being too far to one side will, where it sets out from the gate considerably, causes an out-of-focus effect, but it also causes a shadow at the side of the picture. Your question can best be answered by asking other questions. Are you sure nothing interferes in the light? It doesn't strike the lens hole in the operating room wall, does it? Are you sure both lens combinations are screwed into the tube squarely and that the rings holding the combinations in their mounts are set up tight? Does turning the lens half over affect the matter? Is one of the aperture plate tracks worn down more than the other? Do both tension springs set squarely on the aperture plate tracks? Is the left track worn more on one side than on the other? Is the machine in line from arc to front of objective lens? Any one of these things might cause such an effect as you describe.

Shutter.—Etowah, Tenn., writes: "Can the shutter described in the department in May issue be used on Edison Exhibition Model machine? Please send me paper pattern of same. I have had two years' experience as manager, but have sold out and am now operating for Manager W. B. Hazelwood in a nice, up-to-date theater in this city. Would like to learn all I possibly can about high-class projection."

Better send in $1.50 for the Operator's and Manager's Handbook, for sale by the Moving Picture World. From it you can learn a great deal. If you mean the shutter described on page 1189, it cannot. On page 1348, December 10, 1910, issue appears photograph of an Edison Exhibition Model equipped with three-wing, outside shutter. The operator did the job. Whether or not you could do the same thing depends on your ingenuity and mechanical skill.

Celluloid.—Princeton, N. J., writes describing the process of making celluloid and says it is rendered incombustible by a process involving the use of alcohol, ether and ferric salt. He then continues: "Glad to see the growth of the Moving Picture World, the operator's best friend. Do I understand that the Film Index is to go with the Moving Picture World for $3 per year, or how is the matter arranged?"

Making celluloid has already been described in these columns and also in the handbook. There is no longer a Film Index. It is combined in the Moving Picture World, which is now twice the size it was a year ago. Its subscription price always was too low and has been increased to $3 per year.

Too Indefinite.—Selma, Ala., writes: "I am having some trouble with, I choose to think, condensers. I suppose they are to blame as I fail to get as good results with my equipment as I should. We use: Current, D. C., from motor generator set, 40 to 50 amps.; machine, Powers Six; distance, 75 feet; size picture, approx. 13 x 16½; carbons, ⅝ cored top, ½ inch solid bottom; screen, as recommended by Chas. Keiwert Company, aluminum in rear, thin sheeting sized with white glue one inch in front, boxed in with tin painted black;

drop from machine to center of curtain, approx. 9 feet. Just what combination of condensers would you suggest as being likely to give the best results? I thing I have tried all of them but the right one, from the indifferent results I have—that is, indifferent as compared to what I should get with the current I consume."

I am sorry, Selma, but you are too indefinite. Please describe minutely in just what respect the results are unsatisfactory. Probably it is not the condensers at all. I cannot be of much assistance without exact information. Give me that and I will do the best I can. Two 7½ condenser lenses ought to be all right, as you have about a 4½-inch E F objective. You might try one 7½ and one 6½, however.

VITAGRAPH NOTES.

..The Vitagraph monthly film of current events will be released first week in August, showing the head-on collision between two locomotives running at the rate of sixty miles an hour, occurring at Indianapolis, Indiana, under the auspices of the American Association of Locomotive Engineers. On the same film, pictures of the American Athletic Association games of the National Championships will be seen. These games were pulled off at Pittsburg, Pa. In addition to these two subjects, President Taft's review of the Brooklyn Sunday School Union, and his attendance at the Crescent Club La Crosse games in Brooklyn, and the safe and sane Fourth of July parade at Indianapolis will make this an up-to-date issue.

"The One Hundred Dollar Bill," which the Vitagraph Company will issue the early part of next month, is the genuine article. It gives us a chance of seeing a whole lot in a great city and opens up to us the highways and byways of the flotsam and jetsam which most persons are anxious to see, as a matter of information and knowledge as to how the other half lives.

"The Bell of Justice," an early August Vitagraph release, gives a wonderful manifestation of animal instinct. A horse that has been treated unkindly by his master, rings the Bell of Justice set up in the market place, at Moscow, Russia, and demands the recognition and fair treatment he deserves for services rendered. This is a historical incident, and will be a great attraction to hold the young, and interest the grown-ups, in its magnificent scenery, and unusual incidents. Besides the horse ringing the bell we are shown the faithful steed, strainng every muscle, carrying his master and mistress in a sled through a wilderness of snow, out of the reach of a pack of pursuing and ravenous wolves.

F. R. M.

COMING GREAT NORTHERN FEATURE.

A military film entitled "A Traitor to His Country" is announced for release August 26th by the Great Northern Film Company. This war drama contains a thrilling and appealing romantic plot, finely portrayed by actors of the Royal Theater at Copenhagen. The Great Northern people consider it is quite a feather in their cap to procure the services of star performers of that calibre, as it brings the picture patrons in touch with genuine artists.

THE NEW DEPARTURE.

Plans for the Milano Reels and "Dante's Inferno."

It is highly creditable to the intelligence and enterprise of Mr. Jacob Shubert, of the well-known theatrical firm of that name, to be the first in recognizing the value of the highest type of moving picture for the big theaters in the country. Such glory and profits as belong to the progressive pioneer are his just due. Mr. Shubert on behalf of the firm of which he is a member has signed contracts for the presentation of the great Milano films production "Dante's Inferno" at a number of his theaters beginning on August 14th at the Auditorium, one of the largest and best located theaters in the city of Baltimore. The other party to the contract is Mr. P. P. Craft, who signed on behalf of the Monopol Film Company of New York. The terms granted to Mr. Craft are quite as favorable as those made with the best attractions in the country.

It must be gratifying to the friends of the moving picture art to know that the presentation of the great film is in competent hands. All rehearsals will be under the personal direction of W. Stephen Bush, who has also been engaged to lecture on the reels. It is intended to make a special effort with the musical program and much is expected as a result of such effort in the way of strengthening the attraction. The advertising will be done in a dignified and becoming style in harmony with the nature of the production, which is to be shown. An artistic program has been prepared with a key making it easy to understand the general plan of the picture.

Special letters to the Roman Catholic churchmen will be issued and, in fact, an invitation will be extended to every person interested in literary or educational work. Mr. Mozart, a veteran in the art of promoting and publicity, will have partial charge of the advertising campaign. It is intended to have rehearsals for a full week to insure a faultless and smooth production.

It is interesting to learn the views of such an able and experienced manager as Mr. Jacob Shubert. He saw the reels in the Casino Theater under somewhat inauspicious circumstances as far as projection was concerned.

Mr. Shubert said: "This is a stupendous production and must have cost an immense amount of money, not to speak of the art and skill required. It will afford a full evening's entertainment. I believe it will easily gain the endorsement of the very best people in every community. It appeals primarily to the educated, it is true, but it can be made attractive to the masses as well, if you reach out for them intelligently. Music is needed of course, but I think the picture will stand or fall with the lecture. Without a lecture it will fall as flat as a pancake. The titles, too, need some revision."

Even before Mr. Shubert spoke of the titles the manager of the Monopol Film Company felt the necessity of re-casting them from beginning to end. The task was entrusted to competent hands and to-day the titles are plain and clear and wherever the poet has been quoted the quotations have been made accurate in every syllable.

Memphis, Tenn.—The Majestic Amusement Company, of this city, will add two more theaters to their circuit in the near future.

Interior New Arcade Theater, La Grande, Oregon.

Interior Star Theater, La Grande, Oregon.

Colleen Bawn.

Released by the Yankee Film Company, Monday Aug. 21.

The English-speaking, theater-going public are well acquainted with this beautiful Irish tale made famous by song and story. Its first production in New York City was at the Laura Keene Theater, on March 27, 1860. Among the

Scene from "Colleen Bawn" (Yankee).

people who participated at that time were men and women whose names since that day have become famous in the theatrical world: Dion Boucicault, H. F. Daly, Laura Keene, Mme. Pnisi and Josephine Henry are but a few of the many who are still lovingly remembered by the old timers. The story is too well known to need repeating, for where can you find a man, woman or child who does not know dear old Father Tom, Myles na-Copaleen, Hardress Creegan, Danny Mann, Eily O'Connor, Anne Chute, Sheelah or any of the other well-beloved characters.

Scene from "Colleen Bawn" (Yankee).

After much study and labor the Yankee Film Company have reproduced in motion pictures this well known play. An effort has been made to adhere as closely as possible to the original play by Dion Boucicault and Laura Keen, and the result is an ambitious production that will recall pleasant memories of the old timers and prove a delight to the eyes of all who see it.

"The Artist Financier"

Just before going to press we were invited in to have an advance peep at one of the latest Rex releases, "The Artist Financier." Rex is noted for odd stories. Everything they do seems to be somewhat different from anything that anyone else does, which is said by way of compliment. As every good artist or musician has a touch of his own, so the Rex product has an individuality. We are getting so that we can tell one of Edwin Porter's pictures without being told, as we could his handwriting after having seen it a number of times.

A Kentucky colonel, in speaking of different brands of whiskey, once said that they were all good, but some were were better than others. This applies to Rex pictures; they are all good, but some are better than others. In the very worst of the Rex pictures, if such a thing exists, there is the same redeeming, artistic trait. One can always be sure of something in any of the Rex products, and that something can best be summed up in the one word "quality."

"The Artist Financier" is a quality picture, with a very unique story. The idea of reading a set of plans through a spy glass at a quarter of a mile distance is putting the screws down pretty hard on the imagination. But who cares about such trifles as that, if all the rest of the story is charming enough? We are not sure at this moment whether such a thing is possible, and not being of a mechanical turn of mind, we are not going out in a field and try it out with a glass to see.

The story is about an artist who was painting the portrait of a millionaire's daughter with the usual results of no portrait and a deep-rooted love affair instead. This was discovered by the young lady's father, who forbade his daughter to finish sitting for the picture or visit the studio. But in his specifications he forgot to mention the telephone, and thereafter the lovers communicated by wire. The lovers were obliged to sit and gaze at each other at some distance across a river. One day, while our hero was disconsolately moping around the home of his dearly beloved, he ran across a surveyor with his tripod and transit, one of those things that looks like a telescope standing on three legs. He gave a look through the transit and there he could see on the other side his adored one seated pensively beneath a tree. This inspired him with the idea of making a long distance portrait.

Arrangements were made over the telephone for her to pose on one side of the river while he on the other side would paint her portrait through a telescope. The second portrait never was finished. Why? Because her father and a couple of railroad promoters came along and frightened little Miss Muffett away. They unrolled a lot of plans, never suspecting that our hero was taking them all in through the telescope. He could see that the barren ground upon which he was standing was soon to be bought by a railroad company. With this valuable inside information under his hat the artist became a financier in a moment. He hurried away and borrowed all the money he could get. Then he bought up a large slice of the property before even the cruel father of his lady love had a chance to bid for it himself. By this clever stroke, the young artist held the key to the situation. They had to come and "see" him before they could start any railroad. Among others who was obliged to come and "see" him was the cruel father of his lady love. The young lady's father was decidedly nonplussed when he saw that the penurious artist, whom he had considered a poor match for his daughter, had gotten the best of him in a big financial deal. Like a good American father he quickly decided that any young man that could beat him at his own game was good enough to be his son-in-law.

The story has the saving grace of being new, even though it does call for the stretch of imagination in the telescope episode. It has never been proven that a man could not paint a portrait by squinting one eye and looking through the telescope with the other, but personally we should not like to try it ourselves. Outside of that, it is a good story, amusing and well photographed all through. The interior settings are in extremely good taste, and some of the outdoor scenes are positively refreshing.

WILL HANDLE YOUR PUBLICITY.

The Motion Picture Publicity Company is the name of a new concern located in New York, organized to handle the picture advertising of any manufacturer not equipped to take that end of the business himself. It will write and print bulletins, booklets, circulars and display posters.

H. B. REYNOLDS SECURES STATE RIGHTS.

The New York State rights for "The Temptations of a Great City" are now controlled by Mr. H. B. Reynolds, Room 803, 145 Forty-fifth St., New York. He has taken over the extensive amount of correspondence pertaining to the picture from the Monopol Film Co., who control the American rights to the picture, and all of the applicants will no doubt hear from him in the very near future. The advertising matter for this picture is much above the ordinary run of moving picture poster work. All of the color work is from the Courier Lithograph Co., of Buffalo, N. Y., who are noted for their ultra fine quality and freedom from garishness.

For managers who are desirous of doing something out of the ordinary at this time of year, which is generally supposed to be the slack period, one of the best moves would be to get in touch with Mr. Reynolds and secure the rights for their city or vicinity for "The Temptations of a Great City." It is one of the strongest moving picture melodramas that has ever been turned out. The advertising is superb, and with the proper amount of energy expended, it should draw crowded houses even at the dullest time of the year.

KINEMACOLOR PICTURES AT GARRICK.

The success made by Lyman H. Howe at the Garrick has caused considerable excitement among the owners of large theaters throughout the country. To show pictures during weather that raised the mercury to 102 degrees in the shade, and average about $5,000 gross per week was a feat worthy of extensive heralding.

The Studebaker, following the example of the Garrick, has now been offering a picture show since July 17, when the standing room sign was out. Business still continues excellent and, as Mr. Howe closed his engagement at the Garrick, Saturday, July 22, it is likely that the Studebaker will profit by it. It is said that Nixon & Zimmerman, theatrical magnates of Philadelphia, are financing the Studebaker show.

The Kinemacolor Company has secured the Garrick and opened with the coronation pictures, in natural colors, Thursday, July 27. It is said that the company will continue kinemacolor programs throughout the summer.

MIRRORROIDE.

A Flexible, Metallic Surfaced Screen.

From the Benjamin-Genter Company, Newburgh, N. Y., we have received samples of a rollable curtain with a bright metallic surface. Its reflecting power is all that could be desired; in fact, we know of one exhibitor who is using it in an airdome with success when he could not show on an ordinary screen without using a canvas roofing. For the store show it is possible to project a brilliant picture and at the same time have the place so well lighted that a newspaper can be read. The mirroroide curtain has other qualities. It is waterproof, it can be washed down with a stream of water, it can be polished and brightened by rubbing. It is free from creases and there are no streaks in the coating such as seen in the screens that are coated with aluminum paint. The price seems very reasonable—$2.50 per square yard—and screens may be ordered any size, ready to hang. A large plant has been installed at Newburgh and it looks as if they will be kept busy, as the merits of their product become known.

CURRIER WITH WESTERN SONG SLIDE EXCHANGE

Mr. Fred C. Currier, formerly of the Chicago Song Slide Exchange of this city, has resigned his position with that firm and has taken over the proprietorship and management of the Western Song Slide Exchange. Although the "Western" concern is a comparatively new one, it has been a thriving business since its beginning and Mr. Currier is confident of the success of his new undertaking. Mr. Currier has been in the moving picture game for years and is experienced in all its branches. He is popular and well known among the moving picture public of the city and will receive their best wishes for success and prosperity. F. R. M.

TOPICAL SUBJECTS BY ECLAIR.

The Eclair Film Company announces that it will shortly release a picture of the National Convention of Mystic Shriners recently held at Rochester, N. Y. It is also announced that this company has secured exclusive rights for motion pictures of the Asbury Park Baby Parade, which event will occur later at Ashbury Park, N. J.

Work on the American factory and studio of the Eclair Company is progressing rapidly. In anticipation of an early opening of the new plant the several directors, Messrs. McGill, Rising and Larry, have engaged a staff of players and reheasals will begin shortly for the first production to be offered.

A NEW NAME.

There have been several cases of parties having won prizes on a simple thought or inspiration; for instance, a young man thought of the word "Imp" for the name of a film manufacturer and received a twenty-five dollar prize. Another man out West received a one hundred dollar prize for the simple word "Photoplay." Still another case of a party receiving a handsome prize for the much advertised word "Uneeda," a name now worth millions of dollars.

If our readers will turn over the advertising columns of this issue they will notice that a manufacturer having the facilities of turning out two high-class productions, one popular drama and one novelty or educational film is advertising a prize contest of $50, given out as follows: Twenty-five dollars for the first prize, fifteen dollars for the second and ten dollars for the third prize for the best name of this new brand of film. Send in your thoughts now, for who can tell but that you may be the fortunate winner of one of these prizes. The judges of this contest will consist of the directors of the Motion Picture Distributing & Sales Company. This contest closes on September first.

THE HAPPY THEME'S THE THING.

That film producers. leastwise American ones, are rapidly enlightening themselves to the superiority of the happy over the sombre picture theme, is evidenced every time one reads a film synopsis. The tawdry and top-heavy film plot is persona non grata at most studios today, and it seems that the best producers are really going out of their way to turn out work that is free from the disagreeable. A good instance is furnished in the film story of "The Pied Piper of Hamelin," soon to be released by the Thanhouser Company, where the producer had a quantity of versions to select from, none of them very pretty in their finish. This was due to the ripe age of each, their common source being a legend centuries old which wound up as old legends will, with a heavy, horrible "lesson" by way of moral. By walking away with a small army of children, a certain man—the Pied Piper,, in fact—was to make their dishonest parents feel real bad. But modern ingenuity and modern plain common sense changed all that. The film producer had to send the Hamelin tots away after the Piper, to conform with the main thread of the lengend—but he showed that the Piper was a human being with some very human emotions, and that a plea put to him by the right party in the right way got the right result. As the right result meant the restoration of the children to their parents, it was the logical ending for the film, and Thanhouser is to be commended for having it that way.

"BY THE HOUSE THAT JACK BUILT."

Many of the characters in the Imp film, "By The House That Jack Built," will be recognized by children eveyrwhere. Quite a number of the fabled creatures mentioned in the nursery rhymes appear in the story in their supposedly true characters and the innovation is pronounced a success. The story, according to the Imp Company, has for its central theme the dream of a bond girl. Her trip to fairyland, riding on the white horse with the old lady of Banbury Cross, her meeting of the prince, the son of old King Cole and her subsequent bethrothal and marriage furnishes a pretty story that will be enjoyed alike by old and young. It is an elaborate production, with a large cast of characters and splendidly staged and acted. The tableaux are beautiful spectacles, the whole making a very enjoyable film.

TOM MOORE'S ENTERPRISE.

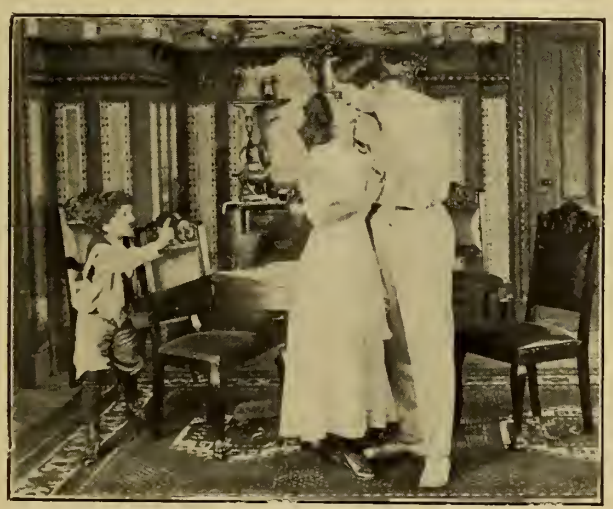
Since retiring from the exchange business, Tom Moore, of Washington, D. C., has developed into a real "live wire" exhibitor. His circuit of picture theaters now comprises eight houses, with a good prospect of being increased in number to fifteen or twenty before September. While busy extending his interests in new houses, Mr. Moore has not lost sight of the necessity of securing business for those already in operation. How he proposes to accomplish that end will be understood when it is explained that he has contracted for 16 full-page advertisements in the Washington Sunday Herald. The Moving Picture World is in receipt of a copy of the first page ad, published Sunday, July 16. We have seen Montgomery's half-page ads, but this broadside announcement by Tom Moore goes them one better. The type display is excellent and interest in the announcement is strengthened by half-tone views from the pictures; all of which is very effective. While offering no criticism on the layout and subject matter of Moore's fine ad, we would suggest that he use a coarser screen for his half-tones, as the screen used is a bit too fine for use on print paper. In all other respects the ad. is great and if Moore does everything else on the same lines his future will contain nothing but success.

Sherlock Holmes, Jr. (Rex)

People at the Fourteenth Street Theater applauded little Helen as "Sherlock Holmes, Jr.," more than they did the vaudeville acts and that is going some for a picture play. They laughed, too, all the way through the comedy. I suppose Mr. Porter, of the Rex Company, should be credited with the laughs. The situations were funny, but I think Helen Anderson is a wonderful child actress. She makes no mistakes, looks the part, and plays it as well as any of the grown-up children do theirs, and I mean those over twenty-

Scene from "Sherlock Holmes, Jr." (Rex).

one at that. There was fun and lots of it from the time the kid Sherlock got an idea into his curly head that he could detect. He detected everything including a spoony couple, and showed that he was cut out to be a Central Office man for fair by taking graft to keep quiet about it. He detected the fat cook pouring hookers from the sideboard decanter and reported to his dad, who had been credited with a printer's thirst for strong drink. Dad put up a job on the cook by providing some knockout medicine and fixed the decanter with a dose of dope in Sherlock's presence. After Dad had gone, it occurred to the bud detective that it might do the rest of the family good and he therefore poured some of the anti-bun in the tea about to be served to guests on the veranda. Everybody went to sleep; papa and mamma with Maizie and Georgie on the porch and fat Biddy with her cop in the cookery. The cop had laid aside his articles of war—pistol, club and handcuffs, and Sherlock, Jr., appropriated these for parade purposes.



Scene from "Sherlock Holmes, Jr." (Rex).

Hist! The child's mischievous tendencies had brought about a serious situation. Two real thieves approached this burglar's paradise. The whole family was asleep on the porch and the trusty scout in blue was snoring in the kitchen. What a cinch! It was easy—**so they thought**, but Sherlock, Jr., was on their trail. Armed to the teeth with the sleeping policeman's weapons, he followed stealthily, keeping "under cover of darkness" every moment. It looked very much as though the thieves would get away with the swag, but they stopped to take a nightcap. They drank heavily and left the house, Sherlock ever on their track. Out in the woods the dope took effect, and Sherlock made a clever capture while they were sleeping by handcuffing their feet.

It is one straight laugh all through, Biddy getting her share, and a big hand at the end, but I think that little Helen —with a respectful bow to Mr. Porter for training her— drew most of the applause. S. M. P.

AMERICAN-BORN ESKIMO GIRL PLAYS LEADING PART IN SELIG FILM.

"The Way of the Eskimo," a Selig film that will be released some time this month, is the first of a series of pictures made by Selig in the far north last winter. This film will possess a peculiar interest for all, from the fact that the leading part has been taken by a young Eskimo girl of American birth, and that all the other characters—with the exception of two American trappers, who were impersonated by regular Selig actors—have been sustained by Eskimos.

Columbia Enuteseak is the name of the Eskimo maiden, her Christian name being due to the fact that she was born during the World's Fair in Chicago, eighteen years ago. Mrs. Potter Palmer, at that time holding a prominent official position in connection with the exposition, acted as godmother to Columbia. Several years later the girl was sent to New York, where she received an excellent education at the expense of prominent people, who were interested in her welfare.

Miss Enuteseak is a bright, intelligent young lady and could easily be mistaken for a girl of American blood. She has proved herself a clever actress, as her work in this unique film will show.

LUCKY ESCAPE FROM DROWNING.

The sad death by drowning of Albert Brighton has hardly been recieved when news comes of a similar accident, although this time there was a lucky escape.

The opening scene of the Solax Company's release entitled "A Gay Bachelor," of Aug. 23rd, takes place at the beach, where the bachelor, played by Gladden James, is enamored of a gay summer girl in an up-to-date bathing suit. During the rehearsing of the scene no one noticed the tide was rising quickly. Mr. James, unsuspectingly, was leaning back in his chair close to the edge of a small wharf. The play was on, the camera began to click and Mr. James became lost in admiring a beautiful pair of silk stockings. At the critical moment James jumped up and tripped on his chair and before anyone realized it, fell headlong into the water. Stunned by the fall and not being able to swim, he bid fair to follow the unfortunate Brighton. Strong arms, however, came to the rescue and all had a good laugh.

Managing Director Melville hurried home to develop and look at his film. He says it was the most realistic piece of acting he has ever seen. As the accident was averted, the Solax Company have decided to release the film as originally intended on August 23rd.

the innocent prospector. Many cowboys and miners take part in this chase. The photography in some of the scenes might have shown the faces better.

"Making Mother Over" (Kalem).—This is another of the Bertie pictures. He gets his mother down from the farm and he and his wife have her wrinkles massaged out and get her fixed up, so that instead of looking like a farmer's wife she looks like a woman of fashion. Father, who is waiting for her at the depot, doesn't know her. His wife wasn't that sort of a critter. In many of its scenes it is very amusing, though father's makeup when seen near the camera was too artificial.

"A Favoring Current" (Gaumont).—In this picture, somewhat out of the beaten track, a girl's lover is lost at sea and she marries another. Years after she is reading some of the old letters in the park near where her husband is making paper boats for their child. The supply of paper runs short. The little girl picks up one of the letters, carries it to her father, who makes a paper boat of it without looking at it. A favoring current bears it away where it can do no mischief. There is a tense moment, however, when the letter is placed in the man's hand. The background of this picture is a pretty park scene well photographed, like all of Gaumont's outdoor films.

"St. Malo and the English Channel" (Gaumont).—We have on this film a series of excellent pictures of this point on the coast of France which is known to many tourists. It is a granite island connected to the mainland by a causeway, and the surroundings are very picturesque. The mechanical work is well done and an interesting as well as educational picture is shown.

"A Society Mother" (Gaumont).—The ambitious, society mother of this film forces her daughter to marry a wealthy drunkard and brute, and she has to drag out a miserable existence because if she leaves him it will endanger the family's social position. The suggestion in the film is far more impressive than the story itself, though probably it will recall to mind instances of the same character within the experience of some who see it.

"An Amateur Skater" (Eclipse).—A better title for this would have been "An Inexperienced Skater." The comic experiences of this "amateur" made many laugh heartily. It is like other French films of this kind; but it goes Max in his adventures on roller skates one better. The actor on the skates was much too big for the boy's part he played.

"Satan on a Rampage" (Eclipse).—Satan comes up from a very realistic Hell and makes trouble for Paris, and on his return to Hell takes not a few people back with him, including a woman with whom he has fallen in love. The film has some extremely well made pictures; some of them are even startling, of red fire, and in particular one red scene where smoky but hot-looking torches give just light enough to show the heads and shoulders of the demons who bear them. Satan's work in Paris is mostly the sudden creation of amusing situations by very cleverly accomplished magic. The photography is excellent.

"The Hair Restorer and the Indians" (Edison).—The strength of this comic picture is in its characters rather than in the development of its idea, which, though very amusing and fresh, has a disappointing climax. The stranded theatrical company decides to make money selling fire-water hair-restorer to the Indians. It proves popular and makes the Indians want scalps. The thespians, with hairy wigs on and traveling to the next stand are overtaken. The result is much funnier in expectation than in reality. The Indians are satisfied rather than surprised or scared and later the troupe is seen walking on the railroad homeward. It is somewhat out of the ordinary and is very commendable.

"Bob and Rowdy" (Edison).—Bob is the very human little boy (Yale Boss) often seen in Edison pictures, and Rowdy is a new bull pup, rather destructive, like most of his kind, and inexperienced, but none the less attractive. Bob loved the dog, but his mother, sister and the cook, a very inquisitive and forthputting individual, dislike him, and their situation and its outcome, as shown in this picture, makes an unusually delightful and human story, wholly commendable except perhaps that the character of the cook, as shown, was not convincing nor original enough to be very funny. Taken as a whole, this picture is very good.

Temple, Tex.—Frank Lucas, Mgr., Majestic Theaters No. 1 and No. 2, has closed No. 2, due to light business, but will reopen about Sept. 1. In the meantime, No. 1 is doing a flourishing business.

Independent

"A Quarter After Two" (Imp).—There is a fine, human idea presented in this picture. The picture is well acted, also; but it is too long and neither the drift of the action nor the relationship of the characters is made clear soon enough. The true burglar, the character who made the incident possible, wasn't introduced till we see the ghost or vision of his wife who comes to him in his hiding place, and then the play is nearly ended. Again, we couldn't see any reason why the sick nurse shouldn't have gone to sleep, because no one overheard the doctor say that the sick child should have his medicine every hour. The burglar heard that, but we didn't know that he did, though we saw that he had recently lost a child and was sorry that he had entered that house. Finding the nurse sleeping, he gives the child the medicine and so saves its life; then he goes home. But it isn't plain whether the incident has reformed him or not, nor do we know who the other man is who at the beginning and end of the film comes in yet apparently has nothing to do with the story.

"The School Master's Overcoat" (Ambrosio).—The work of the actor who plays the school master in this rather pathetic picture deserves very high commendation. Every gesture, his attitudes, facial expression and walk consistently picture a clear and well-defined individual. This man is scholarly enough and kindly hearted, but poor and perhaps weakly sensitive. He doesn't cut much of a figure among his associates and the boys play pranks on him, but at home he has a friend in his old mother. She sits up late making an overcoat for him and even the new overcoat makes another occasion for laughter in the school. The mother is taken sick and to buy her medicine he finds it necessary to pawn the overcoat, and one of his pupils sees the transaction and buys it back for him. This gives an opening for a scene showing that the pupils really saw something fine in the character under the awkward exterior of the master and both respected and loved him. The last scene pictures the school unanimous in showing its affection.

"Marine Views Along the Shore of Naples" (Ambrosio).—There is an unusual pictorial quality in these views of ocean and shore. They are not markedly educational, but one or two of them have caught the atmosphere of some moment so marvelously that many an artist might learn a lesson from them. This is particularly true of a scene just before a storm, showing white waves breaking on rocks.

"A Forest Romance" (Reliance).—The photography of this picture is so poor that it largely detracts from the story's interest. Some weeks ago this company released a picture called "All Alone" and there is a similar atmosphere in this picture which also has the same background, a wide tract of second-growth forest. The stranger in this picture persuades the trapper's only daughter to run away with him and they get lost in the forest. The woman is injured by a fall and the man deserts, leaving her with neither food nor water and she dies. The man is met by the trapper and swears that he hasn't seen his daughter. It is a very tragic picture.

"All Aboard for Reno" (Solax).—There is hardly a dull inch in this farce. It is played at double speed, which helps to keep it lively, but it also is full of new situations. The photographer's posing of Mr. Biff and later of Mrs. Howard was amusing; but this trouble was chiefly due to the office boy who carried the packages with the pictures—he mixed those photos up. The situation is originally handled and in a fresh and breezy way. The picture while not wonderful is surely very funny and is doubly welcome just at this time when the weather is warm.

"Just For Her Sake" (Imp).—An emotional drama of extraordinary power is presented on this film. Its single noticeable defect is in its photography and it is a pity that a picture so well conducted and so effectively acted should be so wanting in pictorial quality, should be so flat. The plot isn't new. Two men working in the same bank love the same girl. The successful one becomes a defaulter and the unsuccessful one shields him, because of his wife and child, taking the blame on himself. The defaulter knows the real reason for this act and, as a perfect punishment, it preys on his mind till he goes insane from jealousy and remorse and shoots himself. The innocent man is released and in the end marries the widow. We have seen something of this before, but not so completely nor so effectively. There is nothing in the picture that is not effective except perhaps the very first picture of a college room. The acting of all the play's characters is very remarkable but the scene where the defaulter confesses, the scene in the president's room

immediately after, when the hero accuses himself, and the scene where the defaulter hands a confession to his wife that seems half an accusation of her, and then half-mad kills himself stand out clearly—they are wonderful. The effect of the last scenes softens the tragedy and leaves the impression that here is a love well-proved and worth while.

"The Charitable Young Lady" (Itala).—This emotional and well conducted picture tells, by means of excellent acting the old, old story of the poor love cast off by the painter who has become famous and has fallen in love with a wealthy and fashionable woman. This version has a fresh and more effective ending than usual. The lady, who is charitable, finds the deserted young mother and learns that the father of the child is her own fiancé. She dramatically brings him to the poor lodgings and the baby, when he knows it is his, brings him back to his first love.

"Sherlock Holmes, Jr." (Rex).—There is plenty of good fun in this fresh story of a small boy's exploits. He was Sherlock Holmes, Jr., and he made plenty of trouble for the household, including the cook and the cook's friend, the cop; but he landed a brace of burglars. It is a picture that demanded good acting to make it truly funny and every player in it from the chief character, the small boy, to the cop, the cook and the crooks, do splendidly.

"Two Little Girls" (Thanhouser).—This is one of the prettiest pictures that has appeared, in this reviewer's estimation, in many a long day. The Thanhouser company is strong on poetical plays with children in important parts and Marie Eline is its little queen of trumps. It is quite impossible to describe the quality that makes "Two Little Girls" what it is. The Thanhouser kid is simply wonderful in her portrayal of the unknown stepsister, a patheitic little figure, ragged, weary, almost starved, watching from afar the children's May party and the dance around the May pole. You see, the other, younger sister had found her, made friends with her as children will, and had promised to bring her out a piece of cake. She had a tiny locket about her neck with her father's picture in it. Her father supposed both her and her mother, whom he had divorced, dead. When the other sister comes from the party and takes her home, the locket is the means of identification.

"Sergeant Dillon's Bravery" (Solax).—This is an exciting, well conducted, and, taken as a whole, convincing picture of life at an army post. Those players who are soldiers conduct themselves like military men and the character of Lieut. Mason and that of Serg. Dillon are very possible, as are the lieutenant's crime and his plot to have Dillon suspected of it. Dillon's escape might have been pictured better, but the story is exciting enough to make most minds willing to accept this as it is. The Indians alone were poor; they looked like darkies with wigs. The heroine has an engaging personality and acted well. It makes a pleasing picture.

"The Cheyenne's Courtship" (Bison).—This film will have an honorable place in the Bison series of pictures showing Indian life and customs. It is both educational and interesting. It covers more ground than others of the series and, perhaps consequently, it is weaker and lacks the dramatic consciousness of the best of them; but it shows more. For one instance, in this picture is shown the snake dance ceremony on choosing the new war-chief when the old leader lies dead. In this there is a reminder of that most fearful and marvelous of myths, the Iroquois legend of Artotaro.

"When East Comes West" (American).—Here is a story of a Western woman's jealousy for one from the East. It is a character study and is interesting.

"A Matrimonial Affair" (Nestor).—Here are the popular favorites Mutt and Jeff, in a matrimonial affair which begins in an innocent little advertisement informing a waiting world that a widow with $100,000 is looking for a manager. Of course, these two interesting individuals get into a funny mix-up over it. The lady suspects a joker and induces the black cook, properly painted, to impersonate the widow. Mutt is getting in his work admirably when Jeff arrives and hides under a chair. Shortly a tumult breaks loose in which both the long and the short of it are ejected from the house in no uncertain manner. Sadly they return to their cramped lodgings ruefully view their disfigured countenances and as they shake hands vow to "never again." This series of Mutt and Jeff pictures introduces a fresh comedy interest that promises to be as popular as the drawings have been.

"A Doll's House" (Thanhouser).—Some years ago, Madame Nazimova, the great Russian actress, was advertised to appear as Nora in Ibsen's "A Doll's House" at a theater in Chestnut St., in Philadelphia. A special matinée had been announced for Monday, and just about two o'clock a long string of baby carriages surrounded by crowds of small girls was making its way in the direction of the box office. It was all due to the misleading title. It is not to be supposed that the film will escape a similar fate at the hands of the public and perhaps some exhibitors. As a matter of fact, "A Doll's House" is a very bad translation of the original Norwegian, which really means "The Home of the Puppet." In either translation as well as in the original, a wrong impression is produced, for the play is one of Ibsen's strongest dramas, written before he began to make the stage a pulpit of morbid pessimism.

The most that can be asked of a film maker who attempts to render this play into moving pictures is an ability to convey the central idea of the drama to the average mind, which latter would never know the play either through the book or through the stage. That much having been accomplished in the present instance, all imperfections are to be treated with great leniency. The action in the film starts out fortissimo, when piano would perhaps have been more effective. What could have characterized the relations between Helmer and Nora better than the very first scenes in the drama? With a few fine but powerful touches, Ibsen shows these relations, as Nora, loaded down with Christmas parcels, comes home coaxes him from his work, teases him about the secret present for him and draws from him demonstrations of his fond and indulgent regard for her. The value of the play lies in the revelation of the hidden depths of Nora's character. Nora is married to a commonplace sort of a man with hollow conventional views of honor and duty. She is, or thinks she is, passionately devoted to him. He falls sick and Nora learns from the doctor that the husband's life is lost unless he goes South at once. Italy is the country mentioned. It costs money to travel from Norway to Italy and stay there for health's sake. Nora is poor, so is her husband. Nora's father is a man of means, but is in a dying condition and Nora fears that to ask him for the money would excite and might kill him. A money lender is approached by Nora and is willing to advance the money, if the father will go security. Nora, carried away by her frantic anxiety to hasten her husband to Italy says nothing to the father and forges his name on the note. She quickly gets the money, they go to Italy and shortly afterwards Helmer returns with his health completely restored. The fear that Helmer, who is very prim in his morals, might hear of her forgery haunts Nora, who toiling late into the night has begun to pay the usurer back. Nora dreads discovery not for her own sake so much as for the sake of Helmer. She in her romantic fancies imagines that Helmer will in case of detection absolve her from all guilt and heroically assume all blame himself. The forgery is found out by Helmer and instead of climbing on the pedestal, which the romantic flights of Nora's mind had erected for him, he stays on the solid, stolid earth and just about refrains from calling the police to have the woman he overpetted, "his lark" and "his squirrel" and "his little bird" arrested. He begins to spout morality, bemoans the possible disgrace to himself, talks about Nora's unfitness to be with her children and refrains from driving her out of the house simply to avoid scandal. It is enough to turn one's stomach to see the ungrateful "cad" go on in this stye for some time. In the mean time Nora has painfully discovered the clayey nature of her idol's feet. Before the latter is quite through with his moralizing the money lender returns the incriminating paper and Helmer becoming aware of it at once shifts his ground once more. He has the colossal assurance to tell Nora that he has forgiven her, for doing a technically criminal act to save his life and expresses his willingness to take her back into the doll house and begin the petting all over again. Here the play rises to a climax that will ever stir red blood in man or woman. At no pains to disguise her loathing for the cowardly man, to whom she had been married, she turns her back on him, not with the hot heart of vengeance or anger, but with the coldness of deep disdain.

It is a fine story and, said before, if enough of it can be made by the picture to convey the general outlines the film maker is entitled to due credit.

The last act is well done and the last act is the most important. To show the trip to Italy and the sojourn there was perhaps not necessary and the space devoted to that purpose might, it seems, have with better effect been used to make the relation between Helmer and Krogstad a trifle clearer. The dancing incident at the ball is not quite plain to one who has not read the play. These criticisms are offered with becoming diffidence and solely with a view of throwing out a hint, that may possibly be of some value.

The reel as it stands to-day cannot fail to please exhibitor and audience and redounds to the credit of the Thanhouser Company.

"Little Girl" (Powers).—Here is a highly emotional film, telling the heart story of a man disappointed because the girl he loved married another. She was abused and died because her husband deserted her. Their little girl was sent to an asylum. The former lover, desiring a child to gladden his lonely hours, adopts one from the asylum, and by chance gets the daughter of the woman he has loved all these years. One day she discovers a photograph of her mother the man has cherished and cries: "That is my mamma." The man has not known before. She came to him under her asylum name. The picture closes with him looking at the child and musing upon the ways of fate that lead in unexpected paths.

"Mutt and Jeff at the Fortune Teller's" (Nestor).—Another of the Mutt and Jeff films, showing what happened to the unfortunates at the fortune teller's. Little Jeff gets a good fortune, but what happens to Mutt is enough to make anyone insane. His frantic efforts to obtain something satisfactory from the "She loves me, she loves me not" results disastrously for florist, vegetable man, furniture man, and others. The close, an adventure with eggs, is a fitting ending for what proves to be a hard experience for Mutt.

"The Stranger in Camp" (Solax).—Here is a film which tells the trial of a young woman who married a brute and was forced to leave him and go West to make her living. She teaches in a mining camp and one of the miners falls a victim to her charms. Later her husband appears on the scene and troubles seem likely to overpower her. But the husband, stimulated by jealousy, undertakes with the assistance of two greasers to put out of the way the young miner who protected her from his insults. She rides for the sheriff and the posse arrives in time to prevent a lynching. In the melee the unworthy husband is killed and the way brightens before the young school mistress.

"Outwitting Father" (Yankee).—Willie's father learned of a proposed meeting of his son and his sweetheart and decides to meet her himself. She hears of his intention and prepares a surprise for him, substituting a colored girl for herself. The old gentleman disguises himself and goes to the trysting place. To his surprise he is permitted to kiss the girl and is really having an enjoyable time of it when the real sweetheart appears. The one he has been kissing raises her veil and discloses the grinning features of a black girl. History does not mention what Willie's father said.

"Plucky Bill" (Lux).—In this farce we witness the adventures of Bill, in his attempt to get three hats in large boxes to the milliner's. He wrecks a café and the hats and is badly used in other encounters. Upon relating his experience to his wife she starts with him and the former persecutors get theirs. The next day Bill is so impressed with the way his former tormentors flee before him that he returns home and vigorously declares that his wife must become more obedient to him hereafter.

"One Good Turn Deserves Another" (Lux).—This good story tells how a girl, taken into the family of an uncle, is upbraided by her relatives for her modern propensities, including cigarette smoking, billiard playing and flirting, but when the bank in which her uncle's funds are deposited fails she shows that she has a fortune and saves him from ruin. Then she discloses the fact that she wanted to be loved for herself, not for her money, hence her little deception. The good aunt relents and clasps the girl in her arms.

"A Daring Deed" (Champion).—Here we have a Western film filled with sensations. The scene is a lonely station in the mining country. Just as the agent is closing up for the night a dead box is brought in. Later the lid of the box begins to rise and as Bill rubs his eyes a pair of wicked ones look into his. Bill immediately places all the solid things at his command upon the lid and wires a hurry message to his sweetheart, an operator down the line. No answer, but shortly he gets a reply and tells her the story. Meanwhile the "dead" man's pals, the "mourners," have arrived and are beating down the door. She mounts her horse and rides directly into a dance, tells the story and almost instantly the cowboys are off. They arrive none too soon, for the door has been battered down and Bill is in a hand to hand struggle with the assailants. A shot rings out, one falls and the rest are captured. The supposed dead man goes with the others. Bill and the little girl are clasped in a long embrace. This picture has all the thrills which are supposed to belong to a Western film and it tells a good story in addition.

"The Plains Across" (Nestor).—This Western story tells how an Indian boy, through gratiture, saves the life of a little girl, and, in fact, the lives of a number of white settlers. It is a domestic tale of travel over the plains when Indians were dangerous. The little white girl who is lost is helped by an Indian lad whom her mother had befriended. The story ends happily with the little girl safe at home and a new view of an Indian's character presented. The photography is of the Nestorian quality, adding materially to the interest of the picture. It is a good plains story, too, relieved with character studies which add to its attractiveness.

"Foolshead Heels" (Itala).—Foolshead in this picture careens about on a pair of stilt-like heels. It makes a stupid picture.

"Two Mothers" (Reliance).—It would have been easy to have spoiled this picture, which as given is very effective. The idea has been used many, many times, but is one that never will grow tiresome so long as it is freshly conducted and acted for it deals with some of the deepest needs of the human heart. The clandestine marriage of the son of the house with the pretty governess is revealed by the stork when the son is away at college. The grandmother is not reconciled till her own younger child dies and the grandchild is laid in her arms. It is wisely conducted and commendably acted.

"The Kind-Hearted Brother" (Great Northern).—A romantic picture of the Italian Mafia's power and method is shown in the development of this story—it is unrealistic, but effective. The evil-hearted brother tries in many ways to ruin his kind-hearted brother, but is exposed and brought to justice in the end. The story makes an exciting melodrama, well-acted and acceptable.

"Science" (Imp).—The purpose of this picture seems to be to give more light on the question of vivisection. It is a truthful, sincere statement, dramatically presented, of a chosen incident and pictures the accidental death of a pretty puppy under an anesthetic and the consequent distress of the mother dog. Every tragedy is a picture of suffering, but every tragedy suggests in some measure a human escape from suffering. It is humanely educational. The principal of this tragedy is one of the dumb brutes, the poor mother dog. She has nothing to do with the causes of her sorrow and perhaps learns nothing from it. Her part in the picture is not without its pain and apprehension and to a certain extent the makers of this picture placed themselves in the same position with the vivisecting scientists. Of course the puppy wasn't killed, but the mother acted as though she was very much afraid something fearful was about to happen. The picture is dramatically effective up to the point of the puppy's supposed death. It's a very unusual picture and very well acted.

"Won by a Foot" (Imp).—The idea behind this picture is the same as that behind the recent Edison, "A Comedy of Understanding," but it is developed in a different way, is a more effective picture because it appeals more strongly to the elemental.

"The Pretty Lady of Narbonne" (Eclair).—There is a very old story worked up prettily in this picture of a shepherdess and a nobleman who flirts with her, and a moral and paternal king who forces the noble to marry this lowly tender of sheep. The player who takes the part of this shepherdess acts at the wedding as though she was to the manor born, but such conduct was not an impossibility in such a girl. The usual happy ending makes the picture acceptable.

"Exchange" (Champion).—There is no doubt that this picture gets across pretty effectively in most of its scenes; it is even exciting; but it wasn't conducted to make a strong appeal to intelligent spectators, nor ones who are generally informed as to conditions during the Civil War. It is a breezy picture with two or three stirring battle scenes. The idea behind it is not new.

"The Cowboy's Deliverance" (American).—This story tells of a fight between two cowboys, and later the accidental shooting of one, for which the other was accused. He escapes and hides in the cabin of the dead man, his wife protecting the hunted cowboy from the searchers. Later they tell her what has happened and she returns to the cabin to seek revenge. But the broken pistol fails to explode and the cowboy is saved. The gun play and the riding are features that please the crowd.

"The Stepdaughter" (Yankee).—Here is a story of a child who was ill-used by a stepmother, until her father discovered the real state of affairs and ordered the woman from the house. Later she learns of the illness and suffering of the stepmother and brings about a reconciliation. The woman's heart is softened toward the little motherless girl after that. It affords a happy ending to a disagreeable story.

"Oh! Baby!" (Powers).—The idea in this comedy picture is worked up so freshly that the picture stands out, in this reviewer's estimation at least, from all other comedies and so-called comedies he has seen this week. It is a very simple, plotless story, but amusing in its picture of the tantalizing predicament of the man who has agreed to watch the

baby for the baby's aunt, for a minute. The minute becomes very long, while the aunt is taking a pleasant stroll with the man's rival.

"The Thrilling Powers Fire" (Powers).—We have been waiting for it and now we have seen it. Its chief interest lies not in its excitement, though what picture of a real fire is not, but in the fact that it shows the destruction of so well-known a picture studio and plant. It also shows a long piece of film still on the rack which went through the fire without being destroyed.

"Silver Wing's Dream" (Bison).—The chief interest in this instructive picture is the wedding ceremony, or the giving away of Silver Wing by her father, the chief, to the man who fought bravely against the Mojaves and whom the tribe thought dead. He was only badly wounded. Silver Wing's dream led her to him and she brought him in. The only question is, how far did Silver Wing walk in her dream? If it was only a few hundred yards, why didn't the men bring him back? Because of this unconvincing part the picture seems the weakest one so far of this Bison series of Indian stories, which is both interesting and instructive.

"The Smugglers" (Thanhouser).—This is an unconvincing romantic picture, which in spite of certain drawbacks when considered as a picture of human possibilities, is interesting and quite pleasing. It is very well acted and in this is its greatest charm. Perhaps not every one would see at once that the district attorney would not be interested in such a smuggling case, or indeed in any smuggling case; that is the care of the collector of the port. Its worst fault is that the picture of the ward's being compelled to help her guardian smuggle the gems in doesn't convince us as a picture of American life to-day. It is, however, not impossible as shown. Many of the scenes are very pretty.

UNFAIR COMPETITION IN JACKSON, TENN.

A very interesting situation has been brought about in Jackson, Tenn., by the opening there of a free, open air moving picture show. A joint protest that has been made to the city council by two exhibitors, Capt. W. D. Ament, proprietor of The Elite, and D. L. Williamson, proprietor of the Mallow, reveals the fact that this free show is no philanthropic movement, but a money making scheme. Its promoters have secured a permit to show the pictures in the city's Court Square park, so that paying no rent and having very light operating exepenses, they find substantial profit in the advertisements which they throw upon the screen. On those grounds, it is claimed that the permit should not have been granted to the free exhibitors, since it permits the use of public property by individuals to the great harm of other citizens engaged in a legitimate and useful business. Again it is claimed that these free exhibitors are pirates in the moving picture business and that the pictures they are showing are nothing more than one might expect at a "free" show, which in trade parlance is known as "junk." The question has not yet been decided, but Capt. Ament and Mr. Williamson are determined to make a hard fight for their rights.

FLICKERS.

Chattanooga Chamber of Commerce has rejected a set of moving pictures taken to boom the town. How is it possible to take a moving picture of a comatose town?

* * *

To those who have never been in Chattanooga, the pith and subtlety of the above question will be entirely lost.

* * *

About the only chance a film actor has of getting himself featured is to drown himself or get his neck broken. But, remember—the mere fact that the film maker gets an extra piece of money out of it does not legally bind him to contribute anything toward burial expenses.

* * *

"Ingy" Oes is quite a few hairs ahead of Herb Miles in the great Fourteenth Street mustache contest.

* * *

While exhibitors in Chicago are getting dimes "giving the people what they want," Lyman Howe is getting dollars giving the people "what the exhibitors don't want."

* * *

Joke.—Why is it they are changing all the big theaters into moving picture houses?

Because that is the only reel way to fil-em. (Kindly omit flowers.)

SELIG WESTERN STOCK COMPANY.

Studio grounds, Los Angeles, Cal. Left to right: 1, C. E. Phehan; 2, Art Acord; 3, Frank Richardson (characters); 4, Jos. Barnes; 5, Nicholas Cogley (characters); 6, James L. Magee (business manager); 7, Miss Betty Harte (ingenué leads); 8, Frederick Huntley (heavies); 9, Clyde Garner (utility); 10, Eugenia Bessemer (leads); 11, Mr. Hobart Bosworth (leads, assistant director); 12, Al Earnest Garcia (characters); 13, Miss Iva Shepard (leads); 14, Frank M. Clark (characters); 15, Herbert Ralston (juveniles); 16, Anna Dodge (characters); 17, W. T. Sanchi (juveniles); 18, Elaine Davis (ingenué); 19, Edward Philbrook (sec'y and treas.); 20, George Hernandez (characters); 21, Camille Aster (utility); 22, Roy Watson (characters); 23, R. E. Greene; 24, Leo Pierson (utility).

MAJESTIC THEATER, NEWARK, N. J.

The new and well constructed Majestic Theater, located at 534-536 Springfield Avenue, Newark, N. J., is under the proprietorship of the M. & S. Amusement Co., which is composed of two well-known photoplay exhibitors, Messrs. Martin Singer and W. H. Meiser. This elaborate theater recently opened its doors to the public and has since been playing to capacity. The construction of this new fireproof structure amounted to $15,000. It is up-to-date and modern in every respect, having both a ladies' and gentlemen's retiring rooms and a seating capacity of 300. Two Powers No. 6 machines are used. This company also operates two other beautiful and well-paying photoplay theaters here.

Attention, Scenario Writers

So much of our time is consumed in furnishing scenario writers with a list of the manufacturers' addresses that we print herewith the complete list, which we suggest that they cut out and save for future reference. For the information of all, we will also add that we do not buy scenarios, neither do we have time to read or pass criticisms upon them.

Licensed Manufacturers.

The Biograph Company, 11 East 14th Street, New York.
Thomas A. Edison, Inc., Orange, N. J.
The Essanay Film Mfg. Company, 521 First National Bank Bldg., Chicago, Ill.
The Kalem Company, 235 West 23rd Street, New York.
Lubin Mfg. Company, 20th and Indiana Avenues, Philadelphia, Pa.
G. Melies, 204 East 38th Street, New York City.
Pathe Freres, 41 West 25th Street, New York City.
The Selig Mfg. Co., 45 Randolph Street, Chicago, Ill.
The Vitagraph Company, 116 Nassau Street, New York.

Licensed Importers.

George Kleine, 52 State Street, Chicago, Ill.

Independent Manufacturers.

The American Film Mfg. Company, Bank Floor, Ashland Block, Chicago, Ill.
The Champion Film Mfg. Company, 12 East 15th Street, New York City.
The Independent Moving Pictures Company of America, 102 West 101st Street, New York City.
The Bison Film Mfg. Company, 1 Union Square, New York.
Nestor Film Company, 147 Fourth Avenue, New York.
The Powers Company, 241st Street and Richardson Avenue, New York City.
The Reliance Film Company, 1 Union Square, New York.
The Rex Mfg. Company, 573 Eleventh Avenue, New York.
The Solax Company, Congress Avenue, Flushing Avenue, Flushing, L. I., N. Y.
The Thanhouser Company, New Rochelle, N. Y.
The Yankee Film Company, 344 East 32nd Street, New York City.

Independent Importers.

The Eclair Film Company, 31 East 27th Street, New York City.
Great Northern Film Company, 7 East 14th Street, New York City.
R. Prieur (Lux), 10 East 15th Street, New York City.
Ambrosio & Itala—Bison Film Co., 1 Union Square, New York.

LETTERS TO THE EDITOR

A KNIGHT AND A ROCK-FLINGER.

Editor Moving Picture World,

Dear Sir: In the days that are done, gentlemen were wont to go forth right joyously and splinter their lances in friendly fashion. In these effete times, they put fresh ribbons on their machines and write to the paper. While enjoying such a joust with a sprightly knight of Newark, I am annoyed by a person who, signing himself "Scenario," flings rocks from the bushes. I may remark for "Scenario's" special benefit that the $1,485 mentioned by me was net receipts for scenarios sold **during the twelve months ended June 30 last**, while the "something over one hundred scenarios" referred to my total sales since I first took up this work, very considerably more than one year ago. I am afraid "Scenario's" little lesson in simple arithmetic is wasted.

It is with pleasure that I turn to face the lance of the gallant Knight of Newark, who "comes back" in a manner to warm the heart. It has been a long while since I enjoyed anything so thoroughly as his letter of the 15th, even though he is unjust enough to accuse **me** of interjecting personalities into this momentous interchange. But I can readily forgive that, as well as certain little sarcasms, and a few actual errors.

The most egregious of Mr. Kitchell's mistakes is in his suggestion of "pull" in connection with the modest success I have had. So far from using the magnetic personality the possible possession of which he accredits to me, I have never seen but two scenario editors and one director in my life, and while remaining in my memory as most agreeable incidents, those meetings were certainly without result in a financial way. Another mistake is the assumption that "The Road to Richmond," concerning which he has kind words, was the effort which brought my $90 check. In fact, that scenario was one of the poorest sales I ever made; I am quite ready to agree that my best work does not **always** bring the largest-figured checks. Incidentally, not desiring any undeserved credit, I may remark that the producer got so far away from my scenario that I might not have recognized "The Road to Richmond" when I saw it on the screen had it not been for the title and the one "big" scene. I do not admit, however, as Mr. Kitchell thinks probable, that that photoplay has been my best known effort. "The House With Closed Shutters" (AB) created, I think, a much greater impression, as did the Biograph two-reel, "His Trust" and "His Trust Fulfilled."

Mr. Kitchell refers to the appearance in the "first" number of the Motion Picture Story Magazine of a story based on his play, "Mike the Housemaid." Mike was right there, in the first (February) issue, and in the March reprint, but what is this supposed to prove? In the April number the feature story was my "His Trust" and sequel; in the May number was my Biograph, "Was He a Coward?"; in the July number appeared my Kalem, "Mexican Rose Garden"—so far as that goes. It is just as relevant to remark that I am on the writing staff of that magazine, and that stories by me may be found in the June, July and August numbers.

As to the challenge to match any eight of my released photoplays against those of his authorship mentioned by Mr. Kitchell, I hardly see how a fair decision could be rendered—fair to either Mr. Kitchell or myself, for the simple reason that, as he remarks, I did not make my reputation (I never knew before that I had one) as a comedy writer—my comedies have been comparatively few in number, as against many dramatic efforts—while, if I understand correctly, practically all of Mr. Kitchell's releases have been comedies. Such a challenge as his would, therefore, mean simply lining up the photoplay comedy against the photodrama, which could be done as well in the abstract as with specific examples of each class.

As for press comment, some of my plays have been roasted to a most beautiful brown, without my cheerfulness or my faith in their degree of dramatic merit being in the least disturbed. For example, "Rose o' Salem-Town" (AB) and "The Love of Summer Morn" (Kalem). In fact, I am not sure that I don't enjoy a real vicious roasting more than a paragraph of lukewarm praise—criticism is merely individual opinion, after all, and the play that can jolt a savage attack out of one man may be safely considered as pleasing some other person in exactly the same ratio.

Mr. Kitchell asks how many of my scenarios have been produced exactly as written. Answer, one. Just one, exactly as written, though a number have held pretty closely to manuscript. When I can write them so that they will be put on as written, I will be a very valuable person, and will try to see that my value is fully appreciated.

I entirely disagree with Mr. Kitchell as to the relative popularity of "Westerns" and more serious subjects—**good** comedies, I grant, are always well received on the rare occasions when the public gets a chance to see them. But, aside from the small boy, the public is sick of cowboys with whiskered pants, and three out of five observant house managers will bear this out. But the houses have to take them whether they like them or not; the European market gobbles them; they are dead easy to make at the smallest expense, and "scenarios" can be fixed up by the office boy or bought at a dollar and a half a bushel. Therefore they are made. More of the "highbrowed" complacent confidence. That "highbrow" charge would seem really funny to Mr. Kitchell if he **did** know me from our honored first president—for I belong in the backwoods from whence he has seen those specimens of scenario impossibilities emerge, and only once in a while—a very long while—grease my boots and wander down ter the city. I'll have to walk a mile to mail this, count o' the horse bein' lame.

To conclude. The selling of scenarios is a plain, business proposition. The competition between the producing companies is sufficiently keen to insure an offer for a script of what the script is worth to the company making the offer. The scenario-writing field is greatly overcrowded. If you don't like the market, don't bring goods. Whether scenario writing does or does not pay depends on the scenarios. I wish Mr. Kitchell the very best of luck, and trust he has enjoyed our little joust as much as I have.

EMMETT CAMPBELL HALL.

THE TRIALS OF A SCENARIO WRITER.

Just one year ago I was seized with the desire to write a scenario for a motion picture. This attack was not sudden. I felt it coming on the first time I saw a motion picture, when they were not as popular as they are now, and when one went to see them on the sly.

I wrote a scenario, and sent it out. It was returned. Sent out another one, and that, also, was returned. I sent out another one, resolving that if this came back, I should bury my ambitions, and keep on working at the old business of running a home. Joy of joys! A letter came from a firm—Would I accept $10 for the story? Would I? Well I guess! This was making money too easy. My conscience troubled me. It took me just half a day to write this scenario, which was founded on one of Longfellow's poems.

Encouraged by my wonderful success, I wrote another scenario, founded on a newspaper yarn I had read 20 years ago. Two days after sending it out, I received a check for $10. Wouldn't that make you blink? It took me three hours to write that scenario. I had visions of myself reeling off scenarios; checks piling up; castles by the sea; automobiles; motor boats; trips abroad, etc. Alas! They were only dreams—but I am getting ahead of my story.

I went to work in earnest, reeled off scenarios and sent them broadcast. The flattering letters I received from the editors were enough to turn the head of any one. One wrote me that my work was 75 per cent. better than the average, and that if I would follow the enclosed model when writing scenarios, I surely would make a success of the business. I studied the model. Sent out another story. It was accepted. I received $15 for it. I began to feel my importance, criticised the pictures, and felt that I had arrived. At that time I received a letter from another editor, who said if I would follow his suggestions, and read the trade journals, I was bound to be successful.

I sent out scenarios right and left. My first ones must have been amusing reading for the editors—that is if they read them. Some of them would have taken three or four reels to illustrate.

Pathe Freres brought out my first picture, the second one I had sold. With my admiring family I went to see it. How my heart fluttered when the title was thrown upon the screen. How I wanted to shout out that that was my picture. But when it was finished, I was glad I had restrained myself. I wanted to slink out of the theater. It was a mystery to me how such a reliable firm had accepted such a poor scenario. The picture was not half as funny as I had anticipated it would be. I was told afterward that it was a good picture, but I never could see it.

For my next scenario, I received $20. I had not had one accepted for two months when the check came. I had about decided to quit writing, but this check, the largest I had received, was like a whiff of whiskey to a man swearing off. Back to my desk I went and reeled off several more stories.

About this time I went to Keith's Fourteenth Street Theater to see another of my pictures. The scenario was taken from a standard story, and I had received $15 for it. It was released by one of the best film companies in this country, and I felt right proud of myself. But my pride fell with a thump. It was a beautiful film, and the manager wrote me afterward that they considered this film the greatest achievement in the history of the business. But this was not salve to my wounded feelings, for they had put in scenes that I had left out, and cut out scenes that I had put in, and I wondered why they had taken it. Later I found out—but that will keep.

Another time I went to the same place to see another picture of my own. I had written it for a full reel, the company made a half reel of it. I had thought the story funny when I wrote it, and came prepared to laugh hilariously. I didn't. It was flat—at least I thought it was. As the picture was flashed upon the screen, I heard some one beside me give a hysterical laugh; then came a laugh from the gallery, and finally it seemed to me that every one in the house was laughing, with the exception of myself. I couldn't account for it—the picture was stupid. However, I felt better, the story had got over the screen, and would go.

Another story, the sweetest and best I had written, was cut and changed to suit the whims of an egotistical leading man.

All of my stories thus far had been received well by the trade journals. Then I received a call down. I wrote up a very dramatic scenario from a classic. In order not to offend the public, I changed the working out of the plot somewhat. I sent it to every Licensed firm, and to a number of Independents. Back it came, as regularly as the proverbial cat. I finally decided I would burn the manuscript. Then, in an evil moment, thought I would try it once more. I received a check for $10 for it. I thankfully accepted it, although I was then receiving more for my stories, for I felt that in the case of this scenario "A bird in the hand was worth two in the bush." Had I known it, I could have got my price for it, for the company had the picture ready to release when they sent me the check.

I saw this picture in the factory, and was delighted with it. It was beautiful, artistic, perfect in every detail, and acted splendidly. The manager told me the Board of Censors had praised it highly. But alas and alack! That picture, with perhaps a few exceptions, brought forth more adverse criticisms than any that have been produced thus far. It was also praised sky high as well, but the adverse criticisms more than balanced the praise. The manager of the theater in my own part of the city refused to show it.

In eight months I sold nine scenarios. The last four months I have sold none. But don't imagine I have been idle. I have been giving free suggestions to moving picture film companies—that is to a numher of them.

I sent a scenario to one company. They kept it for weeks. Finally I read in one of the journals that a film from this story would be released on a certain date by the company that had my scenario. That day the manuscript was returned, with the information that the company was going to release the same story on a certain date—one week earlier than the date advertised—and that they had no use for my scenario. I was mad, but I could do nothing, for the scenario was written up from a classic. I wrote to the firm for the name of the author of the scenario. They replied that one of their staff wrote it. I scratched the name of that firm off my book.

In contrast to the action of this firm is that of the company I have mentioned above, who so changed the scenario I could scarcely call it my own. They acknowledged they paid me simply to keep me from sending the scenario elsewhere, for they had planned to use this story for a picture before I sent in my manuscript.

Another company kept a scenario a long time, then returned it with regrets. Shortly after I read the synopsis of a story in one of the magazines, the plot of which was the identical plot of the scenario I had sent to this firm. I wrote them a diplomatic letter, asking the name of the author, and they replied that they regretted to state that they could not give it, as the original manuscript was one of several that they thought was purloined from their files since their production, and that they had every reason to suspect a former employee in their scenario department, who had been quite recently discharged for certain irregularities. They are a reliable firm, so I have accepted their explanation.

These are only two experiences of many. George Rockhill Craw, in the Moving Picture World, suggests a way for scenario writers to protect themselves. It means extra work, which would be all right if every scenario was accepted.

Another thing: editors of scenarios urge authors not to send a copy of the same story out to different firms at the same time. They say it is not treating the companies fair. This is rather hard on the authors sometimes. I sent an apple blossom story to a firm before the trees were in blossom. When it was returned, the trees were bearing fruit, and it was too late to send it elsewhere.

I believe I write better scenarios now than when I first began to write, but they are not snatched as quickly as then. I have not stopped writing. It is impossible for me to do so—there is always the hope of having them accepted.

PARK BEDFORD.

CENSOR BOARD EXPLAINS ABOUT "THE NUN."

Editor Moving Picture World,

Dear Sir: Recently there has been a number of criticisms in the newspapers upon the film entitled "The Nun." Some of the published statements have been that this picture was not passed by this Board. As the picture was passed by this body, it is only due to the manufacturer that we make this statement.

In passing this picture the Board looked upon it as merely a dramatic production. Such questions as to whether the picture is untrue or unrepresentative of certain phases of life, does not come within the scope of our censorship. A very sordid interpretation could have been taken of the actions of the priest or a perfectly unobjectionable view, aside from the fact that he was breaking his vows, could also be taken. There are certain questions of good taste and consideration of the general public which are outside the scope of any general censorship. These questions are entirely up to those who are directly interested in the amusement.

In connction with the various newspaper statements upon this incident we wish to correct an apparent inaccuracy in an interview with one of the members of the Board given in a New York paper. It stated that only certain companies were co-operating with this Board. Since last fall every manufacturer and importer of motion pictures in the country have been submitting their pictures to this Board and have consistently lived up to their agreements that any eliminations asked for by us would be so made.

Very truly yours,

THE NATIONAL BOARD OF CENSORSHIP.

Walter Storey, Gen. Sec'y.

[We give space to the above because it places the Board of Censorship. While "The Nun" has been severely criticized for its ruthlessness, we might almost say, sacreligious, handling of Catholic traditions, there is nothing immoral in the picture and that is as far as the censoring power of this board extends.]

FROM A LITTLE GIRL.

New York, July 11, 1911.

Dear Editor: I read the stories of the films in the Moving Picture World. I am very much interested in moving pictures and think they are better every time I go to see them. My chum and I often go.

They have taught me a great deal, especially the historic pictures, as they help me to memorize my history lessons in school to quite an extent. I am fond of the French pictures, too. They are as real as they can be. I see by the pictures their dress and customs are indeed different from ours.

My chum is very much taken with the comic pictures. She thinks the Mutt and Jeff pictures are fine. I do, too. They are good in the funny sheet, but do such comical stunts in the moving picture, you can laugh much more.

Scenic pictures are very beautiful, showing lakes, waterfalls and mountains, etc. We see many places we may never be able to go to. In one picture, I remember, the Canals of Venice, with boats sailing through them, and though hearing a great deal about them, I learned much more by seeing the picture itself. The boats looked very pretty and odd. So real was the picture one could imagine themselves there.

Dramatic pictures are very good. They are often taken from life. A number of them are very sad, but together with the comic ones we see a fine show.

I enjoyed a picture which I remember having seen one night, showing us "How Edam Cheese Is Made." I always

Calendar of Licensed Releases

CURRENT RELEASES.

MONDAY, JULY 31, 1911.

BIOGRAPH—Mr. Peck Goes Calling (Comedy)..... 748
BIOGRAPH—The Beautiful Voice (Comedy)..... 247
KALEM—The Mexican Joan of Arc (Dramatic).....
LUBIN—The New Officer (Comedy).....1000
PATHE—Max's Divorce Case (Comedy).....
PATHE—Elephant Hunting in Victoria Nyanza (Scen.)
SELIG—The Knight Errant (Dramatic).....
SELIG—Caught in the Act (Comedy).....
VITAGRAPH—Two Wolves and a Lamb (Dramatic)..

TUESDAY, AUG. 1, 1911.

EDISON—Christian and Moor (Dramatic).....
ESSANAY—Commy, the Canvasser (Comedy)..... 554
ESSANAY—The Spender Family (Comedy)..... 455
GAUMONT—Jimmie Wears a Crown (Dramatic)..... 680
GAUMONT—An Aeroplane Disaster (Scenic)..... 320
SELIG—Saved by the Pony Express (Dramatic).....1000
VITAGRAPH—The Clown and His Best Lamb (Dr.)..

WEDNESDAY, AUG. 2, 1911.

EDISON—The Unfinished Letter (Dramatic).....
EDISON—Money To Burn (Comedy).....
ECLIPSE—The Struggle for Life (Dramatic)..... 650
ECLIPSE—On the Coast of Bengal (Scenic)..... 326
KALEM—Over the Garden Wall (Comedy).....
PATHE—Love and Silence (Dramatic).....
VITAGRAPH—Price of Gold (Dramatic).....

THURSDAY, AUG. 3, 1911.

BIOGRAPH—Out from the Shadow (Dramatic)..... 998
LUBIN—The Gypsy (Dramatic) 1000
MELIES—Red Cloud's Secret (Dramatic).....
PATHE—Blue Wing and the Violinist (Dramatic).....
PATHE—American Field Artillery Maneuvers (Scenic)
SELIG—The Old Captain (Dramatic).....1000

FRIDAY, AUG. 4, 1911.

EDISON—The Switchman's Tower (Dramatic).....
ESSANAY—The New Manager (Dramatic).....
KALEM—The Colonel's Son (Dramatic).....
PATHE—The Liar (Dramatic).....
PATHE—The Magnet (Comedy).....
VITAGRAPH—The $100 Bill (Dramatic).....

SATURDAY, AUG. 5, 1911.

EDISON—Sir George and the Heiress (Comedy)...1000
ESSANAY—The Two Gun Man (Dramatic).....
GAUMONT—A Passing Fancy (Dramatic)..... 800
GAUMONT—Flowers and Plants in Winter (Ind.)..... 190
LUBIN—An Indian's Appreciation.....1000
PATHE—Legend of Lake Desolation (Dramatic).....
VITAGRAPH—Death of King Edward III (Historical)

ADVANCE RELEASES.

MONDAY, AUGUST 7, 1911.

BIOGRAPH—The Ruling Passion (Dramatic)..... 997
KALEM—Peggy, the Moonshiner's Daughter (Dr.)... 950
LUBIN—Her Two Sons (Dramatic).....1000
PATHE—An Up-to-date Elopement (Comedy)..... 525
PATHE—In Switzerland (Scenic)..... 262
PATHE—The Zylras 180
SELIG—A Fair Exchange (Dramatic).....1000
VITAGRAPH—Intrepid Davy (Comedy).....

TUESDAY, AUGUST 8, 1911.

EDISON—The Battle of Bunker Hill (Historical)....1000
ESSANAY—Love in the Hills (Dramatic).....1000
GAUMONT—A General Strike (Dramatic)..... 825
GAUMONT—A Raging Sea (Scenic)..... 175
SELIG—Slick's Romance (Dramatic).....1000
VITAGRAPH—The Long Skirt (Dramatic).....

WEDNESDAY, AUGUST 9, 1911.

EDISON—The Adventures of a Baby (Comedy)..... 660
EDISON—The Stolen Dog (Comedy)..... 340
ECLIPSE—The Heiress (Dramatic)..... 705
ECLIPSE—Lyons, the Second City of France (Scenic). 295
KALEM—The Round-Up At Dawn (Comedy).....1000
PATHE—The Flaming Arrows (Dramatic)..... 827
PATHE—Lionelly Contortionist (Comedy)..... 138
VITAGRAPH—Billy the Kid (Dramatic).....

THURSDAY, AUGUST 10, 1911.

BIOGRAPH—That Dare Devil (Comedy)..... 606
BIOGRAPH—An Interrupted Game (Comedy)..... 392
LUBIN—Boo's New Scheme (Comedy).....
LUBIN—Tent Village (Comedy).....
MELIES—His Terrible Lesson (Dramatic).....1000
PATHE—Fidelity (Dramatic) 689
PATHE—The City of Singapore (Scenic)..... 308
SELIG—Their Only Son (Dramatic).....1000

FRIDAY, AUGUST 11, 1911.

EDISON—The Spirit of the Gorge (Dramatic).....1000
ESSANAY—(Title Not Reported.)
KALEM—The Romance of a Dixie Belle (Dramatic).. 985
PATHE—The Unexpected Gift (Dramatic)..... 456
PATHE—In Cambodia (Scenic) 354
PATHE—Tunny Fishing (Ind.)..... 195
VITAGRAPH—The Bell of Justice (Dramatic).....

SATURDAY, AUGUST 12, 1911.

EDISON—Friday, the 13th (Comedy).....1000
ESSANAY—(Title not reported).
GAUMONT—The Academy Girl (Comedy)..... 585
GAUMONT—Jimmie's Luck (Comedy) 405
LUBIN—The Arrow Head (Dramatic).....1000
PATHE—Billy's Marriage 872
PATHE—Monuments and Cascades in Rome (Scenic). 128
VITAGRAPH—Birds of a Feather (Comedy).....

---

used to wonder why it was red on the outside, but now I know it is painted before it is sent away. The picture was very good. It showed us what a quaint race of people the Dutch are and how careful they are in preparing the cheese.

Yours very truly,

Age 13. SOPHIE D———.

ICE-COOLED THEATERS.

Emporia, Kan., July 14, 1911.

Editor The Moving Picture World,

Dear Sir.—I have read the article in your paper in regard to cooling theaters with ice. I use ice and make a success of it. My house seats 300 people. It is equipped with a twenty-six inch exhaust fan at the rear. I built an ice box outside the building, directly under the outlet of the fan and connected it with an air tight galvanized iron pipe to the opening of the fan. The bottom of the box is built of 2 x 6s put in on edge two inches apart. The fan is reversed and draws the air into the house. The box is large enough to take three three-hundred-pound blocks of ice placed on end with two-inch space between. The air is drawn up through the 2 x 6-inch slats, through the ice and discharged into the room. The temperature is reduced at least 25 degrees.

Of course it is understood that the number of people in the house will govern the temperature to a great extent. Three hundred people in a closed room without some cooling device would make the place feel like a furnace. I have had three hundred and twenty-five people in my house at one time and the place was not uncomfortably warm. I use ceiling and wall fans to stir the air in the room. Ordinary fans do not cool. It is impossible for a fan to cool air. It stirs it; nothing more.

Now as to the cost. Nine hundred pounds of ice costs me $1.80, and manager can get wholesale prices on ice. I use about six or seven hundred pounds of it between seven and eleven p. m. The balance goes to waste. Eighteen admissions pays for the ice and if I did not use it, I would have to close, I could not pay expenses. My attendance has increased one hundred per cent. since I began to use it.

I forgot to state that I keep the doors closed and open the ventilators over the entrance and exit doors. This lets out the warm air and has a tendency to hold the cool air in the room.

If this is of any benefit to my brother managers, they are welcome to it.

Very truly yours,

P. J. CONCANNON, Manager.

MORE ABOUT COOLING THEATERS.

Coodell, Okla., July 14, 1911.

Editor Moving Picture World:

Dear Sir.—Being a constant reader of the World and receiving many ideas from same, I feel indebted to the many readers, therefore I wish to tell them of one of the most successful ways of cooling their houses. My house is in a

Calender of Independent Releases

MONDAY, JULY 31st, 1911.

AMERICAN—The Parting of the Trails (W. Drama)..
CHAMPION—The Perils of a War Messenger (Dram.). 950
ECLAIR—The Prodigal Son (Dramatic).....
IMP—The Bi-Centennial Celebration at Mobile, Ala. (Scen.) 500
IMP—The Skating Buk (Comedy)..... 500
YANKEE—The Sea Vultures (Dramatic) .....

TUESDAY, AUGUST 1st, 1911.

BISON—A True-Hearted Miner (Dramatic) .....
POWERS—Speculation (Dramatic) .....
THANHOUSER—The Pied Piper of Hamelin (Dram.)

WEDNESDAY, AUGUST 2nd, 1911.

AMBROSIO—If One Could See into the Future (Dram.)
AMBROSIO—Mr. Baumgarten Is Elected Deputy (C.)
CHAMPION—The Dubuque Regatta (Scenic)..... 950
NESTOR—The End of the Trail (W. Drama).....
RELIANCE—The Broken Vows (Dramatic).....
SOLAX—When Ruben Came to Town (Comedy).....

THURSDAY, AUGUST 3rd, 1911.

AMERICAN—The Cattle Rustler's End (W. Drama)..
IMP—The Call of the Song (Dramatic) 1000
ITALA—The Evening Bell (Dramatic) .....
REX—The Artist Financier (Dramatic) .....

FRIDAY, AUGUST 4th, 1911.

BISON—Darkfeather, the Squaw (Dramatic) .....
LUX—Bill Does His Own Washing (Comedy) 439
LUX—An Elopement by Aeroplane (Comedy)..... 465
SOLAX—The Mascot of Troop "C" (Military).....
THANHOUSER—The Judge's Story (Dramatic) .....
Yankee—Truth Shall Prevail (Dramatic).....

SATURDAY, AUGUST 5th, 1911.

ITALA—Foolshead's Last Roguery (Comedy).....
GREAT NORTHERN—The Burglar and the Girl (Dr.)
POWERS—Last of the Mohicans (Dramatic).....
RELIANCE—His Son (Dramatic) .....
NESTOR—Mutt and Jeff Get Passes to the Ball Game (Comedy) .....

two-story store room facing west 90 feet by 25 feet wide, 4 feet elevated floor, sloping down 40 feet, which on account of the extreme steep floor was very difficult to ventilate. I had a machinist build me an old-fashioned water wheel 6 feet high, 30 inches wide, with 6 paddles on same, each paddle measures 30 inches long, 24 inches wide, which makes 720 cubic inches of air each blade carries. I then built a casing of wood sides and tin around between sides, around fan and put a 12-inch pulley on shaft; cost of making same, $27.50. I bought a second-hand 3-horsepower engine for $30 and set same back 12 feet from fan. The outlet of casing from fan is 18 inches in diameter, which is divided in center at opening to two 9-inch tubes made of tin running one foot above where the average person sits along both sides of the walls. Every 3 feet are 6-inch openings, the ends of 9-inch tube being closed in order to force air out of openings along on the side tubes, this fan has 6 paddles carrying each 720 cubic inches of air, which equals 4,320 inches and runs 200 revolutions per minute, which makes 864,000 cubic feet of fresh air that I put in my house per minute. This fan sits outdoors opposite one of the windows and tube comes in at the top of same: I also have two 18-inch suction fans, one on each side of house in front, to take out hot air as the cold air coming in forces the hot air to walls, therefore has to have an outlet; it is one of the biggest advertising stunts I ever pulled off, as everybody comes to the picture show to get cooled off. When I first installed the fan I gave a free show. I seat 400 and I had easy 500 in house at one time and to say the least, it was one of the hottest nights in June; many brought fans, but we never saw any of them moving. The engine uses one gallon of gasoline a night, which costs 16 cents, so I consider it is cheaper than electricity.

I will be glad to send anybody photo and drawing of same for cost of same, 25 cents. I am always glad to read the many advanced ideas of the pictures, but am sorry to say that I can not get pictures that we most desire. I have tried all of the exchanges within 300 miles of me, but can not get them to give a mixed program. We have three classes to cater to: first the cowboy spirited ones; the "will-be-married-some-day" class, and the old, old ones, like all the rest, that good old comic. But, alas, we get all cowboy or all love stories or all comic. Why? Because the exchange has not got the time to fool with us "little folks," as they call us in small country towns, although the advance agent will give all kinds of promises, but the house never knows anything about them.

Hoping you success and ever waiting the arrival of the next issue of the World, I beg to remain,

R. G. SYKES.

Altoona, Pa.—A new moving picture theater is being erected at Sixth Avenue and Fourth Street by Mr. Joe W. Feese. Mr. Feese, who has had considerable experience in the business, intends to make it one of the most up-to-date moving picture theaters in the city. The building will be of solid brick, seventy-two feet long and thirty-three feet wide. It will have a tiled lobby, and a very attractive front. The seating capacity will be about 400—300 on the main floor and 100 in the balcony. Nothing but moving pictures will be run. Admission price five cents.

Keep ahead of the Procession

It doesn't pay to be "penny-wise and pound foolish." To make the biggest money you have to show best pictures—and the way to do this is to use the

Bausch and Lomb Projection Lens

The Bausch & Lomb Lens may cost more than some others—but it is more than worth the difference. Our enormous sale is proof that moving picture houses appreciate the superiority of our lenses—it will pay *you* to find out for yourself.

Be sure to write for special Projection Lens Booklet OO.

Our name, backed by over half a century of experience, is on all our products,—lenses, microscopes, field glasses, projection apparatus, engineering and other scientific instruments.

Bausch & Lomb Optical Co.

NEW YORK WASHINGTON CHICAGO SAN FRANCISCO
LONDON ROCHESTER, N.Y. FRANKFORT

Fumbling *is* Fatal

when ordinary fastenings of fire-exit doors stand between a panic-stricken audience and safety. But the hand that gropes for the lock and latches on a door equipped with the *Von Duprin Self-Releasing Fire Exit Latch* will *release* them and open the door *instantly, even though it doesn't reach them,* for it or its companion will involuntarily *touch* the bar that stretches across the door on the inside, and *that touch is enough. Try it.* Catalog free.

Safe Exit is a Universal Demand

Vonnegut Hardware Co., Distributers, Indianapolis, Ind.

CORRESPONDENCE

CLEVELAND.

The Quadrennial World Carnival of the Macabees brought in the neighborhood of 20,000 visitors to this vicinity during the week of July 16, and brought a welcome increase in receipts to the coffers of the photoplay theaters. After the parade on Thursday night, downtown houses did the record business of the summer.

Mayor Baehr, the Forest City, is a moving picture fan of the most pronounced type. Upon being asked to give a verbal expression of his regard for the photoplay, the executive said: "My feeling towards the moving picture is best expressed by the fact that I never miss the opportunity of visiting a picture house whenever I possibly spare the time. I like them; I think they are great. Nothing else I know of can combine the entertainment features with the educational value found in so many pictures. I saw an Indian picture the other night at the Alhambra, showing a young brave gambling, with his bride as the stake, which was very interesting, and at the same time gave a most graphic presentation of Indian customs. Believing in the motion picture as an educator of exceptional possibilities, as I do, I have had arrangements made to give free exhibitions of selected subjects in the city playgrounds. The success of this venture has exceeded my fondest expectations. We are handicapped in this enterprise by the lack of any stipulated appropriation with which to meet the expense, and we also have only one machine. I do not think this policy will in any way be competition with the regular exhibitors; on the contrary, it will interest people in the pictures, who have never been patrons of the shows, and in this way be a fine advertisement for them and a creator of new business. Yes, I like Western pictures when there is nothing repulsive or obscene in them, and of course, when they are not ultra-melodramic. Good cowboy pictures come as a welcome relief in programs otherwise too heavy. But historical subjects and industrials, I think, should be more numerous. I thank you, and be sure to come again."

Mr. Lewis, proprietor of the Corona and Orpheum, intends soon to remodel the former house, putting in about 75 more chairs. He recently gave as a special attraction at the Orpheum, an illustrated song by a very capable soprano. So satisfactory were the financial returns, that he is considering adding a song as a regular feature, and also making different arrangements for musical accompaniment of the picture. Automatic music does not seem to fill the needs at that house, though business is showing rapid gains.

Summer seems to be over so far as the business done at the Alhambra is concerned. Full houses are the rule these nights, long before the first show is finished, with too few seats to accommodate the crowds until the second show of the evening is well begun. The opening of the Elysium, two blocks above, although it does an immense business, has failed to affect the Alhambra attendance in the least. Good pictures, well projected, accompanied by good music well chosen to fit the picture, is the answer.

Thanks to the appearance simultaneously of Jesse James on the screens of some picture shows, and a desire for finery in the heart of Edna Peebles, a little eight-year-old girl of Akron, certain papers have recently had another excuse to attack the photoplay—and it must be admitted, so far as the pictures mentioned are concerned, with just cause. Miss Peebles secured a revolver which she could neither load nor snap, a red handkerchief, with which she covered her face, and visited a Cuyahoga Falls Bank. There being only one clerk in the bank at the time, she proceeded to hold him up in true Jesse James style. Of course, to her surprise, it didn't work. She was arrested and coaxed to say that the moving pictures of Jease James she had seen were responsible for her attempt. Certain dailies thereupon proceeded to lambast all moving pictures instead of the leather headed exhibitors who went back six years to "get the money" with one of the worst films ever made. The child was not prosecuted, but given a chance to secure an education in more favorable environments. Her father in a saloon, her mother an invalid, what more could have been expected? But no denunciation of the exchange which supplies, or the manager who exhibits such a picture as "Jesse James," can possibly be too severe. Mold the future of the photoplay with the wholesome clay of the present, rather than with the filthy mire of days fortunately gone by.

Final preparations for the big convention to be held here have been made, and a large and representative attendance is assured. The Reception Committee is made up of the following gentlemen: M. A. Lewis, chairman; Foster Simmons, Samuel Bullock, Max Schachtel, B. Steele, C. F. Schroeder, L. W. Faucett.

B. G. DRUMMOND.

LOUISVILLE.

The moving picture world of Louisville, continues to pursue the even midsummer tenor of its way without appreciable interference from unfavorable factors. Business is uniformly good, both with downtown and suburban houses and no cloud of ill omen is visible to mar the commercial sky. Luckily for the film fraternity, a period of delightfully cool weather is now ruling, so that the general public seems in the exact mood for pleasure-going and every house in the city is making money.

The Broadway Amusement Company has been operating a chain of high-class attractions at its various houses during the past week and House Manager Rausch, of the Broadway, says that things are going fine. The English Opera Company, playing a high-class operatic sketch, has been a tremendous drawing card at the Broadway during the week and is now playing a similar engagement at the Baxter. The Baxter Airdome ran a "Baxter Minstrels" bill as its theatrical attraction last week, and delivered the goods with a vengeance. The minstrels are composed of some of the best amateurs in Louisville, headed by Miss Elsie Abell. It is noticeable that the Broadway company makes it a policy to sign up special attractions for a week's run, at least, at each of the pair of theaters and trio of airdomes operated under Broadway management.

Henry Reiss, house manager of the West Broadway Theater, and Fred J. Dolle, treasurer of the same house, both members of the Broadway Amusement Company, went to St. Louis, Mo., last week for a short business trip, investigating picture conditions and opportunities in that city.

The Princess Amusement Company is doing fine business with scarcely room for improvement, said Treasurer Mayer, of Hopkins Theater. The Orpheum, a Princess house, drew crowds last week with "The Profligate," an educational film portraying France during Napoleon's time, while "Dad's Boy" also made good. Both of these are Pathe productions. The Casino, another Princess house, featured "The Backwoodsman's Suspicion," and scored a success with "Jinks Joins the Temperance Club," one of the best humorous films shown locally in some time.

A. S. Mayer, treasurer of Hopkins' Theater, and one of the best-known moving picture showmen in Louisville, enjoyed a fortnight's vacation trip to Hardin Springs, Ky., and returned a few days ago to tell his adventures to the representative of The Moving Picture World. The residents of Hardin Springs believe firmly in the genial Hopkins' treasurer as an able exponent of Terrible Teddy's strenuous doctrine, for he won a 1-mile skiff race handily at the Springs and captured another trophy by being the premier rifleman, shooting 98 out of a possible 125.

Manager Charles Shaw, of the Avenue Theater, says that his second week's run as a straight moving picture man in local amusement circles, bids fair to surpass the first, and that is "going some." The Avenue's bill this week is bringing lots of business, showing a dramatic subject, "Thou Shalt Not Lie," mixed with comedy in "A Cowboy and a Lord," and "A Bad Half Dollar."

The Empire Theater devoted one night last week as a Benefit Night for the Louisville Baseball League, a local semi-pro organization, and to say that the ball fans and fanoritas have been flocking to the East Market Street house ever since is putting it mildly. Little Aileen Ducker, an infant prodigy in local theatrical circles, danced a butterfly terpsichorean endeavor on the benefit night and scored so tremendously that the Empire management was tempted to make her a permanent offer in spite of her four years' youth.

It was announced last week in the City Building inspector's office that a permit had been awarded to E. Greeley for the erection of a $5,000 moving picture theater of the most approved type at Fourth and O Streets, in Louisville. Work upon the structure will be commenced this week and will be rushed to completion. The location is in what is known as "South Louisville," a suburban district far removed from down-town so that the new theater will undoubtedly do a big business.

The Majestic Theater Company, operating the Majestic and Royal Theaters in Louisville, filed amended articles of incorporation last week increasing its capital stock from $15,000 to $30,000. The maximum limit of indebtedness is also placed at $30,000. President L. J. Dittmar, of the Majestic company, says that trade at both houses could not very well be improved upon.

Albert S. White, one of the foremost negroes in the United States and a resident of Louisville, was shot and killed one night last week by Louis A. Evans, another negro, during a quarrel which grew out of a moving picture show in which both were interested. White was the former lessee of the Lyre Theater, a negro showhouse on West Walnut Street, and when the establishment changed hands he attempted to remove a desk and some other property from the building. Evans, the new lessee, became involved in a quarrel with White over the matter and, drawing a revolver, shot him four times, inflicting fatal wounds. White was a delegate to the Republican convention in Chicago when that body nominated President William McKinley and was prominently mentioned by President Taft as the next United States minister to Hayti. He was prominent in works for his race throughout the United States and was a recognized member of the bar in excellent standing. Evans gave himself up to the police, alleging that the shooting was in self defense. In this he is supported by the testimony of witnesses and is awaiting trial.

The Board of Commissioners of Birmingham, Ala., last week decided not to allow the picture shows of that city to operate on Sunday. The show owners had filed a petition asking to be allowed to operate from 2 P. M. to 10 P. M. on those days, but the request was turned down.

G. D. C. J.

ST. LOUIS.

Mr. Elmer H. Condy, manager of The Amherst Airdome, has organized one of the best minstrel troupes that has been seen in St. Louis for many years. He has obtained some of the best burnt cork artists in St. Louis, and in addition to being the manager, he is also a very clever end man. At the opening performance, Monday night, July 17th, fully 4,000 persons greeted the minstrels. Mr. Condy registered a huge hit when he sang that hard luck song entitled, "Constantly," and was forced by the consistent applause to render several additional verses. Mr. Condy's closest rival for honors was Geo. Weller, formerly of Lew Dockstader's minstrels. Mr. Weller made a hit by singing "Sweet Juliet." Mr. Condy has refused several offers with high-class companies, preferring St. Louis to traveling.

The Hopprodrome Theater, being built by Frank L. Talbot, at 6th and Walnut Streets, which will be the largest house of its kind in the West, is reported to open its doors about Oct. 1st. The management announces that the feature of the house will be high class performances.

The St. Charles Theater, located at 6th and St. Charles Streets, will eliminate vaudeville after this week, and will resort to motion pictures exclusively.

The Grand Central Theater, at 6th and Market Streets, has installed a huge pipe organ, which is one of the largest in St. Louis.

The Lyric Theater, at 6th and Pine Streets, which is managed by John Cornelius, announces that several feature films have been booked. The Lyric is one of the coolest theaters downtown.

The Gem Theater, at 6th and Walnut Streets, which is managed by Frank L. Talbot, has again signed up the Harmony Singers, conceded to be one of the best quartettes in St. Louis, and which drew large crowds nightly last season.

Messrs. Heib & Kiely, owners of the Empress, Mozart and Russell Airdomes, announce that they have engaged the Western Vaudeville Circuit to book acts for their airdomes.

The Grand-Park Airdome, at Grand and Park Avenues, is entertaining its patrons with high class vaudeville and motion pictures. The Eastern Theatrical Co. is furnishing the Grand-Park with the best acts they have in stock. Olsen's Orchestra has been signed for the season.

Arthur Deming, showing with the "Browning All-Star Minstrel Maids," is registering a big hit all over St. Louis. During the past week Mr. Deming showed at the Maple Airdome, located at Kings Highway and Maple, and drew large crowds nightly. Mr. Deming is another Geo. Primrose.

Mr. Jno. F. Meth, former manager of the Grand Theater, and also of the White City Park, of Springfield, Ill., has taken over the management of the Bijou Dream Theater, located at 6th and Washington Avenue, St. Louis. Mr. Meth's ambition is to give the patrons of his house a first class show, and is succeeding. Since taking charge of the Bojou Dream, Mr. Meth has obtained high class licensed film service, showing two first-run and two second-run films every day. In addition to moving pictures, Mr. Meth is booking high class vaudeville acts from the Western Vaudeville Association. The Bijou Dream is a centrally located theater, being in the midst of the downtown traffic, and is drawing large crowds daily. It is directly across the street from the Grand-Leader Dry Goods Co., one of the largest stores of its kind, and the Bijou Dream is known as the "shoppers' rest," among the women. Mr. Meth announces that the second floor of the building will be remodeled and converted into a dancing academy. This will be the only dancing academy downtown. It will open about Sept. 1st. The seating capacity of the Bijou Dream is about 350, well ventilated and cool, open from 10 a. m. to 11 p. m., daily.

The Missouri Airdome, at Hamilton and Delmar, is showing high class vandeville and photoplays. The Western Vaudeville Circuit is booking the Missouri Airdome. Several novelty acts are booked for the coming week.

Anna Buskley's dogs created a big hit at the Hamilton Airdome this past week.

OTTO SCHAEFER.

PITTSBURG, PA.

Mr. F. D. Allison, the manager and proprietor of the Pastime Theater, 441 Market Street, is the first in this city to install a Langslow electric turnstile. This is a unique, money saving device, and should become a permanent fixture of the modern picture theater. The initial device consists of a cash box on the "pay as you enter" plan, which registers every coin deposited, and simultaneously releases the turnstile again, registering the entrant. This not only eliminates the ticket taker, but also saves quite a sum on the tickets, since it also eliminates the tickets. The Pastime Theater has a seating capacity of 200, and is a very neatly modeled photoplay house. It is situated so as to reach from Market Street across to Diamond Street, making it possible to have two exits at the Diamond Street end and an entrance

and exit on Market Street. The picture is projected from the Market Street side, the projection battery consisting of one No. 6 Powers and one Edison one-pin machine, and is manned by two operators. The screen is coated with a solution of Mr. Allison's own process. A $3,000 Piano Orchestra furnishes the music. Licensed films are shown.

Dreamland Theater of McKeesport, Pa., exhibited the "Fall of Troy," to capacity business. Mr. J. Berg is the manager.

It isn't very remarkable for a bachelor photoplay house manager to christen his theater with his sweetheart's name, for it may be as an extra inducement for her to become Mrs. Bachelor Manager; but when a married manager christens it after his own wife, then may one truly sit up and take notice, for verily, the name of him shall go down into the pages of history. Mr. Rapp, the manager of the Kathryn, certainly deserves the above. The Kathryn is a neat little house of 250 capacity, and, although having to compete with two older established houses, has been doing surprisingly well since its opening ,eight months ago. Messrs. Rapp & Ruse are the proprietors. Two No. 6 Powers are used for a 90-foot throw, on a 12 x 14 curtain. Mr. Frank R. Guckert is the man in the box, and holds his own with the best. Straight moving pictures from the Independent Film Exchange are used.

The Lyric Theater, in the Grand Opera House Building, on Fifth Avenue, has been the cause of quite a little comment since the installation of Mr. B. F. Rothstein as manager. The Lyric is one of the Harry Davis amusement enterprises. The seating capacity is 270, with standing room for at least 100 more. The lobby is considered one of the finest in the city. Four brass frames, containing posters of the day's run are displayed. The projection may be termed second to none. The operators at this house are well compensated and have shorter hours. The man behind the machine appreciates the better treatment and the result is, that he tries to make good, and does. The floor is very ably managed by neatly uniformed ushers, who are very courteous to patrons. Mr. Rothstein has been in the army, so that a very strict discipline is kept as to things being done as they should be, in the most proper way. First-run licensed films are used.

Shippley & Zip are the progressive proprietors of the Pastime, at 2028 Noble Street, Swissvale. This house seats 300, and has standing room for half as many more. The projection is very good. Both an Edison and a Powers machine are used; the throw is 75 feet from a well ventilated booth. The theater itself is also very well ventilated, having two exhaust fans and six revolving fans. Independent films from the Independent Film Exchange are used. Although having to oppose two other house using independent films, this house has been running to remarkably good capacity.

The Fullmer Theater, Mr. Chas. Fullmer, owner and manager, has been running to capacity business since its opening. The seating capacity is 125. It is well ventilated and is equipped with latest regulation, both using an Edison one-pin machine for projection. Mr. Fullmer is his own operator, stating that no one else is capable of projecting a more satisfactory picture than himself. Mr. Fullmer advertises all independent feature films. The "Fall of Troy" and "Grenadier Roland," were run to crowded houses.

The Fifth Avenue Family Theater, across the street from the Lyric, is the only one-floored theater in the downtown section running vaudeville. The house seats 500, and has standing room for about 150. The lobby is one of the longest in the city. The program consists of eight acts vaudeville from the Morgenstern Booking Agency, and two first-run pictures, admission being 10 and 15 cents. The house is owned by The John P. Harris Co., and is managed by Geo. C. Preston, who had been for six years with Keith & Proctor's 58th Street House, New York City.

The Kursaal Aairdome, at Penn and Franstown Avenues, was opened on July 3rd. The seating capacity is 1,500. Two Edison one-pin machines are used. Independent films, from the Independent Film Exchange, have been used for its opening day. Vaudeville will very probably be added to its program.

Mr Chris. Dimling is building a photoplay house at Forbes and Atwood Streets. The seating capacity will be about 300.

The McKee Theater, at 2334 Arlington Avenue, has been entirely remodeled, extending the seating capacity to 380 seats. A new No. 2 booth is being used, equipped with two Edison one-pin machines. The music is furnished by a $1,200 piano orchestrion. Harry McKee is operating. Mr. Oliver McKee is proprietor and manager. Licensed films are used.

H. E. Kenedy & Co., of Cincinnati, are making plans for a new theater for the John P. Harris Co. The theater will be on Diamond Street, where Goermau's Restaurant used to be. It will be the finest theater in Western Pennsylvania, and will cost $1,250,000. EDDIE WHEELER.

NEW ENGLAND.

The Tremont Theater Co., of which Goeffrey L. Whalen is the general manager, has just come into possession of the Grand Theater, Rutland, Vt. Mr. Whalen stated that the Grand is already exploiting independent films from the William E. Green Film Exchange of Boston, and vaudeville acts secured from the office of Warren Church, of Boston. Six acts of vaudeville and a daily change of reels, make up the programs. Frank L. Browne, formerly of the Pastime, Old South, New Washington, theaters, all of Boston, and more recently in charge of the Casino Theater, Providence, R. I., is at the helm of the Grand Theater. Mr. Whalen, besides overlooking all general details for the Tremont Theater Company, is also resident manager of the Princess Theater, South Framingham, Mass. This house also uses independent pictures and vaudeville. As might be expected, because of Mr. Whalen's varied experience and ability in this line of trade, the Tremont Theater Company is making good.

Hough's Neck, Mass., is one of the Massachusetts summer resorts that offers a fine field for up-to-date motion picture theaters. As a result, the Palm Theater, which is exhibiting motion pictures, illustrated songs and vaudeville, is finding that crowded houses are not by any means difficult to obtain. Licensed reels from the Boston office of the General Film Company, are holding the boards this year. Last year, the Palm Theater was showing the independent product.

The Sea Street Dream, also of Hough's Neck, Mass., is finding business very satisfactory. The Dream is using licensed pictures, and so it is that the independent product is not exhibited at the Neck. Some enterprising manager should get busy and offer Imps, Powers, Nestors, etc., to the people of Hough's Neck.

Messrs. Frankel & Connoley, of the Central Square Theater, Lynn, Mass., are finding business excellent, and are desirous of adding to their moving picture theater possessions. Accordingly, these managers have just taken title to the Broadway Theater, Lawrence, Mass. This house will be open to the public on Labor Day, when five acts of vaudeville and five reels of pictures will be the attractions. The Broadway is a brand new house, well fitted in every way to successfully cope for a generous share of the Lawrence business.

Mr. Sol. Braunig, general manager of the Empire Theater, Providence, R. I., is enjoying a well earned respite by going all the way to Texas for his vacation. Manager Braunig is visiting his folks, and will return to Providence in ample time to open his house on Labor Day.

The Court Square Theater, of Springfield, Mass., will be completely changed as to its appearance when it is again opened to the public. This popular house is undergoing most extensive alterations and general improvements. Manager Gilmore is firm in the belief that his house will be the house of Springfield.

The Velan Theater, New Bedford, Mass., closed for the balance of the summer, and will reopen on Labor Day. Alterations are now in order at the Velan. HENRY.

BOSTON.

Kinemacolor, as presented to the public by means of the pictures showing the Coronation of King George V, received its first introduction to the public of Boston when Mr. F. Eugene Farnsworth, the well-known lecturer, introduced them at the Tremont Temple. The writer can only repeat the statement of the Moving Picture World reviewer, who remarked that they were "moving paintings." The Kinemacolor reels will easily satisfy the most æsthetic. Probably that sums up their beauty, elegance and wealth of coloring as well as can be done, except in an exhaustive article.

It is rumored that plans are being prepared for a theater to be built at 638 Washington Street, for the Pray estate. C. W. Whittier, a prominent realty man, and agent for the estate, admits that there is such a movement on foot. The proposed house will be of fireproof brick and will cost about $100,000. C. H. Blackwell, designer of the Pastime and other Boston picture theaters, will design the new house.

Licensed theater managers visiting the Boston office of the General Film Company, extended a cordial greeting to Joe Cahill, who has returned to his picture and vaudeville theaters after a visit of six weeks in Milwaukee, Wis., where he was visiting relatives. Incidentally Mr. Cahill remarked that some of the Wisconsin theaters "certainly show the pictures." Mr. Cahill will at once resume his work as a proprietor of a score of New England theaters, which will give his partner, John McCue, a chance to take a rest.

The Old South and New Washington theaters have made a change as to the booking of vaudeville acts and are now receiving their acts from Warren Church.

The Beacon Theater, Tremont Street, has also made a change and is now booking from the Marcus Loew agency.

HENRY.

IN THE MISSISSIPPI VALLEY.

The Advance Motion Picture Company, of Chicago, took pictures of the wheat cutting bee, held July 8, on the Whitmore farm, near DeKalb, Ill. Marsh Brothers, inventors of the first American reapers, reside near DeKalb and a contest was promoted, in which all sorts of harvesting devices were used. The film, which was secured under the personal direction of President Eugene Elkins, will be of much educational value. Among the phases of wheat cutting photographed were sickle cutting, cradling, and sharpening the cradle blade; the self-rake, "Uncle Billy" Allen, 93, swinging a cradle, cutting with the pioneer Marsh harvester, threshing with flails and the use of modern reaping devices. An interesting feature is a scene of the most talented wool spinner and carder at work.

Merchants of Camp Point, Ill., combined to give a free moving picture show Saturday nights in the village park as an inducement to people to shop in that town. Not only did the first exhibition attract the rural residents, but three other towns nearby, which have no moving picture shows, turned out liberally.

R. S. Hopper, proprietor of the Lyric Theater, at Freeport, Ill., is said to be contemplating the purchase of a motion picture camera with which he will take local features, such as the fire department, for reproduction in his theater.

Two feature films in Springfield, Ill., within a few days of each other were appreciated by theater-goers. The crowds were helped, without doubt, by modest newspaper advertising. Manager Watts, of the Vaudette, exhibited the Pathe "The Maccabees," July 13, and his house was always full. Manager Loper of the Lyric, had the two Pathe reels of "Faust" July 18 and hacked his crowds out into the lobby and on the sidewalk. This was a pleasing photoplay event. The projection is always good at the Lyric and the pianist equal to the special music. These, with the attractive colored pictures, made an impression upon the audience that will cause kind words for Loper's. More's the pity the musical accompaniment here is not always consistent. From a financial standpoint it is hard to point out the advantages that would result, as the place seems to always do capacity business, but all patrons would be better satisfied.

Picture shows in Canton, Ill., are open again on Sundays.

W. H. Hall has been elected secretary-treasurer of the Wildey Theater, at Edwardsville, Ill.

The Vaudeville Theater Construction Company, of St. Louis, Mo., has increased its capital stock from $50,000 to $100,000.

The Interurban Park Theater, South Vermilion Street, Danville, Ill., of which J. C. Barker is manager, will present moving pictures along with vaudeville. It is built as a pavilion, with curtains and sunshades, which may be drawn; has a drive for automobiles and is surrounded with beds of flowers. One section has been reserved for negroes. The seating capacity is 500, with seats placed far enough apart that persons seated do not have to rise to let in newcomers.

A. W. Ackerman, of Mason City, Ill., has leased the Harris Opera House, at Petersburg, Ill., now controlling three houses, Mason City, Petersburg and Greenview Ill.

Charles Schaffer., manager of the moving picture show at Rochelle Ill., has been seriously ill at his home in Sycamore, Ill.

The Premium Theater Ticket Company, of Chicago, has been incorporated in Illinois with capital stock of $24,000. The incorporators are Fred D. Silberm, James D. Wholey and Martin J. Isaacs.

Charles Yates, of Taylorville, Ill., has purchased the airdome on East Main Cross Street, in that city, from Richard Cleminson.

The Priester's Park Amusement Company, of St. Louis, Mo., has been incorporated with a capital stock of $50,000. The Incorporators are Frank M. Priester, Henry D. M. Doerner, Louis Illmer and others.

The Louisiana Health Train, which makes a feature of moving pictures designed to educate the people in sanitation, gave several exhibitions in the northern part of Illinois.

The Fort Dearborn Amusement Company, of Chicago, has been incorporated with capital stock of $7,500. The incorporators are Julius Johnson, Henry F. Friedman and David Lyons.

Herman Press, of St. Louis, has succeeded Charles Gehring as singer at the Gem Theater in Quincy, Ill.

Charles Robinson has opened an airdome at Carlyle, Ill., featuring pictures. F. H. M.

AMONG THE EXHIBITORS.

Baltimore, Md.—The Picture Garden, the new motion picture house on Lexington Street, between Liberty and Charles, has just been opened. It is equipped with every modern device for the comfort of its patrons, with handsome interior decorations. No one will be allowed to enter the theater until there are available seats. A large waiting room is provided for such patrons. The seating capacity is 400. The entire floor is covered with red velvet carpet and the pictures are of the daylight variety.

Utica, N. Y.—On or about August 1, this city will have a new and thoroughly up-to-date moving picture theater, to be located in Bleecker Street, next door east of the Shubert Theater. Joe Ball, of this city, will manage the house.

Milwaukee, Wis.—The steel work on the new Butterfly Motion Picture Theater, on Grand Avenue, was begun this week, and it is expected that the new show place will be opened early in September. The theater will cost $10,000.

ESSANAY.

COMMY, THE CANVASSER (Aug. 1).—Commy Quickgab, a hustling young salesman, is out of a job, and passing a book store, sees a sign reading, "canvassers wanted." He applies to the proprietor for a job and after producing a recommendation, is given a number of books, for which the proprietor asks five dollars each, with a commission of one dollar to Commy for every book he sells. Commy starts out with a live heart, and presently meets Mr. I. M. Easy, a prosperous looking business man, to whom he sells one of the books. He secures Mr. Easy's card in the bargain, having a scheme in mind. In his office Mr. Easy endeavors to read the book and finds that he has been outrageously stung. Later he goes home, and ignoring his wife's questions, repairs to the bathroom to shave. Commy now calls, Mrs. Easy answers the door, Commy shows her Easy's card, and tells her Easy has ordered one of the books. Without a question Mrs. Easy pays him five dollars for the book, and Commy leaves, delighted at the success of his scheme. Mrs. Easy now takes the book to her husband, who, on finding that he has been swindled, dashes out of the house and sends a passing young man in pursuit of the agent, merely telling him to "Bring that agent back quick!" Catching up with Commy the young fellow explains that Easy wants him, and Commy, with another rapid fire idea, persuades the young man that Easy wants a book and has little difficulty in getting the necessary five dollars from him, telling him to collect from Easy. Returning to where Easy stands with his wife, he hands him the book and explains matters. Easy is thrice stung and is forced to cough up another fiver, whereupon he drops into his wife's arms in a faint.

THE SPENDER FAMILY (Aug. 1).—Mr. Spender is greatly annoyed by his creditors, so decides to take his large family to a summer resort to escape the pests. However, his troubles now begin, for his wife wants new clothes, each of his children want new duds, he ruins his new straw hat under the lawn-mower, the cook tackles him in the kitchen for a new hat and, when Spender heaves a bottle at her head in rage, she mauls him good and kicks him out. The hour for leaving arrives and the whole family gather in the library, clad in their new raiment, only to be met by Spender, who shows them he has spent all his money before they have even started. Therefore Spender is taken in charge for awful punishment by the cook, who proceeds to wreak vengeance on him.

THE NEW MANAGER (Aug. 4).—When young Phillip Carlton is given his father's business upon the latter's death, he looks over his employees and resolves that he needs new brains in the business. Old Samuel Gorman, who has been manager of the concern for years, is told that his services are no longer required, and a younger man is substituted in his place. Gorman is in despair when he learns, through his former employer's attorney that the old gentleman has remembered him in his will and that a $5,000 legacy awaits him. Through careful investments, Gorman soon becomes a wealthy man. His daughter Nellie, who has an exceptionally good voice, is now given the opportunity to visit Europe to continue her musical studies and returns a few years later, a brilliant young vocalist. It is at a fashionable reception that she meets young Gordon, and they both fall in love, but their romance is of a short duration, when old Gorman discovers them at their tete-a-tete and informs the young lady that it was young Carlton who had thrown him out of his position in the Carlton firm. Carlton's business does not flourish under the new manager. A short time after the reception, Carlton finds that he is bankrupt. A sheriff's sale is in progress, when old Gorman enters and offers to buy the business with all its obligations. Carlton is surprised and humiliated, but accepts the offer. However, Gorman, who has really liked the young man, finally forgives him and returns him the business and also the hand of his daughter.

THE TWO GUN MAN (Aug. 5).—Leaving his cabin one morning, Dan Hicks, a squatter, is about to fell a tree, when he discovers an anonymous note pinned on the bark, warning him to move out of the community. Believing it to be the work of a large cattle company, who own a near by ranch, Hicks hurries back to his cabin in a rage, and finds Myrtle Dunn, daughter of the ranch superintendent, who has brought his sick wife some fruit and his baby girl a dolly. Sympathizing with Hicks, Myrtle takes him to her father and gets him to write to President Wilson of the company, asking that Hicks be allowed to remain undisturbed. Wilson, however, desires the squatter removed and hires a noted two-gun man, Jack Harvey, to stay around the ranch, pick a quarrel with Hicks when he sees him and kill him. Harvey arrived at the ranch, goes to Dunn's office and shows him a letter of introduction from Wilson. Dunn is arguing vigorously against the scheme to kill Hicks when Myrtle, who is in the adjoining kitchen, hears the talk and sets out for Hicks' cabin to warn him. Determined to have it out with the "killer," Hicks is on the point of rushing out of the cabin when his sick wife prevails on him to remain with her and Myrtle leaves. Next morning, as Myrtle is picking flowers, Baby Hicks rolls her mother up in a roller-chair and Mrs. Hicks gets Myrtle to beg the gun-man not to harm her husband and to go away. Meeting Harvey, Myrtle gets him to go with her to Hicks' cabin, where, through the open window, the gun-man sees Baby Hicks and her sick mother. Undergoing a change of heart, Harvey now enters the cabin, tells Mrs. Hicks he will leave the community and starts back to the ranch. On the way he meets Hicks, who, knowing nothing of what has taken place, wounds Harvey severely in the arm and leaves him. Hicks now overtakes Myrtle, tells her what he has done and the girl horrifies him with the story of Harvey agreeing to go away. Suddenly Harvey staggers up, Myrtle binds up his arm, Hicks begs forgiveness, the two men shake hands and the picture closes with Myrtle thanking Harvey with a wonderful look from her brown eyes.

PATHE.

MAX'S DIVORCE CASE (July 31).—Max has just been married, but is about to be divorced, because at his marriage party he disgraced himself. Of course, the matter is a secret, but Max was most horribly annoyed with a persistent flea that located itself in his nether garments. So, retiring to a quiet spot, he removed both the garments and the flea, but, unfortunately, he was discovered in his seclusion. In the divorce court Max wins his case, but just how is too good to tell in a story of this sort.

LOVE AND SILENCE (Aug. 2).—A couple of chums are in love with the same girl, and, of course, one is lucky and the other is not so. Sometime after the marriage of the young girl to the fortunate youth, a robbery is committed in the bank where they both work. Though the husband is guilty, suspicion falls upon the friend, and, rather than spoil the happiness of the girl he loves, this friend suffers imprisonment in silence. Five years later the husband dies and leaves a confession of his guilt, and all ends happily with the final reunion of the innocent sufferer and the heart-broken widow.

BLUE WING AND THE VIOLINIST (Aug. 3).—A lone trapper, who finds his only solace in the music of his violin, is captured by the Indians, but, as always, "music charms the savage breast," and finally the musician goes back to civilization with Blue Wing, the belle of the tribe. Civilization, however, does not bring happiness, and shortly Blue Wing is on her way back to the tribe with nothing but a broken heart and a little baby to remind her of her life in the big city.

THE LIAR (Aug. 4).—A young girl and her fiancé, walking through the woods, are pursued by a persistent but unfavored suitor, and when they part, the latter attempts to kidnap the girl, but is prevented from doing so by the fiancé's return. A fight ensues in which the would-be kidnapper is wounded, and the officers of the law arriving, he says that his assailant attacked him from behind in order to steal his purse; in consequence, the poor young man is taken into custody, tried and condemned to death, as was the custom in those days. However, all ultimately turns out well.

LEGEND OF LAKE DESOLATION (Aug. 5).—A little white child, having been raised by Indians, finally returns to civilization, and when she leaves the tribe the water of the river freezes, the sun ceases to shine and the leaves on the trees wither and die, leaving a bare waste, deserted, against a black sky.

KALEM.

THE ROUND-UP AT DAWN (Aug. 9).—The owners of the Double Bar Ranch invite all the boys and girls from the neighboring ranches to the barbecue and dance. During the afternoon, while the party is at its height, Rich Harding, foreman of the Three Star Ranch receives a note from Jim Carey, the owner, advising him that the fence is down in two places and a thousand head of cattle eating Double C pastures baldheaded. Harding is told to come at once and bring everybody but the petticoats. Rich, who is having a fine time in the company of Phyllis, his sweetheart, sends a not back saying he will start for the home ranch shortly after dawn. After the dance the boys retire to the bunk house and the girls to the ranch house for a few winks of sleep. Before sunup the next morning the girls decide to play a joke on the boys. Quietly entering the bunk house, they steal the boys' riding outfits, retire to a safe place, discard their petticoats, and don the boys' chaps. Returning to the bunk house they leave their petticoats and quickly make their escape. Then mounting the cowponies they ride to Three Star Ranch and do the work of the sleeping cowboys. When the sleepers finally awake they find the girls' togery in the place of their own wearing apparel. In the meantime the girls have driven the cattle out of the Double C pastures and ride back to the home ranch. On their arrival they are met by the boys, rigged out in skirts. Being brought to task for the trick they have played upon them the girls laughingly retort, "You are too slow to catch a girl, how could you catch a cow."

THE ROMANCE OF A DIXIE BELLE (Aug. 11).—Shirley and Nell, school chums, vow eternal friendship. The girls graduate and leave for home. Three years later Shirley meets Norman Logan at a Christmas party and falls in love with him at first sight. A few days later Shirley invites Nell to her home for a visit. Soon after her arrival Shirley introduces Nell to Norman, who is greatly impressed. During Nell's visit Shirley sees the mutual attraction between Norman and Nell and learns what it is to be jealous. Shirley by chance overhears Norman avow his love for Nell. Nell immediately leaves for home and shortly afterwards, Shirley learns that Nell and Norman are married. Three years later, on the breaking out of the Civil War, Norman leaves for the front. While on a secret service mission Norman is pursued, and takes refuge in Shirley's home, who, out of consideration for her former love, hides him until danger is past. As he is about to leave the house, however, she demands, at the point of a pistol, that he deliver her the despatches he is carrying. As refusal means death, he is compelled to surrender the despatches, which Shirley quickly destroys. Her love for Norman saves his life, but love for her country's flag proves the stronger.

EDISON.

THE BATTLE OF BUNKER HILL (Aug. 8).—Col. Prescott, one of the heroes of Bunker Hill, is busily engaged drilling his company of Minute Men. Among them is Jack Harrow, who shows such enthusiasm and ability that Prescott singles him out and promotes him to lieutenantcy. Jack is delighted and on the way home tells his sweetheart Jane of his good fortune. He pleads for a promotion in her eyes also and after a few moments' hesitation she consents to become his wife.

The wedding takes place in due time, but scarcely are they pronounced man and wife when Prescott bursts into the room with the news that the men are needed to fight.

Hastily calling his men to arms he is confronted by Jane, who passionately declares that she will not let her husband go to war. Prescott finally persuades her that it is her duty to let him go. After bidding him a tearful farewell she collapses in her mother's arms.

We next see Prescott and Jack under the direction of General Warren, throwing up the earthworks on Bunker Hill, in the middle of the night, while the British across the river are sleeping peacefully.

The morning of the 17th of June, the Britishers moved forward to the attack and charged the hill in marching order. The command went down the American line, "Don't fire until you see the whites of their eyes." They waited and when the volley belched forth the British fled down the hill leaving their dead and wounded on the field. A second time the British regulars fled before the deadly fire of the Americans. A third time they formed, this time with Gen. Howe at their head, and charged the hill. But the Americans had but one volley left, their ammunition was exhausted, and fighting with whatever weapons they could muster, such as spades, picks and even stones, they slowly gave way before the British.

Jack, in capturing a British flag, was severely wounded and taken to a friendly cottage, where Jane soon arrived to nurse him back to health. General Washington arriving to take charge of the American army, and hearing of Jack's bravery, took occasion to thank him in the presence of his staff, to the great gratification of his charming little wife.

THE ADVENTURES OF A BABY (Aug. 9).—Uncle John, a bachelor, who has an antipathy for babies, is thrown into a state of consternation one day when he receives a wire from his niece stating she will arrive on the noon train with the baby for a four weeks' stay, requesting him to meet her at the railway station. She arrives on time, but not seeing uncle, she sits down to await him, when suddenly it occurs to her that she left baby's nursing bottle in the coach. Leaving her baggage and baby in charge of a young man, she hurries back to the train. Just as she regains possession of the bottle the train pulls out, carrying her to the next stop five miles distant, where she hires a country cab to drive her back. Meanwhile the baby is crying lustily in the arms of the young man, who believes a joke has been played on him. After trying various means to rid himself of the baby, he finally slips it into the arms of a prosperous looking old gentleman, who is peacefully dozing in his seat. The old gentleman happens to be Uncle John. When he awakes and finds himself in possession of the baby he nearly goes insane in his efforts to locate the owner. He finally disposes of it by shifting it on to a nurse girl in the street, where a little later on the frantic mother finds it. By this time Uncle John has arrived home and is congratulating himself on getting rid of an undesirable baby so cleverly when the hall boy ushers his niece in, who proudly places her baby into his arms and which to his utter amazement is none other than the one he tried so hard to get rid of.

THE STOLEN DOG (Aug. 9).—A young man, while out for an airing with his valuable dog, meets a young lady and stops for a moment's conversation. While thus engaged a tramp espies the canine, picks him up and disappears into another street, where he sells him to a man for five dollars. Afterward he seeks the owner of the dog and offers to return the animal to him

Where Do You Get Your Posters?

Courier Co. of Buffalo

BUFFALO, N. Y.

Are the Pioneers of the Art

We originate. We do not copy

Note our Special Work for the
KINEMACOLOR CO.'S
CORONATION FILMS
ALSO
DANTE'S INFERNO

They Speak for Themselves

The Courier Co. of Buffalo
BUFFALO, N. Y.
New York Office, New Amsterdam Theatre Bldg.
47th Street, near Broadway

FREE RAILROAD FARE

to purchasers of State Rights to Baltimore and return from any point of the United States. Dante's "Inferno" inaugurates a tour of the principal theatres of the United States at Shubert's Auditorium Theatre, Baltimore, Md., week of August 14th.

A CONTRACT HAS BEEN ENTERED INTO BETWEEN THE MONOPOL FILM CO., and the SAM S. SHUBERT BOOKING AGENCY providing for the production of DANTE'S INFERNO in Moving Pictures for a tour of the Principal Theatres of the United States, opening at the Auditorium Theatre at Baltimore, Md., week of August 14, 1911. THINK THIS OVER CAREFULLY. It means that the best and most experienced men in the theatrical business appreciate the *extraordinary nature of this attraction.* It means that the Value of the Production is a Permanent One. It means that the Right Kind of Moving Picture is bound to win its way into the best theatres of the land. It means BIG PROFITS to you if you act now and without another moment's delay.

ANTE'S INFERNO

PRODUCT OF
MILANO
FILMS CO.

DANGER IN DELAY

¶ We are overwhelmed with applications for State Rights, but are waiting for THE HIGHEST BIDDERS. This is liberally the chance of a Century —there are no more Dante's Infernos to be filmed. We stand ready to equip you with every facility for success—if *you* have the money, *we* have the attraction.

¶ Our literary department is in charge of an accomplished Dante scholar, and we supply you with the proper *special* literature and with *splendid posters.*

¶ *We have covered* every part of the country with our advertising, not only in newspapers, but through every available channel. *You will reap the benefit.*

¶ Dante's Inferno is fraught with profitable possibilities, and will be an asset for years to come.

NOW IS THE TIME TO ACT.

¶ Read the opposite page slowly and carefully.

MONOPOL FILM CO.

P. P. Craft, Gen. Mgr., 145 W. 45th St., New York

EXTRA — SPECIAL — EXTRA

Something new in the Wild West line.

We have been fortunate enough to obtain exclusive pictures of the big production of

"Cheyenne Days"

A Pocket Edition of the Great Wild West. A Vaudeville Headliner featured by the Keith and Percy Williams Vaudeville Circuits.

Miss Mulhull and her Champion Broncho Busters and Lariat Throwers. Book Now. Exchanges — Wire Your Orders Quick.

Introducing Mr. Art Boden, Expert Rope and Lariat Thrower of Wyoming and Mr. Otto Kleine, Fearless Broncho Buster.

On the Same Reel—Released Tues., Aug. 8

A Harmless Flirtation

One of those light summer comedies that does not tax the mind.

The man who wrote it laughed himself to death, so it must be funny.

Our Regular Saturday Indian Feature

Lone Eagle's Trust

A simple tale depicting the grim law of the survival of the fittest. Released Saturday, Aug. 12.

A touch of nature that involves a Red Man's honor. Released Saturday, August 12.

COMING! — A TREAT — COMING!

A special reel for the delight of the children

The Babes in the Woods

This picture has been produced under the personal direction of Mr. Fred Walton, the celebrated English pantomimist and ballet master, whose association with the Drury Lane Theatre particularly qualifies him for this work.

POWERS PICTURE PLAYS

145 E. 45th St. EXCHANGE BUILDING NEW YORK

GEORGE KLEINE IMPORTATIONS

Featuring the Best European Films

ECLIPSE — KOSMIK FILM — Gaumont

A Gaumont Every Tuesday and Saturday
An Urban-Eclipse Every Wednesday

Gaumont Release Tuesday, August 8th, 1911
REEL ABOUT 1000 FEET

STRIKE HEADQUARTERS.

A GENERAL STRIKE

A strong Modern Drama. About 825 feet.

A RAGING SEA

The grandeur of the sea in one of its wilder moods is vividly portrayed. About 175 feet.

Eclipse Release Wednesday, August 9th, 1911
REEL ABOUT 1000 FEET

THE HEIRESS

She has many suitors—do they love her or her money? She pretends to be financially ruined—all desert her—she now poses as a poor girl—wins another's love—tests him by refusal of his love—he proves his devotion—she accepts him and divulges the secret of her wealth. About 705 feet.

LYONS THE SECOND CITY OF FRANCE

The River Rhone is an outstanding feature in a general picture of the city and its environs, and **the attractiveness of its banks as a promenade** is shown in later scenes at close quarters, while views of the chief thoroughfares serve to give an idea of the city's commercial activity. About 295 feet.

AFTER THE GEESE.

Gaumont Release Saturday, August 12th, 1911
REEL ABOUT 995 FEET

THE ACADEMY GIRL

A man leaves his entire estate to his cousin, a romping hoyden and mischief-maker, who has great sport at the expense of her benefactor's employes. About 585 feet.

ROASTING THE LAWYER.

JIMMIE'S LUCK

He finds a purse belonging to a wealthy lady. Loses it. Finds it in another's possession; by a clever ruse recovers it and returns it to the owner. A Comedy. About 405 feet.

REGULAR ADVANCE ANNOUNCEMENTS MAILED FREE

WRITE TO

ECLIPSE — Gaumont

GEORGE KLEINE 166 N. State Street
Old No. 52 State Street
CHICAGO, ILL.

LICENSED BY THE MOTION PICTURE PATENTS CO.

for twenty-five dollars—five dollars on account and the balance of twenty upon delivery.

With ten dollars in his pocket and twenty more in sight, the avaricious tramp succeeds in picking up the dog a second time when the man to whom he sold him isn't looking. He restores the dog to its original owner, who is on the point of paying the extortion, when the second victim, having trailed the tramp, appears upon the scene and claims the dog. Here a wrangle ensues, in which the tramp, subjected to some rough handling, is forced to give back his ill-gotten money and is then kicked out. Having recovered their property, the two men now come to a mutual understanding and indulge in a friendly drink—in which the dog joins!

THE SPIRIT OF THE GORGE (Aug. 11).—Ouchita, the daughter of Chief Massachiquita, is the belle of the tribe. Novashote and Kewanee are suitors for her hand, but she does not know to whom to give it. Word comes that a neighboring tribe has gone on the warpath. Chief Massachiquita calls for volunteers to carry the challenge to the village of their enemies. Kewanee is chosen to carry the challenge, but falls exhausted before reaching his destination. Her father, however, decides to send another messenger and chooses Navashote.

Navashote finds him lying unconscious on the trail, but instead of helping him, only pushes on with his challenge. The searching party, however, finds him and carries him to the village.

Navashote, however, is successful and returns bringing a piece of the enemy's totem pole as a trophy. He is promptly awarded the headdress of a brave. During the festivities, Ouchita dances too near the edge of the chasm and, losing her footing, plunges headlong into the raging waters below. In vain Massachiquita appeals to his men to go to her rescue, but one and all refuse to make the attempt.

They suddenly see a figure making its way down the rocks. It is none other than Kewanee. Jumping into the canoe, he starts after the unfortunate Ouchita, but his canoe is soon upset and crushed against the rocks. He manages to swim to Ouchita, and, keeping her above water, safely reaches the pool, where both are dragged out by the waiting tribe.

For his bravery Kewanee not only wins his feathers, but also Ouchita, who no longer doubts as to where her heart lies.

FRIDAY, THE 13TH (Aug. 12).—Mr. Gayton is given tickets for the theater. He hurries to his suburban home. In his hury to adorn himself in satorial habiliments, he forgets the tickets. He rushes back, and when he boards a trolley car he finds that he has no money, and the fuse of the car blows out. However, a passing friend with an auto accommodates them. The tire is punctured. They arrive at the dock, only to see the ferry sail away.

Mr. Gayton now suggests that they go to an inn for dinner. They arrive only to find that it is in flames. They encounter many more amusing incidents, and before they are finally inside of their house, Gayton finds that he had left the key inside. As he is climbing through the window he is caught by a cop, who is about to arrest him, and is only saved from humiliation by Mrs. Gayton, who explains things.

MELIES.

HIS TERRIBLE LESSON (Aug. 10).—Frank Smith was but a boy, yet withal the sole supporter of a pretty sister, Mary, who kept up their little Western home and made things comfortable for them both. But Frank had fallen into a bad habit—that of drink—not because he liked it, but because he thought it looked manly.

On one occasion he went to the village saloon and engaged in a game of poker with Push Crystal, a heavy drinker. A little quarrel resulted, during which Frank drew his knife. The bartender, however, stayed his hand and pointed out the folly of such rash action. Frank and Push were reconciled and proceeded to drink to each other's health until both became stupified and laid their heads on the table, dead to the world.

Bill Hawkins entered and saw a chance for revenge on his hated enemy, Push. He took Frank's knife from the table, and, when no one looked, plunged it into the breast of Push, after which he fled, stopping only to place the knife in Frank's hand to divert suspicion. When the bartender reentered the room he was horrified. Push lay dead, and a bloody knife was clenched by Frank. With difficulty he awakened the boy, who could not at first realize the situation. Suddenly it dawned upon him that he had, in a drunken stupor, committed murder. In desperation, he knocked the bartender aside and hastened home.

Mary listened to his story and advised him to flee across the border line. Frank mounted and galloped to Old Mexico, where he gained refuge with a Mexican Padre. But soon the longing came to see his home and his sister. Against the advice of the Padre, he took the chance.

Once in Texas, he was soon seen, and a posse was formed to capture him. He evaded it as long as possible by horse and then by foot until suddenly in his flight he fell across the prostrate body of Bill Hawkins. The latter had become conscience-stricken at the grave of Push and fallen over a brink, receiving mortal injuries. When he saw Frank, he was at last inspired with a good impulse, and confessed his crime. The posse arrived at this moment and heard the exoneration of Frank.

Frank returned to Mary a better and stronger boy, for he had experienced a terrible lesson.

Scene from "His Terrible Lesson" (Melies).

VITAGRAPH.

INTREPID DAVY (Aug. 7).—Davy Jones is off again, bound for the East. Seated in a cabin with his messmates, Davy listens to the tales of the "harem" skirts, the Sultan's many charming wives. He listens and smokes the Turkish hooka, and gradually falls into a deep sleep, indulging in a pipe dream of love escapades with the inmates of the harem.

The thoughts of his delightful dreams are constantly in his mind. He flirts with every veiled female he meets, insisting that they withdraw the covering from their beautiful features—to find a lemon where he expected a peach. Finally he gains access to one of the crows, by whom he is surrounded and ardently wooed, from which there seems to be no possibility of escape. To add to his tortures, the mother-in-law of one of the "caricatures" insists upon making "goo goo" eyes at him, and winning his oft-tested affections. He goes from bad to worse by incurring the animosity of the Sultan, when he finds the giddy Davy creating havoc in his family, whereupon a thorough house-cleaning occurs, by every dodgasted better-half being thrown out of the window; which performance divorces the Sultan from all of them without alimony.

Davy doesn't wait to be fired out; he jumps out the window, and as in other exploits of this kind, he manages to get out of harm's way by jumping into a convenient boat, sculling to his ship lying in the harbor. Safely in his cabin with his faithful Poll, he congratulates himself and declares a harem is a delusion and a snare, the charms of its inmates are grossly exaggerated and not in his class.

THE LONG SKIRT (Aug. 8).—May is a tomboy, full of romp and fun; she would rather play than do anything else. The mother writes to her sister and mentions that May does not seem to develop in accordance with her years. May's aunt replies that responsibilities and consideration for others usually come with the clothes that make a child feel that she has outgrown childish things, and in order to bring about this growth of mind, she sends the girl a long skirt, accompanied by a note to her niece, telling her that she must remember she is now past fifteen and she is sure she will wear the dress as becomes a helpful little woman of her years.

May is much delighted with the long skirt when she puts it on, but very much surprised when she goes upon the street and tries to enter into the pastimes of the other children. They treat her as a young lady, look at her as too old to be in their company and refuse to play with her.

Within a few days she is a young lady, taking her place in the household as the big sister and grown-up daughter, assisting her mother.

BILLY, THE KID (Aug. 9).—The duties of the sheriff as performed by "Uncle Billy" were not a matter of pleasure. His son-in-law is a member of the posse; he and "Uncle Billy" leave the house hurriedly to join their comrades in pursuit of the outlaws.

Two hours later the son-in-law is carried back to his home, the victim of the gang. A little daughter is born to the widow and left an orphan. "Uncle Billy" is anxious that the child should be a boy, but through the secrecy of the Spanish servant, "Uncle Billy" never knew that "Billy, the Kid," was a girl.

The sheriff brought her up as a young cowboy, although he noticed there was a certain timidity in the "Kid" that was not at all becoming a boy. When "Billy, the Kid," is sixteen years of age, her grandfather sends her to a town school. Lee Curtis, the forman of "Uncle Billy's" ranch, was the "Kid's" pal; they were very fond of each other, and it was hard for Lee to part with his young associate, when he accompanied her to the cross roads where they meet the stage.

The stage is held up by the outlaws. The "Kid" is taken captive and held as a ransom; they send a note to "Uncle Billy" saying: "If he will grant them immunity, they will restore the 'Kid.'"

When the sheriff gets this message, he is furious, and the Spanish servant who well knows that the "Kid" is a girl, is almost frantic with apprehension lest the "Kid's" captors discover this fact. She tells "Uncle Billy" why she has kept him in ignorance of the truth. Lee Curtis overhears the servant's statement, and with the sheriff, rushes out to get the posse in action.

"Billy the Kid" has managed to escape from the outlaws and meets the sheriff and his posse. Her grandfather loses no time in getting her back home and into female attire. This time "Uncle Billy" is going to send the "Kid" to a female seminary and he is going to take her there himself. She tells her grandfather she just wants to be "Billy the Kid" and have Lee for her life companion. "Uncle Billy" has nothing more to say, and it is not long before she changes her name to Mrs. Lee Curtis.

THE BELL OF JUSTICE (Aug. 11).—In Russia, the Fifteenth Century, the Czar commands a great bell be hung in the market place that all who have suffered wrongs might make them known by ringing it, thus calling the people together and demanding restitution from those who have been guilty of doing them injustice. The Czar himself to mete out the punishment to the offenders.

The first person to ring the bell is an old woman, who has been swindled out of her savings by a villain. People gather at the sound of the bell, and the evil doer is made to give up her money.

Sieur de Magnore, a man of wealth, starts out with his bride on their honeymoon. It is a typical winter's day in Russia. Proceeding on their way over the lonely snow-clad country, they are attacked by a pack of wolves. Sieur whips up his good horse, "Sultan," thereby escaping. As years go by, Sieur grows old and stingy, and neglects his good horse "Sultan." He turns him out. In his wanderings he nibbles at the end of the rope which rings the bell. People gather, in which Sieur is one. The Czar makes Sieur give the faithful equine ease, and plenty of food for the rest of his days.

BIRDS OF A FEATHER (Aug. 12).—Experience has taught many a man that it is always safe and sane to let his wife make her own purchases. Mr. Sutherland did not know this, so he thought he would surprise his wife by sending home a very becoming hat and dress, which he thought would suit her style.

Mrs. Sutherland was very much disappointed and displeased with her husband's choice, and she immediately calls up a dealer in misfit gowns, disposes of her husband's selection and says she will spend the money for clothing more suited to her liking.

Agnes Bonner, a young stenographer, whose means are rather limited, has received an invitation from her beau to go out to dinner. She is sadly in need of a suitable dress for the occasion, and, after looking over her finances, decides to call on Miss Helen, the dealer in misfit garments to see if she can secure something that will make her presentable in Dick's company. She picks out the very dress and hat which Mrs. Sutherland has sold, meets Dick, and arm in arm they walk proudly down the street.

Mr. Sutherland comes along and recognizes the clothing he bought for his wife, and immediately comes to the conclusion that it is she in company with a strange man. He secures a revolver and follows them surreptitiously from place to place till he sees them go to a swell restaurant where they seat themselves at a table and order an extravagant dinner. His anger and jealousy are aroused beyond all endurance. He rushes headlong into the dining room, waving his revolver, demanding an explanation. When Agnes turns around and confronts him, he is so astounded at his horrible mistake and so paralyzed with chagrin he cannot explain himself; he is summarily kicked from the premises, a sadder and a wiser man

SELIG.

A FAIR EXCHANGE (Aug. 7).—Madge Norgan is engaged to be married to George, the only son of Judge Ray, of New Mexico. Carita is the sweetheart of Pedro Sanchez, the leader of a band of horse-thieves. Juan, the brother of Pedro, is captured in the act of driving off a herd of horses and he is imprisoned. George and Madge ride out on horse-back and are picnicking in the woods. George goes to a spring for water and he is captured by Pedro Sanchez and his gang, who are accompanied by Carita.

Madge, alarmed by George's absence, mounts her horse, and unobserved sees and follows her lover and his captors. Carita drops her hat and goes back for it. Madge decides to capture the Mexican girl and hold her hostage until George is freed by Sanchez. The rides that follow in which the American girl chases the Mexican girl, and the neck and neck dash ending in the capture of the Mexican, are real thrillers from start to finish.

TRADE MARK

IN ESSANAY PHOTOPLAYS

TRADE MARK

Francis Xavier Bushman

Playing leading roles in Essanay photoplays. In recent photoplays appeared in "Her Dad, the Constable," "God's Inn by the Sea," "The New Manager," etc. Mr. Bushman's theatrical career began sixteen years ago and has been associated with a number of the leading stock companies in the principal cities of the country. Mr. Bushman is an exceptionally fine picture subject and a talented actor.

If You Want a Quality Show Book These

Released Friday, August 4th

THE NEW MANAGER

(Length, approx., 1,000 feet.)

A drama of business life, with a strong theme, and deep heart interest. The splendid settings and clever acting are sure to captivate your audiences.

Released Saturday, August 5th

THE "TWO-GUN" MAN

(Length, approx., 1,000 feet.)

The thrilling story of a paid man-killer, and the fight between a great ranch company and a solitary squatter. Every one will like this picture.

Release of Tuesday, August 8th

LOVE IN THE HILLS

(Length, approx., 1,000 feet.)

A Kentucky mountain love story of fine quality. Rugged scenery, splendid acting and an excellent story.

Get All Essanay Posters

Essanay Film Mfg. Company

521 First National Bank Building, CHICAGO, ILL.

5 Wardour Street, London, W.

Sanchez compels George to write to his father that he will be released when the Judge orders the release of Pedro. Madge receives the note, and sends it back to Sanchez with this written on it: "You have my lover. I have your sweetheart. Return him safely and you can have her. Madge Morgan." Of course George comes back to his spunky sweetheart, and the Mexican girl is returned to her lover.

SLICK'S ROMANCE (Aug. 8).—"Slick" Barlow, "Bunco" Peters and "Yuha" Frank, cowboys of the "Lazy X" outfit, are sent to the city with a bunch of cattle. Hoover, owner of the "Lazy X," meets them in the city, and they dispose of the stock. Hoover then goes to his hotel, while the boys repair to a nearby restaurant.

During the meal "Slick" notices that their waitress is being pestered by a couple of young city mashers. He promptly knocks the fellow down. The other rowdy calls the police and the boys are arrested.

Hoover is called in and he secures their release. "Slick" and his pals then return to the restaurant, only to find that Tillie has been discharged. "Slick" is very much incensed over this and starts out to find Tillie.

After some trouble the boys locate the home of the unfortunate girl. Bunco and Yuha desert their bashful friend, leaving him alone with Tillie.

He visits the Weston home and finds a deplorable condition of affairs. Tillie's father is a good for nothing drunkard, and her mother is rapidly dying with consumption.

Slick then goes to Hoover and persuades the kind-hearted ranchman to take Tillie and her invalid mother back to the "Lazy X," which is located in Arizona.

Arriving at the ranch, the girl and her mother are introduced to Poker Ed, the boss of a neighboring outfit, "The Circle B." He snubs Slick, but pays a great deal of attention to Tillie. This arouses the jealousy of bashful Slick.

Later, the girl refuses Poker Ed, and boldly proposes to her rescuer, Slick. He is taken off his feet for the moment, but quickly realizing the import of her words, he grabs her in his arms, and then rushes off to tell his pals the good news. Poker has seen this action, and swears vengeance on Slick. A few days later, Slick and Tillie are spooning on the parlor sofa. Poker, still surly and frenzied by liquor, sees them through the window and fires at his rival. The bullet hits Tillie and Slick dashes out of the house in pursuit of the fleeing Poker. In the chase Poker is wounded and later is overtaken by Slick and his companions, who lead him back to the scene of his crime, where he is handed over to the proper authorities. Tillie's wound proves to be nothing serious, and so the romance of "Slick" Barlow ends happily.

THEIR ONLY SON (Aug. 10).—Guy Medford, a chap of the moneyed class, arrives home at 3 o'clock in the morning. At the breakfast table the next day, he is reprimanded and leaves for the office in anger.

A client of Mr. Medford, who is a broker, leaves some bonds and a few thousands of dollars in his hands. He instructs Guy to put them away. Before he does so, Mr. Medford accidentally pushed them into a waste paper basket. That evening Guy does the same thing, and instead of going to the office the next day, writes his father a note, saying that he is leaving for Chicago, as he cannot stand his tyranny.

Guy is arrested just as he is about to board the train, as his father, discovering his loss, lays the blame upon his son. However, the son is freed, but is forbidden to come home.

In the meantime, the money and bonds find their way into the hands of a rag-picker, who returns them to the broker. He is given a liberal reward. Mr. Medford and his wife are apprised of the fact that their son has embarked on a liner. They start in pursuit of him and discover him washing the dishes, and is taken into the family again.

Independent Film Stories

BISON.

A TRUE-HEARTED MINER (Aug. 1).—Two miners are warm pals. One falls in love with a girl and marries her. She loves the other man, and tries to flirt with him. Overseen by the husband, the pal commits an act of tremendous self-sacrifice; catching the woman in his arms he whispers in her ear that her husband is watching, and pressing his gun to his breast severely wounds himself. He forces the weapon into the woman's hand, and it appears that she shot him repulsing his advances. She deserts her husband, telling him the truth, and a pathetic scene takes place at the wounded man's bedside as the two pals clasp hands again.

AMERICAN.

CATTLE, GOLD AND OIL (Aug. 7).—Will Harrington and his wife are making money on their ranch, but when they read of the possibilities of great wealth in gold at Twin Buttes, they determine to go and buy. As is usual the grafter is around, and they fall victim to his wiles. The gold claim that they have bought is a salted one, and when Will breaks a piece of the precious-looking mineral off, he is astonished to find that it is only plain rock.

Mrs. Harrington is a resourceful woman, and suggests the idea of salting the claim themselves, and make the grafter buy it back. They immediately proceed to do this, and pour barrels of crude petroleum over the claim and in the low places.

The grafter is apprised of the fact that there is oil on the salted claim that he sold, and hurriedly buys it back. After an inspection he soon finds out that it is a faked claim. Will Harrington and his wife return to their ranch with an increased bank role.

THE RANCH GIRL (Aug. 10).—Jack, the foreman of Bar Z Ranch, meets Alice, the new owner of the ranch, and she is welcomed by the boys. Alice and Jack have a growing regard for each other when the clash comes.

Jack refuses the boys a leave of absence when they ask it, on account of pressing work. Mike, a tough character, and one of the boys, leads the others to ask for the holiday from Alice. She grants it and the boys ride away in open derision of Jack. Jack complains to Alice that she should not have interfered, as it is a poor showing of discipline, and she coldly informs him that it is her ranch and she will run it to suit herself.

Under these conditions Jack sees nothing left for him to do but leave her employ, which he does. He seeks work on a nighboring ranch and Alice selects Mike for her new foreman. His first official act is to discharge all the cowboys who are friendly toward Jack and replaces them with cronies of his own. The discharged boys find work under Jack and inform him how matters stand at the Bar Z. Jack rides over to expostulate with Alice, but she informs him that she is capable of taking care of herself and her own affairs, and shows him her gun. Jack, as a warning to the toughs, arranges a shooting exhibition when they will he able to see how well Alice can handle a gun. Alice shows remarkable skill but, when she becomes aware of Jack's purpose, she resents it and returns to the house. Mike threatens to do Jack up for his interference, but Jack calls his bluff.

Some days later Alice goes to town and, during her absence, Mike and his cronies plan to loot the house and leaves with the booty. Jack rides over and while Mike engages him in conversation, one of the plotters fells him with a blow, leaving him unconscious. They tie his hands and feet and hurry to the house, where they take everything of any value and make their escape from the ranch. When Jack recovers consciousness he tries in vain to free himself, but the desperadoes have done their work well. His horse is wandering about the ranch yard and he calls to her. The intelligent animal comes over to him and, taking the rope that ties his hands, in her teeth, soon releases him. Jack hastily tears a leaf from his notebook and writes: "Boys, I am on the Alpine Trail. Come quickly and well armed. Jack." Fastening the note to the saddle-pocket, where it will he seen, he sends the horse to the ranch and starts in pursuit of the desperadoes. The horse goes directly to the ranch where Jack is employed and, when the boys find the note, they mount and hurry to Jack's assistance, taking his horse along. When they arrive on the Trail, Jack has already located the gang and, after a sharp conflict, they are captured and Alice's valuables recovered.

Alice, returning to her ranch, finds everything in disorder and the culprits gone. Woman-like, she sits down and cries. Jack comes to restore her property and finds her thus. Although Alice has been headstrong she knows also when she has had enough and she is very glad to have Jack assume charge again, this time not only of the ranch, but of herself as well.

THE POISONED FLUME (Aug. 14).—After the death of her husband, Mrs. Kendall found the management of the ranch, with its attendant responsibilities, a source of worry. Her daughter, recently returned from an Eastern boarding school, could not assist her and, although the cowboys in her employ were faithful, the ranch needed an executive head.

John Morgan, a neighboring ranch man, had long cast envious eyes upon the widow's increasing herd of cattle, and desired to marry the daughter in order to obtain possession of her ranch. He offers to manage her affairs for her, but the widow distrusts him and refuses his offer.

Mrs. Kendall finally secures the services of Jim Stevenson, a manly young cowboy, and he is introduced to the boys as the new manager. They take him out on the range that he may become better acquainted with his new duties. They encounter John Morgan, who is ordered off the range by the new manager.

Morgan determines to force his attention on Hazel Kendall and hurries to the ranch house. He finds Hazel alone and attempts to kiss her when Jim, coming to the house to report, witnesses the struggle and rescues her from the distasteful caress. Mrs. Kendall orders Morgan to leave her premises and he goes away with hatred seething in his heart.

He returns to his ranch and plans a most diabolical revenge. Mrs. Kendall's cattle obtain their water from the flume which runs through her ranch. Morgan poisons the water just above where it enters her range and thus attempts to destroy her entire herd. The cattle come to drink the poisoned water and return to the range to die. Jim discovers some of the dead cattle and, thinking an epidemic has broken out in the herd, sends one of the boys for a veterinarian. On his arrival he discovers the poison and, suspecting the water in the flume to be the cause of the trouble, he makes a test and finds his suspicions confirmed. Jim wonders who could have conceived such a dastardly plot and hurries up the flume to look for the poison. He finds the sack floating in the water and has just removed it when Morgan rides up and fires, wounding Jim in the shoulder.

The shot startles the boys grouped around the veterinarian and they hurry up to find their managaer severely wounded and a fleeing horseman just disappearing over the brow of the hill. The veterinarian picks up the sack of poison and shows it to the boys. They start in pursuit of the fiend, leaving one of the boys to convey Jim to the rauch house. They soon come within sight of Morgan, and the man-hunt is on. Relentlessly they close off all means of escape and, making a wide detour, the desperate man returns to the flume and, dismounting from his horse, he climbs to the waterway and attempts to escape along the high trestle, firing at the cowboys as he runs. He is finally struck by a bullet and, with a shriek of terror, he falls into the poisoned water, the last victim of his own diabolical plot. Jim, at the ranch house, through the careful nursing of Hazel Kendall, is soon convalescent, and it is evident that the culmination will be a happy one.

IMP.

THE OLD PEDDLER (Aug. 7).—Little Willie buys a pair of suspenders from a pack peddler and the vendor is struck by the resemblance of the boy to his dead child, and asks the boy to call on him. Willie does so and on his way home two thugs plan to kidnap the boy. He is accompanied by his two dogs, which play important parts in the story. The peddler, fearing for the safety of the child, follows him and frustrates the plans of the villains. He covers the boy with boughs, being assisted by the dogs, and throws the men off the scent. The dogs return home and alarm the parents and the police, who go in search of the boy. The thugs try to throw suspicion on the old peddler, but he brings the boy safely to his home in his pack and earns the gratitude of the family.

DOROTHY'S FAMILY (Aug. 10).—Dorothy is a level-headed young woman, practical in love affairs as well as everything else. She has two admirers, both bent on marrying her, but she is unable to choose between them, as they are both handsome, debonair, rich and in every way eligible. They pay assiduous court to her and it resolves itself into a choice. Dorothy is in a quandary as to which is the more worthy, but finally hits upon a scheme to test them out. She invites in the dirty, ill-clad children of the neighborhood and introduces them to the first caller. He gives one look and beats a hasty retreat. The other admirer, looking through the window, takes in the situation and on being presented to the motley crowd, makes himself agreeable in every way, much to the satisfaction of the girl, who thinks she has discovered his true worth and loves her for herself alone. Her mind is not disabused and she is won on the spot.

ECLAIR.

THE CONNECTING LINK (Aug. 14).—Here we find a husband, a father of a beautiful child, who grows tired of his wife through the attractiveness of another and younger woman. So deeply does he become enmeshed in the snares of the latter that he blindly abandons the wife, even though she is ill and in want.

The child's intuition, coupled with her great love for her parents, enables her to eventually bring about a happy re-union and saves her father. Cunningly, in the final scene, she contrives to have him present his wife with the same bouquet of flowers intended for the other woman.

AMBROSIO.

IF ONE COULD SEE INTO THE FUTURE (Aug. 2).—A young mother loses her little son and seeks to recover him from the hands of death. The pitying angel of life guides her through storm and over obstacles, until at last she stands in the presence of the Grim Reaper and passionately pleads with him to restore her loved one. For answer he shows her a marvelous spring, in whose limpid depths the future can be seen, and the life of the boy, as ordained by Fate, is shown to the mother. The youth is shown arriving at manhood and becoming involved in disgraceful difficulties, which lead to his suicide. Death then stops the clock of life and asks the mother if she would have her son fulfill such a life. She replies, "No!" and ceases her pleadings.

RELIANCE.

THE BROKEN VOWS (Aug. 2).—Rejected by the girl he loves, a young man tours the world. Coming upon a monastery he tarries for a while and tells the young monk of the outer world. The latter, fired with ambition, leaves the mon-

THE HOUSE OF

SELIG

Releases Aug. 7th

A Fair Exchange

A Comedy Drama of New Mexico

This play is full of strong dramatic situations and good comedy scenes and is imbued throughout with all the atmosphere of romantic New Mexico.

Length about 1000 ft.
Code Word—"Alt"

THE HOUSE OF

SELIG

Releases Aug. 8th

Slick's Romance

A Western of Quality

Slick and his pals are true western types such as are found today in that big, wild, free state of Arizona where this drama was enacted.

Length about 1000 ft.
Code Word—"Altibago"

SELIG

SELIG

THE HOUSE OF

SELIG

Releases Aug. 10th

Their Only Son

A heart gripping story of every-day life that carries us in rapid succession from the homes of the rich to the garrets of the poor and from the humdrum of city life out onto the bounding main.

Length about 1000 ft.
Code Word "Aly"

THE HOUSE OF

SELIG

will Release week of Aug. 14th

Jealous George

A Turkish Cigarette

Regeneration of Apache Kid

The Blacksmith's Love

COMING

Two Orphans

Lost in the Jungle

SELIG POLYSCOPE CO.
20 East Randolph St., CHICAGO
Get on our mailing list

astery and achieves success in the big city, meeting the girl and marrying her. The traveler returns and in a sensational scene denounces the monk, and the girl learns for the first time of his broken vows. In a terrific conflict of emotions she prays for guidance, and commands him to go back to the monastery. A pathetic parting takes place, and the final scenes show her, four years later, with her baby girl saying her evening prayers, and the monk praying to heaven in his cell, his face illumined by the soft moonbeams falling through the tiny window.

YANKEE.

KATHLEEN MAVOURNEEN (Aug. 7).—A young squire has fallen in love with the pretty daughter of one of his tenants. Unfortunately he has never been able to declare his love to the pretty Irish lass for lack of opportunity.

While visiting among his tenants with his sister, they come to the home of the girl's parents and the young squire makes the best of this opportunity, declares his love, and asks the pretty colleen to become his wife. Although flattered by the offer of the young squire, the lass hesitates about accepting, as she loves and is beloved by a handsome Irish lad of her village. Being undecided, she asks the squire for time and assures him of her answer on the morrow. The squire returns to his home and writes a note to the colleen, stating that he will call the following day for his answer.

As the girl is perusing the epistle and pondering over the dilemma she falls asleep.

She dreams that she has married the squire and that he has grown tired of her; he has even gone so far as to hire assassins to waylay and murder her. The timely arrival of her former sweetheart and his heroic battle with the hired assassins saves her from this violent death.

The young squire meeting his wife and her former sweetheart becomes insanely jealous. He is about to kill her when her former sweetheart begins a desperate struggle and accidentally kills the young squire. Soldiers passing that way come upon the scene and place the Irish lad under arrest for the murder of the squire. The lad is condemned to death and the day is set for his execution. The girl then realizes how great her love is for the poor Irish lad and also that her marriage to the squire was a great mistake. She visits the lad in his cell on the last day and as he is led forth to the execution she falls in a faint.

She wakes from this horrible dream sobbing bitterly, and makes up her mind as to the proper answer to give to the squire. When the squire calls on the following day she introduces him to the Irish lad who has been her sweetheart for years and thanking the squire for the honor of his proposal, assures him that she would rather be the wife of the Irish lad, whom she loved.

The squire takes his defeat manfully and makes the happy couple a substantial wedding present sufficient to give them a start in life.

GREY WOLF'S SQUAW (Aug. 11).—Grey Wolf, a young Indian brave, falls in love with the daughter of the chief of the Sioux tribe and after presenting the chief with horses and blankets he obtains the young Indian maid, Blue Bird, as his squaw.

Blue Bird is not pleased with her father's choice of a husband, and at night when Grey Wolf is asleep she quietly steals away, taking with her the horses, and returns to her tribe. The crafty chief is pleased to see his daughter, as she may be the means of bringing him many more blankets and horses.

Grey Wolf, upon awakening, discovers his loss and determines to gain possession of his squaw as well as his horses. He appears before the chief and demands his property. The chief has him beaten and thrown from the camp. Smarting from the injustice, he appears at night when the entire camp is asleep and stealing into the tent of Blue Bird, drags her forth and escapes in a canoe. While being pursued by other Indians in a canoe he gives battle and after overturning the canoe of his pursuers makes his way safely to his own tent.

Blue Bird cannot but admire the bravery of the man who fought her, and seeing how he overcame every obstacle in order to obtain possession of her, she learns to love him, and cheerfully accompanies him to his tent as his bride.

LUX.

BILL DOES HIS OWN WASHING (Aug. 4).—In the first place, Bill quarrels with his laundress, and resolves for the future to do his own washing. Accordingly he commences operations in the bedroom, but soon finds that the space is too limited. He then tries a street hose, which promises well until the attendant comes up and wrathfully turns it upon poor Bill himself. A street tap and a restaurant table lead to no better results, and, as usual, William is severely chastised on all sides. At last, however, he finds peace in a tub on the river, which offers opportunities for washing on a Napoleonic scale, and we witness the pleasing spectacle of Bill, sublimely happy, seated in a plunging barrel, surrounded by his dirty linen. But his joy is always transitory, and it is not long before the frail craft is boarded by a large dog, who effectually upsets everything. Bill finally clambers ashore, collects what is left of the ill-starred washing, and hastens to make his peace with the laundress, in whom he finds after all, he must put his trust.

AN ELOPEMENT BY AEROPLANE (Aug. 4).—Hetty is a young lady with an imperious uncle, who will not countenance the suit of Jack, her lover. So strongly does he resent the latter's attentions that he looks up his ward in her room and will let no one come near. But Jack conveys a note to Hetty, saying that he proposes to fetch her by aeroplane, and bidding her make preparations. The scenes which follow, showing the approach of the flying machine and the subsequent elopement of the lovers, are very exciting and are excellently managed. A final picture shows the outraged uncle dancing in impotent wrath at the trick which has been played upon him.

SOLAX.

WHEN RUBEN CAME TO TOWN (Aug. 2).—Young Miss Ray, a winsome country lass, married to an old millionaire, with a big elaborate house on Fifth Avenue, New York City, becomes lonesome and pines for her own people. She accordingly sends for her country Aunt and cousin and asks them to visit her. The Aunt arrives and brings in tow the gawky country boy, Osca. Fearing that he will disgrace her, she gives him strict orders to imitate his Aunt's husband's every move at the table. This he accordingly does to the amazement and chagrin of the husband. The dining-room scene is an uproar from start to finish. The husband finally becomes wise and then the fun begins. Seeing that Osca imitates his every movement he immediately starts all sorts of ridiculous actions and culminates his antics when he tips back in his chair and Osca, following his actions, does the same, loses his balance and finding himself going over backwards, grabs the table cloth and brings the whole thing down with him.

Osca succeeds in getting himself into all sorts of scrapes and after a short stay, during which time he keeps the entire household in an uproar he is shipped off to the country where they all decide he certainly belongs.

THE MASCOT OF TROOP "C" (Aug. 4).—Golden haired little Buster, a sturdy, manly lad of eight, is mascot of troop "C," 15th Cavalry. The men all idolize Buster and vie with one another in winning his affection. Among Buster's most cherished possessions is an old donkey, "Jennie," which has been given by the men, and a little two-wheeled cart. Driving through the post one day Buster comes across a fair haired little maiden, whose name is May, who accompanied by her uncle, an officer, is out for a stroll. Buster is much impressed with the little girl, and his interest is appareutly reciprocated. Later at guard mount they again meet and he promises to show her his donkey. Buster gallantly invites his lady fair for a ride.

Immensely interested they drive farther away from the post than safety justifies and are captured by a prowling band of Indians. Taken by the Indians into their village the children are thrust into a wigwam for the night. Buster, however, manages to escape under the cover of darkness, mounting one of the Indian ponies, and hastens back to the post for aid. Troop "C" responds to the appeal of their mascot and with Buster at their head are soon on their way to the rescue. They quickly reach the Indian village, a thrilling fight ensues, which results in victory for the troop and the rescue of Buster's little friend.

NESTOR.

THE END OF THE TRAIL (Aug. 2).—It was only a lovers' quarrel, and had Marion but received Tom's flowers and note, begging forgiveness, all would have gone well. Unfortunately, this was just what Neal Emory suspected; so, hurrying to the girl's home, he waited until the florist's boy appeared, then, quickly taking possession of the flowers, he threw the roses where Tom could not enter the house without seeing them. This done, he waited anxiously for the young man's appearance. Then, as he approached, Neal quickly bent over Marion, making the other think that he had been embracing the girl.

Wounded to the quick, Tom picked up the scorned flowers and turned sadly away. The following morning, Neal was delighted to receive a note from his rival stating that he had already started for the West. Neal made straight for Marion's home, where, just as he had planned, the girl's foolish pride not only made her accept him then and there, but also promised to be married at once.

Two years had scarcely passed ere Neal had grown tired of his young wife. Being out of work, and reading in the evening paper of Tom's success, Neal determined to write his old friend that he intended joining him in the West. Accordingly, after mailing Tom a letter, in which he stated that Marion had died, the husband packed up his belongings and stole quietly out—that his wife was penniless ,and already the landlord was clamoring for the rent. Neal cared not. She could take the baby and go back to her friends.

Upon his arrival West, Neal was greeted with hearty good-fellowship by his friend, and the two men were on their way to Tom's cabin, when they encountered a band of hostile Indians. An exciting chase followed, in which the white men gained the shelter of the cabin, to return the Redskins' fire. Neal was mortally wounded. Tom, however, was saved by the prompt arrival of the boys from an adjoining ranch. Knowing that he had but a few moments to live, Neal brokenly confessed his deception before his marriage, and, that his wife still lived.

Tom immediately started for the East, arriving just in time to keep the woman he loved from being turned out into the street, and later, to bring her out to his own glorious West.

MUTT AND JEFF GET PASSES TO THE BALL GAME (Aug. 5).—"Well, this is one game I won't miss, anyway!" says Mutt; and away he goes to the nearest department store for a new pair of "mitt covers." After securing the desired article, he saunters up the street until he comes to a show window, in which is seen a most beautiful "model" in full length, displaying "the latest" in Paris fashions. Mutt becomes so enamored that he cannot resist telling her, or IT, so. While thus deeply engaged, a newsboy runs up and cries, "Paper, mister?" "Why, cert," says Mutt, "Give me the baseball extra!" Again he turns to the model in the window, while the newsboy is trying to make change for the last piece of coin in Mutt's possession. Seeing his chance, the newsboy "beats it."

"Hey, kid! the change—I need it!" cries Mutt as he chases the fleeing newsie. The "kid," however, is too far away to hear.

"Something's got to be done now!" soliloquizes Mutt. "I know what: I'll work a phoney ticket I just can't miss seeing that game. Besides, if I can't go—Jeff can't; so I'll get his "goat."

Little Jeff comes along very much downcast and also speaks of the great game he cannot see. Quickly Mutt exhibits his "phoney," saying, "It's only a professional courtesy of the sporting editor." His bluff goes for all it's worth until he departs, leaving poor little Jeff to think over the matter, which results in Jeff coming to the conclusion, "Maybe the sporting editor will give me one, too, if I tell him that Mutt sent me!" So away he goes to the sporting editor's office, where after some great difficulty, he finally comes into possession of a real pass to the ball game, the editor not being able to make use of it.

Later, on meeting Mutt, Jeff says, "I got a pass, too—now, we can go together." Mutt realizes that Jeff has "put it over" on him, and taking up a big broadaxe, he chases pool little Jeff down five flights of fire-escapes, through many streets, and is just about to captnre and perhaps annihilate him, when a passing street car comes to the rescue. Jeff gets aboard and lands safely in front of the ball park, just in time for the game. What becomes of poor old Mutt? Oh, he's still running!

CHAMPION.

DEWEY (Aug. 7).—The wonderful achievements of George Dewey in defying mines and batteries to enter Manila Bay, there to annihilate the whole Spanish fleet at that station, was the talk of the world, and the putting of such a hero, fittingly into a film story is well worth the commendable enterprise.

As we see here the illustrious Dewey in situations where his patriotism shines forth, we behold those truly transcendental qualities of his personality which made him great. But this picture is not merely a biographical projection, but deals with other factors and incidents of the Spanish War period.

Mark Hanna and Theodore Roosevelt play important rols in the story unfolded, which is remarkable not only for the personages it contains, but for the curious incidents which are interwoven. Into the weft and woof of historical fact, there is woven a beautiful color—a color of heart interest, that grips us in an evertightening embrace and there are also paeches of brightness in that color—humor we may call it—bright, keen, unconscious, Irish humor—that makes us dealize how precious bumor is, as an offset to the gripping intensity of the other situations.

The bursting of a mine in the path of the Irish despatch bearer in his great death ride through the enemy's lines may be mentioned as one of these tense moments to which we have reference.

CHIEF FIRE EYE'S GAME (Aug. 9).—Gerald wasn't a bad sort, by any means. He was a big, handsome fellow and liked by everyone. There wasn't a cowpuncher for miles around who would not go through fire and water for him; but whenever Gerald had any fire-water in him, he would do as he pleased, and allow no one to help him. At such a time, he was gambling with a couple of greasers, and they were raking in pot after pot, and Gerald's load of "peaches" was getting heavier and heavier. Nor would he stop at the behest of friends and the game went on.

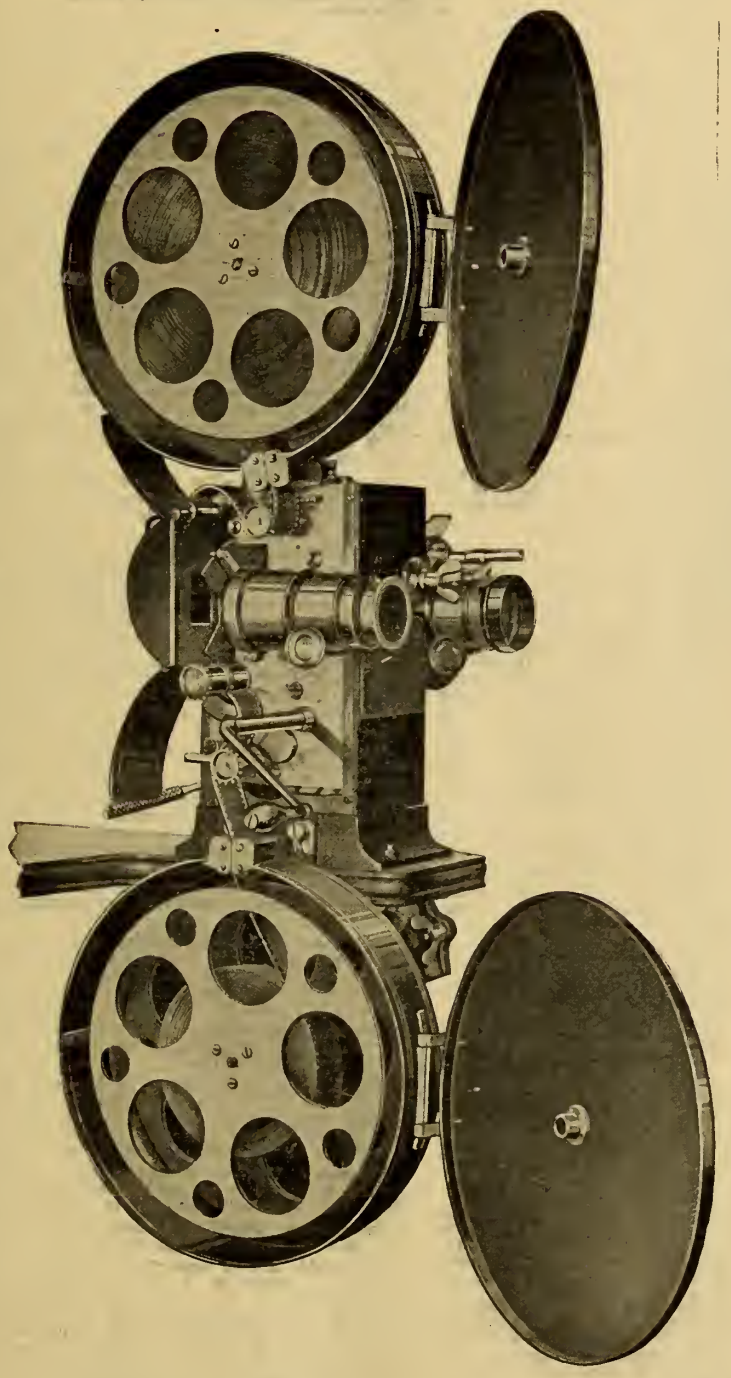
An old Indian Chief had become an interested spectator of the game as it progressed. His eyes glistened instinctively with the gambler's spirit. With ever increasing fascination he bent over Gerald's chair, watching the cards as they were played or dealt. In no pleasant mood, Gerald roughly pushed him aside. The chief took no umbrage at this, but on the contrary appealed to the man, thus delivering himself: "Me big chief,

The

EDENGRAPH

A MOTION PICTURE MACHINE

Dustproof and Flickerless ***Licensed by M. P. P. Co.***



Built to Wear

Built to Project a Perfect Picture

THE ILLUSTRATION SHOWS

Metal Dustproof case enclosing all gears.

Simple method of threading the film, and double set of rollers on fireproof magazines. They steady the film.

All its points of superiority are described in a new handsomely illustrated catalogue which will be mailed free on request.

The Edengraph Mfg. Company

135 West Third Street, New York, N. Y. **For Sale by All Authorized Dealers**

learn how play, you teach me?"

But he only met with a rebuff and a blow, and when he unconsciously drew back in an attitude which bespoke resentment, a dozen guns were levelled at him and his companion. But Gerald interfered at this, and the bartender ejected the big chief. The latter laid his savage plans.

Shortly after, Gerald was cleaned out of all his cash; all the others in the saloon had departed, leaving him "alone in his glory," and so it came about that he flung himself on a couch near the window and was soon snoring in a profound slumber. Back came the Indians, the chief with several others, and Gerald was kidnapped.

The discovery was soon made, and the cowboys being informed, dashed madly away in pursuit. The trail led them to the Indian camp and one of the boys climbed a tree. He saw them wildly dancing about their victim with fiendish gesticulations. But—what's this? The line of redskins opens ,and there sits Gerald, on a blanket with the big chief, teaching him how to play cards.

REX.

THE ARTIST FINANCIER (Aug. 3).—Mr. Reynold sends for an artist from town to paint his daughter's portrait. He comes, he paints, he conquers. One day, as she is sitting for him, and he is translating on the canvas with the aid of his colors, the beauty and the natural color of herself, Cupid enters the scene and paints a picture of his own—a picture of youth and love and springtime. The father sees the young people together just a bit too much, and divines the secret. He forbids the artist the house, and refuses to let his daughter see him.

A certain Mr. Bell, however, invented the telephone, and soon many ardent messages click over the wires. At a certain time each day she stands at a window, and he passes and gets a glimpse of his goddess. On one of these daily visits to the grounds, he sees a surveyor at work on the estate, and in passing, glances through the surveyor's glass. Astonished, he sees the house as though he were looking through a field-glass. At once a happy thought occurs to him. He can arrange to have the girl stand on the porch at an appointed hour each day and with the aid of a surveyor's outfit, finish the uncompleted portrait. The next telephnoe conversation is a weighty one, details are arranged and thereafter daily, with glass and easel, he works on the long distance portrait.

One day, however, Miss Reynold does not appear. Instead, come her father and another, who point down the road and talk. The artist, through his deaf-mute sister, has mastered lip-reading, and can tell what they are saying by the movement of their lips. Reynold tells the other, apparently an engineer, that the railroad is to go along the lines pointed out by him, and must pass through Eagle Pass to get to the mountains. The artist suddenly exhibits a bit of commercial instinct that would do justice to the old financier himself. He goes to the farmers holding land at Eagle Pass, and buys an option on the land for a year. Then he just waits.

The expected result follows. Reynold goes to the farmers to arrange for the purchase of the land, and in every case is told that the young artist holds the option. Dumbfounded, he wonders how it is that the artist just owns the very land he wants, but at last he is forced to go to him and make terms. The artist, remembering the unfairness of the other's treatment to himself, names a steep figure for the land and Reynold is forced to accept. Then the youth tells him how he came to learn the secret, and the financier, marvelling at the newly-discovered commercial ability possessed by the artist, tells him he has enough business tact and foresight to marry a financier's daughter, and that his business startegy will be an asset to the family.

GREAT NORTHERN.

THE BURGLAR AND THE GIRL (Aug. 5).—The opening scenes show a burglary being perforemd by a burglar, a member of the "swell mob." Though detectives are put on the scent, it is a very long while before they get a clue, so well has the thief covered his tracks. He establishes himself in society, and succeeds in becoming the fiancé of a banker's daughter. Eventually a detective arrives with a bag of safe-opening tools belonging to the thief, and denounces him. Before being taken away to justice, his sweetheart, oblivious of everything, bestows upon him one last embrace.

Among the Exhibitors

De Soto, Mo.—F. R. Dean, former manager of the Gem Theater and present manager of the Airdome in De Soto, Mo., has leased the Jefferson Theater in that city and will open the said theater about Sept. 1, 1911. Stock, repertoire, vaudeville and high class moving pictures will play the house this season. The Jefferson Theater is the largest and best equipped in southeast Missouri, seating capacity 1,100.

Fairmount, W. Va.—The Belle-Olendorf & Ballard Amusement Company, of Pittsburg, Kan., have made arrangements for the erection, in this city next summer, of an airdome. It will have a seating capacity of 2,000. The company at present operates 30 airdomes.

South Bend, Ind.—J. W. Himebaugh, former owner of the Royal Theater, has acquired of Thomas Moss, a lease of the Indiana Theater on South Michigan Street. Mr. Moss, who also disposed of the American Scenic Theater at the same time Mr. Himebaugh sold the Royal, will continue to devote his entire attention to his remaining playhouse, the Majestic Theater.

Pittsfield, Mass.—John F. Cooney, proprietor of the World in Motion in this city, is in Housatonic, where he is negotiating for the lease of a building in that town, for the purpose of running a moving picture theater there.

Bowling Green, Ky.—A new moving picture show has been opened here, having for its quarters the new Columbia Theater. J. P. Masters, of Memphis, has been made manager.

Allentown, Pa.—A. J. Roberts, of Coplay, who for some time conducted a moving picture theater at Coplay, has closed his place of business. He has secured a lease on a theater at Kutztown.

Slatington, Pa.—Messrs. Adam Sauerwine and his brother Raymond, have rented the Bijou Moving Picture Theater on Lower Main Street, from M. Handwerk.

New York City.—A. A. Corn has opened an airdome with motion pictures and songs at 135th Street and Broadway, under the name of the Acorn Amusement Park. Licensed pictures are used, and with a seating capacity of 1,500, he expects to do a record business.

Dayton, Ohio.—Architects Gerber & Lott, U. B. Building, have prepared plans for a new moving picture theater, with seating capacity of about 550, to be erected on the east side of Jefferson Street, adjoining the Natural Gas Company for the Pictures Company of America, composed of foreign capital, we are advised. This new amusement house will be devoted to vaudeville and motion pictures and be known as the Majestic. The cost of this building will run between $30,000 and $35,000.

Cincinnati, Ohio.—Plans for a new moving picture theater at McMicken Avenue and Mohawk place, were filed with the Building Commissioner by the National Theater company. The seating capacity is to be 700.

Whitewater, Wis.—The Peoples Theater opened and is being well patronized. The place is on Main Street and is finely equipped with opera seats. The proprietors are M. I. Sapiro and E. H. Ericsson.

Milwaukee, Wis.—H. C. Hensel is drawing plans for an electric moving picture theater, to be erected at Sixth and Greenfield Avenues. It will cost about $8,000. Architect W. L. Hess is taking bids for a moving picture theater to be erected at Twenty-seventh Street and Lisbon Avenue, for the West Side Amusement Company. It will be 40 by 116 feet, of brick construction with composition roofing and ornamental plaster interior finish. The auditorium will have cement floor, with marbel wainscoting and tile floor in the vestibule and a terra cotta front. It will cost $10,000.

Duluth, Minn.—Plans for the alterations of the Sunbeam Theater, on West Superior Street, are now being prepared by Vernon J. Price, architect. A balcony is to be put in, and the front will be changed. The specifications will be ready next week when bids will be called for.

Sheboygan, Wis.—A new moving picture theater, to be called The Pastime, is to be opened in about three weeks, at 1012 Michigan avenue.

Birmingham, Ala.—A new vaudeville and picture show theater is being built at the corner of Green and Eustis Streets, by L. S. Sugg, on his property, the old Calhoun place.

Trenton, N. J.—One of the largest moving picture houses in Trenton will be opened by Robinson Brothers next Saturday afternoon, at South Broad and Dye Streets.

Pittsburg, Pa.—A new moving picture show has opened in 319 to 321 Fifth Avenue.

Cincinnati, Ohio.—Plans for a new moving picture theater at McMicken Avenue and Mohawk Place, were filed with Building Commisioner Kuhlmann, by the National Theater Company. The seating capacity is to be 700.

Dayton, Wash.—L. R. Carlisle, who has been lessee of the Weinhard Theater the last year, has sold his interest, including stage property and moving pictures, to R. J. Neal, who will continue to operate it with the same, but better policy.

Topeka, Kan.—A new moving picture house, to cost $4,000, is being fitted up in the vacant building owned by Gordon Bros., at 402-402½ Kansas Avenue. It is to be opened September 1. The front of the building will be torn out and a new one built. The exterior is to be finished in expeusive gilt mouldings, and will present one of the finest picture theater fronts in Topeka.

New Orleans, La.—New Orleans will shortly boast of the largest photoplay house in the South, an addition to the Pierce string of theaters. It will be located in Canal Street, between Carondelet and Baronne, in the building formerly occupied by the Schwartz dry goods store. More than $20,000 will be spent by the Pierce Amusement Company in remodeling the old Schwartz building.

Knoxville, Tenn.—The new Horton Theater, on Jackson Street, which will be known as the "Picto," will probably be ready for occupancy the first of next week. This is a concrete building and was erected by Horton Bros., and is modern in every respect. It will seat 400 people.

Atlanta, Ga.—Another moving pictnre theater will be opened on Whitehall Street. For this purpose A. S. Adams, of B. M. Grant & Co., has leased to W. M. Slicer, for a term of three years, 98 Whitehall Street.

Allentown, Pa.—H. F. Hartman, proprietor of the Keystone Theater, has purchased the Lyric Theater, at Northampton, for S. B. Walker.

Philadelphia, Pa.—L. W. Burton has rented the store formerly occupied by D. C. Taylor & Co., and will begin at once to install a moving pictnre show. He will, in all probability, be ready to open up to the public the first of next week.

Johnston, Ill.—The Pastime Theater is now under new management, and will be conducted on a high order.

Birmingham, Ala.—The Best Airdome opened with over 1000 attendance the first night, this being something new for the picture people of Birmingham. Manager Linhart is giving them two reels of first-run picturea.

Milwaukee, Wis.—A new motion picture house at Twenty-seventh Street and Lisbon Avenue, will be erected by the West Side Amusement Co. The building will cost $10,000, according to specifications. Frank Buemmer is taking bids for a motion picture house at Eleventh Avenue and Washington Street to be erected by the Buemmer estate. According to plans the theater will seat 650 people and will cost about $10,000.

Cincinnati, Ohio.—William E. Brown, owner of a motion picture house at 2316 Vine Street, just north of Calhoun, will enlarge that playhouse in order to keep step with opposition. It was announced that the Empire Theater Co. would build in the block next south, between McMillan and Calhoun Streets, where a vacant lot now exists. Brown's theater now contains 100 seats, and when the changes are completed he will have a total of 300 chairs. The plans are being made by Architects Stewart & Stewart. Moving pictures will be featured here.

Eau Claire, Wis.—The Unique Theater, on interior of which work is going on, is to be ready for occupancy probably by or before the middle of August.

St. Louis, Mo.—The E. H. Pipe Realty Co., which is building a picture theater on the north side of Olive Street, between Vandeventer Avenue and Sarah Street, recorded a lease on the theater to the Olive Theater Co. for twenty-five years at $2,000 a year.

Indianapolis, Ind.—Charles Mahan, who came here from Portland, Ore., and bought a half interest in the Lyric Theater, has sold his interest to Hugh Mosman and will place a modern theater in the John Meyer building.

Marinette, Wis.—The Cozy, the name of the new moving picture theater on Hall Avenne, will open this evening with an excellent program. The interior of the little theater is very handsome, and will comfortably seat 300 people.

Boone, Iowa.—The B. Arie & Sons' Realty and Loan Co. has purchased one of the Otto Hill buildings on East Eighth Street. The intention of the company is to tear down the present building and erect a modern vaudeville and moving picture theater.

New Orleans, La.—Brookhaven will have a new motion picture theater. Lohman & Mollen, who are now operating at Hammond, La., McComb and Hattiesburg, Miss., have leased the Daniel building and will open for business about August 15.

Trenton, Tenn.—Peter R. Cefalu, manager of the Vaudette, is opening a new moving picture show at Carrollton, Ga.

Duluth, Minn.—Max Fisher, of Hancock, has received from Duluth the plans for the new moving picture theater which he proposes to erect upon his Quincy Street property, opposite the high school, for Ben Gettleman, manager of the Savoy.

Milwaukee, Wis.—H. C. Hensel is preparing plans for an electric theater building to be erected at Sixth and Greenfield Avenues, to cost $8,000.

Jacksonville, Ind.—The Jacksonville Theater has been sold to Elmer Yeoman by Howard L. Hyatt.

Springfield, Mo.—A new vandeville house will be erected by Harry S. Jewell on South Jefferson Street.

Dorchester, Mass.—John Williams is contemplating the erection of a one-story moving picture theater at 530 Dudley Street.

Scranton, Pa.—The Hippodrome Amusement Co., capital $20,000. A. F. Westpfahl and Fred W. Herman.

New Orleans, La.—A new picture theater will be erected at Canal and Baronne Streets.

New Rochelle, N. Y.—A new moving picture show has opened in the Stainach-Hards Theater.

Philadelphia, Pa.—Work has begun on the erection of a commodious theater at the northeast corner of Marshall Street and Erie Avenue for the Erie Amusement Co., to cost $15,000.

Be First to Show

Pathe's Weekly

It Will Be the Talk of the Country

MELIES

WESTERN PICTURES

August 3rd

Red Cloud's Secret

Scene from RED CLOUD'S SECRET

An Indian, who all his life has been imposed upon and bullied by the boys of the Bar X ranch, suddenly finds a friend in a young clergyman, who has come West for health. In gratitude the red skin gives the secret of a mine rich in gold.

How the mine was gallantly defended against the schemes of the designing bully, and how his good fortune won for the clergyman a pretty bride, is most interestingly portrayed in this excellent film.

August 10th

His Terrible Lesson

It almost cost young Smith his life as the result of an escapade while under the influence of liquor. It was his terrible lesson.

A set of seven photos of our leading players $1.00.
One sheet poster in colors of the "Star" Films Stock Company 20 cents.

G. MELIES
204 E. 38th St., New York
Western Representative
JOHN B. ROCK, 109 Randolph St., Chicago, Ill.

AMONG THE EXHIBITORS.

Marinette, Wis.—The Cozy is the name of the new moving picture theater on Hall Avenue, which is now open. It is a very handsome looking theater, seating 300 people.

Wabash, Ind.—J. L. Washburn has closed a deal whereby John Brookins and Fred Wygrant, of North Manchester, become the owners of the Lyceum Theater of this city.

Pittsburg, Pa.—The owners of the new picture theater on Fifth Avenue, between Wood and Smithfield Streets, advertised, offering prizes for a suitable name for the house. The contest has now ended and the name selected is "Minerva."

East Stroudsburg, Pa.—The Airdome Theater had an auspicious opening, with fully 1,200 people witnessing the opening performance. Albert E. Eckert is manager of the show.

Suffern, N. Y.—P. B. Lespinasse has broken ground for a new airdome.

Milwaukee, Wis.—William Schoenleber has been granted a permit to erect a $9,000 moving picture theater at West Twenty-fourth and Vliet Streets.

St. Louis, Mo.—One of the most imposing of the many moving picture houses in South St. Louis will be erected at the southwest corner of Nebraska and Park Avenues.

Centerville, Md.—Manager Gilbert, of the Arlington Summer Garden, has completed arrangements for exhibiting motion pictures every evening.

Eugene, Ore.—The Potter Willoughby Amusement Company will open a moving picture theater in Springfield.

Chickaska, Okla.—J. W. Martin and David Hill are the new owners of the Chickaska Airdome, having purchased the same from Wubker Avery.

Louisville, Ky.—Derr Brothers, of Indianapolis, have secured a ten-year lease on the Hays property, on the south side of Market Street, near Fourth Street. The building will be remodeled and a handsome moving picture theater will shortly be opened therein.

Hancock, Mich.—Max Fischer of this city, has received the plans for the new moving picture theater he will erect upon his Quincy Street property for Ben Gettleman, manager of the Savoy.

Vincennes, Ind.—Dave Padgett has named his new theater, on North Second Street, the Rex.

Philadelphia, Pa.—Harry Brockelhurst will build a $15,000 moving picture theater on the northeast corner of Erie Avenue and Marshall Street, for the Erie Amusement Company.

Rockland, Me.—Work on the new Empire Theater in Oak Street, is rapidly progressing. It will have a seating capacity of 600. Fred M. Eugley will be the manager.

Watertown, Wis.—The Empire Theater has changed hands. The former owner, H. Davis, has sold the playhouse to A. B. Avendson, of Chicago, for $12,000.

Avalon, Cal.—The Aerotorium moving picture theater is now open and is drawing large crowds.

Shreveport, La.—Messrs. Barber and Wardlaw have gone into partnership and will open an airdome for the colored people in the park near the Union depot.

Song Slide Releases

A. L. SIMPSON, Inc.

"Oh Tiny Play That Traumerei." Words by J. Henry Little. Music by J. E. Andino. Published by the Musicians Music Pub. Co., New York. This is another bit that is sure to be in great demand. This is one of the most melodious numbers ever produced.

"Be a Good Little Girl." Words by Ren Shields and Stanley Murphy. Music by Fred. Hylands. Published by the Harold Rossiter Music Co., Chicago, Ill. A brother's passionate plea to his sister to be natural. This is a novelty set and will prove a sure winner among the public.

"It Looks Like a Good Old Summertime." Words by Ren Shields. Music by Fred. Hylands. Published by the Harold Rossiter Music Co., Chicago, Ill.

"Memories of You." Words and music by Etta Hylands. Published by the Harold Rossiter Music Co., Chicago, Ill.

"There's a Dixie Girl Who's Longing for a Yankee Doodle Boy." Words by Robert F. Roden. Music by Geo. W. Meyer. Published by F. B. Haviland Pub Co.

"The Owl in the Old Oak Tree." Words by Stanley Murphy. Music by Ben. Hapgood Burt. Published by F. B. Haviland Pub. Co.

"Can't You Take It Back and Change It for a Boy?" Words and music by Thurland Chattaway. Published by F. B. Haviland Pub. Co.

"You're the Queen in the Kingdom of My Heart." Lyric by Lewis Weslyn. Music by J. E. Andino. Published by the Musicians Music Pub. Co., N. Y.

"Honey You Can Turn the World Around for Me." By E. Nattes. Published by the Musicians Music Pub. Co.

"Wanted: A Harp Like the Angels Play." Words by E. B. F. Bessey. Music by J. Fred Helf. Published by J. Fred Helf Pub. Co.

"A Dream of a Garden and You." Words by William Carter. Music by H. Renner, E. Trautman. Published by the Ideal Music Publishers, N. Y.

"I'm Going to Take the Train for Home, Sweet Home." Words and music by Herbert Ingraham. Published by Shapiro.

EXCELSIOR SLIDE CO.

"Roll a Little Pill for Me."—M. Witmark & Son.
"Love Me."—Jos. W. Stern & Co.
"Sweet Angelina."—J. Fred Helf Pub. Co.
"I'm Getting Lonesome for My Old Kentucky Pal."—Jos. W. Stern & Co.
"Someone Somewhere Somebody."—Blood-Koehler Co., Chicago.
"Be Good."—Leo Friedman, Chicago.
"Fussy Doll."—Carl Laemmle Music Pub. Co.
"Dippy for a Dip in the Ocean."—Carl Laemmle Music Pub. Co.
"I'm Coming Home."—J. Fred Helf Pub. Co.
"Chicken Reel."—Jos. Daly, Boston.

TURNER & DAHNKEN (Inc.)
138 Eddy St., San Francisco, Cal.
LARGEST EXCHANGE
ON THE PACIFIC COAST
Pacific Coast Agents for the Pathe Machine

Lavezzi Just Won't Stop Improving

Here is a two wing shutter for the Power's or Edison machines that will kill the travel ghost without shutting off so much light. Price $2.00.
Lavezzi Machine Works
2940 Herndon Street Chicago

SONG SLIDES
Old Releases—Absolutely New—Never Used - - - - $2.50 Per Set
Write for Lists
EXCELSIOR SLIDE CO.
61 WEST 14thST., NEW YORK CITY

"La Cinematografia Italiana ed Estera"
IS ITALY'S LEADING PAPER FOR THE ANIMATED PICTURE
PUBLISHED FORTNIGHTLY.
32, 36 and 40 large pages, 8 shillings per annum ($1.60).
Editor-prop'r: Prof. GUALTIERO I. FABRI,
Via Cumiana, 31 (Barriera S. Paolo) Torino, Italy

Notice
M. P. Theatre Mgrs. & Owners
SCENERY FREE
a beautiful drop curtain and one complete set of scenery for privilege of ad drop curtain.
F. M. WOLF SCENIC ARTIST
1 S. Biddle Ave. Wyandotte Mich.

Moving Pictture Plan For Sale
Factory and Studio complete in every detail.
Add. R. W., Moving Picture World

NOW READY
Bound Volume No. 8
JANUARY to JUNE, 1911
Moving Picture World
Price, Two Dollars EACH
Postage or Express Charges EXTRA
Supply Limited Order Now
Moving Picture World
125 East 23rd St., New York City

Film Perforating Dies
The A. Dewes Co.
249 Center Street
Tel. 2351 Spring New York

"SILVERLIGHT"
Aluminum Motion Picture Curtain
Extraordinary Features Are: Permanent Brilliancy Economy, Flexibility
Non-cracking, Safety, Strength. Send for circular. Dept. M
Ralph J. Golsen Supply Co. 84 Wabash Ave., Chicago

Get Simpson's Celebrated Slides for
Oh Tiny Play That Traumerei
A hit that is sure to be in great demand.
ALFRED L. SIMPSON
113 W. 132nd St., New York City

ARRESTED
We are sorry to learn that every member of the Niagara Slide Co., has been taken into custody for selling slides too cheap. However we understand they are still sending out catalog and selling slides. Better make inquiry at their office.
Lockport, N. Y., Box 100.

HEADQUARTERS FOR
ASBESTOS
Curtains and Picture Booths
SEND FOR BOOKLET
C. W. Trainer Mfg. Co.
39 Pearl St., BOSTON

Film Exchanges
We can buy your entire FILM EXCHANGE or part, and will pay spot cash for same : : :
PROSPECTIVE MONEY MAKERS
Will sell you a complete line of films, machines, slides, etc. to open first class FILM RENTAL OFFICE, or can sell you any films you may want.
Send for latest BARGAIN LIST
GENERAL FILM BROKERS
23 E. JACKSON BLVD., CHICAGO, ILL.

Solax

WEDNESDAY

COMEDY

"HIS WIFE'S INSURANCE"

AND

"A BUM AND A BOMB"

Release of August 9th

Two Screaming Comedies on one reel.

"The Phoney Ring"

Comedy

Release of August 16th

Here is a good comedy. Was it a real diamond? Wait until you see it.

FRIDAY

MILITARY AND WESTERN

AUGUST 4th

"The Mascot of Troop 'C'"

First of the 15th U. S. Cavalry Pictures

Taken at Ft. Meyer, Va.

BEST MILITARY PICTURE EVER MADE
INSIST ON GETTING THIS BIG FEATURE
AND OUR FOLLOWING FT. MEYER PICTURES

"An Enlisted Man's Honor"

Release of August 11th

WONDERFUL MILITARY PICTURE

THE REMARKABLE SUCCESS

of our big Military Series taken at Fort Meyer Virginia is simply due to the fine quality of the pictures.

Hundreds of Theatres are writing us and exchanges are buying.

A Good Picture Soon Makes Friends.

Solax Company

Congress Avenue, Flushing, L. I.

REMEMBER—ALL OUR FILMS ARE TINTED AND TONED.
SOLD THROUGH M. P. D. & S. Co.

Seven Exhibitors Have Taken Advantage of Hallberg's Recent Exchange Offer of New Moving Picture Machines for Old—Fall in Line

The "Hallberg Economizer" Not Only Saves two-thirds on your Electric Bill, but improves your light 100%. It speaks for itself, but others also speak for the "Hallberg." Read the following:

Pasadena, Cal., July 18, 1911.

MR. J. H. HALLBERG:

Dear Sir—As I have accepted a position where two of your "Economizers" are in use, I desire to have some literature on same, including wiring diagrams. My experience of your machines is limited to a few weeks, but in that short time I came to the conclusion that there is "Nothing like the Hallberg Economizer." Hoping to hear from you in the near future, I am,

Formerly Chief Electrician, Fischer's Theatres. LESTER L. CONRAD, 40 Logan Street.

All makes Moving Picture Machines, Supplies, Electra Carbons, Etc., always in stock.

Electric Fans for either A. C. or D. C. - $7.50 and up
Exhaust Fans for either A. C. or D. C. - $15.00 and up
Complete line of Opera Chairs and all supplies for M. P. Theatre

I EQUIP YOUR THEATRE COMPLETELY -:- WRITE FOR CATALOG W. 5

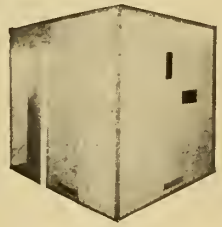
J. H. HALLBERG, 36 East 23rd St., New York

SCENERY PAINTED FOR MOVING PICTURE THEATERS
P. J. DONIGAN SCENIC STUDIO, 416 S. Kedzie Ave., Chicago, Ill. Phone, Garfield 2710
Write for our prices on Picture Curtains

FOR SALE.—Moving Picture Theatre, Waukesha, Wis., $600, $300 down, $20 month rent; 10,000 population. Bison, Lubin, Biograph, all makes film, $5 per reel; used Edison, Powers, Lubin machines, $60; new, $100; 3 reels Passion Play, $100; new Model B. gas outfits, $20; plush opera chairs, $2; light reducers, $15. For Rent—All makes films, $1 reel weekly. Will buy, Passion Play, film, machines.
H. DAVIS, WATERTOWN, WIS.

Motion Picture Handbook
FOR
Managers and Operators
Price $1.50
Postage Prepaid
MOVING PICTURE WORLD
125 E. 23rd Street : New York City

I Can Interest You!
If you are in any way connected with the "picture game." My annual
Bargain Sale of Films
slides, lanterns and accessories is now on. Drop me a postal for my special proposition on special slides, announcement and add slides. I have some surprising bargains in projection material that's LIKE NEW. Address, Ben Huntley, Winona, Minn. "10 years with pictures."


BOOTHS
STEEL AND ASBESTOS
Quotations on request.
S. B. LELAND
MONTPELIER, VT.
STEEL BOOTHS A SPECIALTY

M. P. EXHIBITORS IN WESTERN PENN.
Do you know that The Lake Shore Film & Supply Co. is operating a circuit in Western Pennsylvania with a real live wire representing them?
¶As a member of this circuit you do not only receive the LATEST AND BEST RELEASES but you have the benefit of the services of a man with all kinds of experience—a hustler who will work tooth and toe nail for you—who will come to your town and help you fight any annoying opposition.
¶All you pay for is your service—and that is the BEST IN THE WORLD—I dig down in my own jeans to help you get the business.
¶Get out of that rut—don't be satisfied to just mope along—get in with a bunch of hustlers—inject new life in your business—your audience—and yourself.
¶Get busy quick; write a postal for full particulars regarding this service—if you don't connect you will be powerfully interested anyway.
CLAUDE NELSON
P. O. BOX 383 :: BUTLER, PA.

FILMS FOR RENT
New Films High Class Service
The Pioneer House, With 8 Years' Experience and $250,000.00 Back Of It
Write To-day for Terms
EUGENE CLINE
219 S. Dearborn St., Chicago

Competition cannot touch our prices
ADVERTISING SLIDES
We are the originators of this line. Slides of superior quality and attractiveness, that will increase your business. Also
SONG SLIDES
Two releases weekly; if you want to be up to date, GET THEM. And
ANNOUNCEMENT SLIDES
'Phone, call or write
Excelsior Slide Co.
61 West 14th Street
Tel. 4351 Chelsea New York City

Operators!
"I guarantee quick and satisfactory repair work on all machines. Only genuine parts supplied. Get my prices on *ONE DROP OIL* and *BULL DOG CEMENT* the best articles of their kind on the market.
H. A. MACKIE
853 Broadway, Cor. 14th Street New York
'Phone: 2478 Stuyvesant

We have moved in new spacious quarters and are ready to offer machines and machine parts, supplies, lamps, carbon-arms, lenses, condensers, carbons, tickets, chairs, fans, in fact everything pertaining to an up-to-date and complete equipment of a moving-picture theatre. First class repair shop at your service.
We also buy all kinds of second-hand machines.
THE GEO. M. HOKE SUPPLY COMPANY
176 N. STATE STREET (between Lake and Randolph) CHICAGO, ILL.

Are You On?
Then buy and insist upon getting the genuine
BIOGRAPH CARBONS
Not genuine unless stamped "ARCO-B" the indication of the specially prepared BIOGRAPH brand, imported only by
L. E. FRORUP & CO.
(Sole Importers)
232-234 Greenwich Street - - - - New York City

PIFFLE!

A big proportion of this talk about the weather putting your business to the bad is piffle! Give your people good shows and they'll patronize you in spite of hades itself. Give them the kind of films that are delighting my customers. And begin right now!

Carl Laemmle,
President
The Laemmle Film Service
New number
204 W. Lake St., Chicago, Ill.
Sykes Block. 1517 Farnam St.
Minneapolis, Minn. Omaha, Neb.
515 Mulberry St. 1110 Wyandotte St.
Des Moines, Iowa Kansas City, Mo.
The biggest and best film renter in the world

From a Frisco Friend

SUBSTANTIATING our claims regarding the excellence of ECLAIR FILMS, we herewith reprint One Among Hundreds of Testimonials received from satisfied theater owners all of whom unite in proclaiming our product their Favorite European Film.

SAN FRANCISCO, CAL., JULY 14.

ECLAIR FILM CO., New York City.

Gentlemen:—

Will you kindly place me on your mailing list for all advertising matter pertaining to Eclair Films. I think they are great. The Photograph and Acting is wonderful.

Yours for success,
E. U. CASTER THEATER,
2316 Clay St.

P. S.—*I am waiting for American-Eclair.*

Next Release Monday, August 7th

Sympathetic Drama—SPLIT REEL—Novelty Comedy

A SORROWFUL MOTHER
A Powerful Portrayal of Human Emotion in all Its Phases

Too Much Sweedish Drill
Being the troubles of an Enthusiastic seeker after perfect health.

Write for our New Booklets and Posters.

ECLAIR FILM CO.
31 E. 27th Street New York City
Motion Picture Dis. and Sales Co., Sole Agent for the U. S. & Canada
ECLAIR MAMMOTH AMERICAN FACTORIES AND STUDIO ALMOST COMPLETE.

Keep Your Theatre Brightly Illuminated During Projection!

MIRROROIDE

The Ready to Hang Rollable Curtain or Screen

It Will Do It *Get Samples*

"Let Us Show You"

Mirroroide is Automatically Coated with a Mercury Foil. Amalgamation on Heavy Drill Cloth (Not Window Shade Cloth). Will Last a Lifetime.

It's the World's Best, Bar None We Can Prove It!

No Flare, Haze or Eye Strain. Pictures Perfect, as Clear as a Bell. It's Water Proof, Fire Proof, Salt Air Proof, Washable with Soap and Water.

Show the Brightest, the Clearest, the Best Pictures on Earth, The Picture With The Stereopticon Depth, and Save One-Third on Your Juice Bill.

WE HAVE THE WORLD BEAT

Pictures shown on Lawn. Open air. No Covering of any kind. Sun shining. Tests, 7 P. M. Place, Orange Lake Park. Date, July 10th. Can You Beat It?

It Makes No Difference Where Your Seats Are Placed on the Angle.

Send 4 Cents for Samples. ¼-Yard Test Samples, 50 Cents, Stamps.

Orders Shipped Within 2 Days. No Delays.

The Benjamin-Genter Co.
Newburgh, New York

Money Makers for you. Think of the people passing by or out of your place that would drop another nickel or dime. Many styles. Catalog No. 24 tells all.

KINGERY MFG. CO.
CINCINNATI, O.

BARGAINS BARGAINS

Motion Picture Machines $35 Up. Powers latest No. 5 almost new $110. Lubin Cineograph Complete $65. New Edison Model B and Powers No. 6.

No. 4 STANDARD A Wonderful Machine

Model B, Gas Outfit, etc Get Supplement 33 Great Bargain List. Motion Picture Machines Wanted.

Harbach & Co., 809 Filbert, Phila., Pa.

Moving Picture Pianists

Are you "working up" your pictures? If not, why not? If so, you want some good melodramatic music. Send for free sample page of "Orpheum Collection of Moving Picture Music." Now being used and praised by many of the best houses in the country.

PRICE 75 CENTS

Also latest cue music (series 1910) for 10 parts and piano, $1.00.

1-4 discount on both numbers.

CLARENCE E. SINN
1501 Sedgwick St. CHICAGO, ILL.

Chairs ALL METAL Chairs

We can make immediate shipment of All Metal Chairs, at $1.00 F. O. B. Factory. This Chair will no doubt meet with approval and requirements of Fire Underwriters. For Sale, Second-hand One-pin Edison Machine, $105.00. Powers, with fire shutter, $115.00; good as new.

LIBERTY FILM RENTING CO.
105 Fourth Ave. Pittsburg, Pa.

Admiral Dewey and Theodore Roosevelt

are starred in Champion release of Aug. 7th, 1911

MILITARY "DEWEY" HISTORICAL

"Dewey" is a banner Champion. See it. Book it.

Don't let up in going for THE DUBUQUE REGATTA.
In fact, every Champion is worth your going for.

"CHIEF FIRE EYE'S GAME"

with Cowboys and Indians. **Released Wed. August 9th, 1911**

Throughout this film, there glides a vein of mirth and humor. The plot is admirable and the conclusion bears out an unusual scheme.

Get the Champ booklet and watch our releases.

THE CHAMPION FILM CO.

MARK M. DINTENFASS, MGR.

12 East 15th Street, New York City

Product sold thro' Motion Picture Distributing and Sales Co.

GET LUX THE WORLD'S BEST--BAR NONE GET LUX

INDEPENDENT EXHIBITORS: *Run for Lux Films*

EVERY FRIDAY RELIABLE RESOURCEFUL REALISTIC REASONABLE REFRESHING RIGHT **EVERY FRIDAY**

LUX FILMS

Released, August 4th, 1911

BILL DOES HIS OWN WASHING COMEDY 439 FEET

This is uproariously funny from start to finish. A guaranteed laugh producer with several unlooked-for situations. YOU WILL LAUGH WITH AND AT YOUR AUDIENCE WHEN YOU SHOW IT.

AN ELOPEMENT BY AEROPLANE COMEDY 465 FEET

A distinctly up-to-date production, cleverly conceived and admirably executed. TAKE NO SUBSTITUTE FOR THIS LUX. INSIST! INSIST!! INSIST!!!

See Other Pages for Synopses and Past Releases

R. PRIEUR

10 East 15th Street 'Phone, 3427 Stuyvesant **New York City**

Motion Picture Distributing and Sales Company, Sole Agent for the United States

IF IT'S **NESTOR** *IT'S GOOD*

EXHIBITORS!—*Read* this ist of BUYING EXCHANGES! *Remember* that any exchange listed here CAN give you **TWO NESTORS A WEEK**
If they CAN give you what you want, why not GET IT?

BUYING EXCHANGES

Albany Film Exch., 418 Broadway, Albany, N. Y.
Anti-Trust Film Co., 128 W. Lake St., Chicago, Ill.
Applegath, L. J. & Sons, 145 Yonge St., Toronto, Can.
Baltimore Film Exch., 610 E. Baltimore St., Baltimore, Md.
Boston Film Rental Co., 665 Washington St., Boston, Mass.
Cadillac Film Exch., 92 Griswold St., Detroit, Mich.
Calif. Film Exch., 514 S. Los Angeles St., Los Angeles, Cal.
Calif. Film Exch., 1065 Mission St., San Francisco, Cal.
Canadian Film Exch., Calgary, Alberta.
Canadian Film Exch., Vancouver, B. C.
Central Film Service, 119 N. Illinois St., Indianapolis, Ind.
Cincinnati-Buckeye Film Co., 422 N. High St., Columbus, O.
Cincinnati-Buckeye Film Co., 315 W. 4th St., Cincinati, O.
Co-Operative Ind. Film Co., Barclay Blk., Denver, Colo.
Co-Operative Ind. Film Co., Atlas Blk., Salt Lake City, Utah.
Consolidated Film Exch., Rhodes Bldg., Atlanta, Ga.
Dixie Film Co., San Antonio, Tex.
Dixie Film Co., 720 Maison Blanche Bldg., New Orleans, La.
Eagle Film Exch., 23 N. 9th St., Philadelphia, Pa.
Empire Film Exch., 150 E. 14th St., New York City.
Exhibitors' Film Ser. Co., 49 S. Penn Ave., Wilkesbarre, Pa.
Gaumont Co., 154 St. Catherine St., Montreal, Can.
Globe Film Ser., 107 E. Madison St., Chicago, Ill.
Great Eastern Film Exch., 21 E. 14th St., N. Y. City.
Great Western Film Co., 613 Ashdown Blk., Winnipeg, Manitoba.
Green, W. E., Film Exch., 228 Tremont St., Boston, Mass.
H. & H. Film Exch., 98 Jackson Blvd., Chicago, Ill.
Independent Film Exch., 415 Ferry St., Pittsburg, Pa.
Independent Western Film Exch., 84 Seventh St., Portland, Ore.
Laemmle Film Ser., 196 Lake St., Chicago, Ill.
Laemmle Film Ser., Suite 2 and 3, 515 Mulberry St., Des Moines, Ia.
Laemmle Film Ser., 256 Hennipen St., Minneapolis, Minn.
Laemmle Film Ser., 1517 Farnam St., Omaha, Neb.
Lake Shore Film & Sup. Co., 106 Prospect Ave., Cleveland, O.
Lake Shore Film. & Sup. Co., Columbus, O.
Mich. Film & Sup. Co., 1106 Union Trust Bldg., Detroit, Mich.
Miles Bros., 790 Turk St., San Francisco, Cal.
Miles Bros., 411 W. 8th St., Los Angeles, Cal.
Morgan, J. W., 1310 Walnut St., Kansas City, Mo.
Pacific Film Exch., Globe Bldg., Seattle, Wash.
Peerless Film Exch., 5 East 14th St., N. Y. City
Phila. Film Exch., 934 Arch St., Phila., Pa.
Phila. Film Exch., Baltimore, Md.
Phila. Projec. Co., 44 N. 9th St., Phila., Pa.
Pittsburg Photo Play Co., 412 Ferry St., Pittsburg, Pa.
Standard Film Exch., 159 E. Washington St., Chicago, Ill.
Steiner, Wm., Film Exch., 110 Fourth Ave., N. Y. C.
Swaab Film Ser., 129 8th St., Phila., Pa.
Swanson-Crawford Film Co., Century Bldg., St. Louis, Mo.
Swanson W. H., Film Exch., 301 Railroad Bldg., Denver, Colo.
Texas Film Exch., 311 Elm St., Dallas, Tex.
Toledo Film Ser., 120 Erie St., Toledo, O.
United Motion Picture Co., 112 Main St., Okla. City, Okla.
Victor Film Ser., 39 Church St., Buffalo, N. Y.
Victor Film Ser., Prospect and Huron Sts., Cleveland, O.
Washington Film Exch., 429 Ninth St., N. W., Washington, D. C.
Western Film Exch., Savoy Theatre Bldg., Vancouver, B. C.
Western Film Exch., 15 W. 10th St., Kansas City, Mo.
Western Film Exch., 145 W. 45th St., N. Y. C.
Western Film Exch., 307 Enterprise Bldg., Milwaukee, Wis.
Western Film Exch., Seattle, Wash.
Wichita Film and Sup. Co., 122 N. Market St., Wichita, Kan.

A POINTER—Persistent pounding of the exchanges—pounding for NESTOR WESTERNS, released every Wednesday, and MUTT AND JEFF COMEDIES, released every Saturday—is making thousands of live exhibitors prosperous. POUND NOW and PERSISTENTLY for TWO NESTORS A WEEK! They are INDISPENSABLE. GET THEM!

NESTOR

DAVID HORSLEY

147 FOURTH AVENUE NEW YORK

NESTOR

NESTOR

NESTOR

NESTOR

"The Worth-While Film"

A. D. Resnick, Manager of the New Casino Theatre, 2253 Cross Street, Philadelphia, Pa., says:

"The only one word I know that fully expresses the greatness of NESTOR PICTURES is, "CLASS"

Our Release of Wednesday, August 2nd, 1911

"THE END OF THE TRAIL"

Is one of the CLASSIEST to Date and Will CAP Any Program.
990 Feet of Superior Film Bristling with Dramatic Incidents.

TWO WORTH-WHILE NESTOR GIRLS

"THE END OF THE TRAIL"

Is a thoroughly thrilling Western Foto-Drama. The story deals in a most novel manner with the eternal triangle. Entertaining and stirring from beginning to end. Act on our suggestion—

NOTICE!

The release of the magnificent Foto-Comedy-Drama

"ROPED and TIED"

Scheduled for Wednesday, August 2nd, has been postponed to Wednesday, August 9th, 1911. Exchangemen and Exhibitors please take **NOTICE!**

The Nestor Lobby Magnet

Issued with every Nestor picture; two colors; heavy coated paper, 14 x 22; strikingly attractive.

Free to Exhibito s

Send for it !

C. E. Herbold, Manager of Herbold's Acme Theatre, New Castle, Pa., says:

"Am showing **MUTT and JEFF** every Saturday to **packed houses.** My patrons unanimously declare it the **greatest thing out in motion pictures."**

"BUD" FISHER'S Matchless Comedy Twins in the Biggest House-Packer Ever

Released Saturday, August 5th, 1911

"MUTT and JEFF Get Passes to the Ball Game"

Six Photos of Nestor Players

8x10, yours for mere cost of mailing and handling—just 15 cents in stamps. To non-exhibitors the price is one dollar.

Send for them now

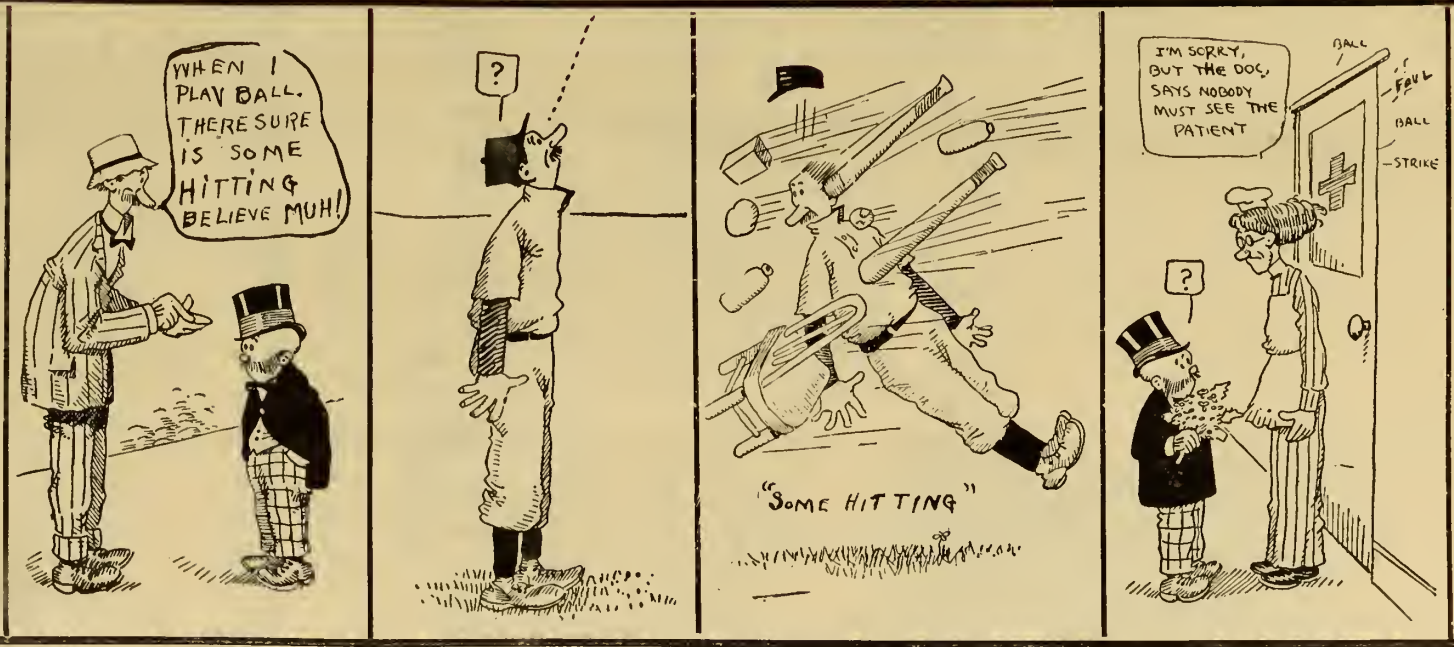
MONEY TALKS!

MUTT AND JEFF

FOTO-FARCES

Also Talk And MAKE MONEY

GET THEM!



ONE

MUTT AND JEFF

FOTO-FARCE

Out Every Saturday

GET IT !

BOOK NOW THE RELEASE OF SATURDAY, AUGUST 12th, 1911

MUTT and JEFF in "A CASE of MISTAKEN IDENTITY"

NESTOR

David Horsley, 147 Fourth Avenue, New York

Sole Distributors

NESTOR

Mr. Exhibitor:

FOR the past two months we have been telling you of our plans of operation for the NATIONAL PROGRAMME. We have impressed upon you the wonderful possibilities of EXCLUSIVE SERVICE. We know that you have been impressed with our proposition, by the mere fact that since our first "Ad" went to press we have received from the Exhibitors throughout the United States thousands of letters complimenting us on the theory of EXCLUSIVENESS and encouraging us greatly in our work. We want to take this opportunity to thank you for the encouragement you have given us. "Patience is a virtue," and we beg of you to be patient for just a few weeks longer. At that time the IDEAL of the Exhibitor will have been realized. The National Exclusive Programme will have been launched and we trust and hope that at that time when you are approached by a National Exchange that your interest is as great as it has been in the past and that you will show your willingness to give the Programme the support you promised by contracting for Service from them.

We promise you QUALITY in every foot we release. This, combined with EXCLUSIVENESS, must carry us as well as yourselves to the front ranks.

Our representatives have just returned from Europe with exclusive contracts to represent the following European manufacturers:

Mono Film Co., Paris.
Film d'Art, Paris.
Acquila Film, Turin, Italy.
Savoia Film, Turin, Italy.
Helios Film, Rome, Italy.
Latium Film, Rome, Italy.
Mondia Film, Paris.
Comerio Film, Milan, Italy.
Deutsches Mutoscope and Biograph Film, Berlin.
Meesters Film, Berlin.
Deutsches Bioscope, Berlin.
Cricks & Martin, London.
Clarendon Films, London.
Hepworth Film, London.

The following American Manufacturers

Plantation Film Co., Florida.
Rose Manufacturing Company, Indiana.
Federal Film Co., Mass.
Washington Film Co., Washington.
Mohawk Film Co., South Dakota.
Oklahoma Producing Company, Oklahoma.
California Picture Play, Cal.
Columbia Film Co., New York.

Our programme is now complete. We are ready to show the goods, quality and exclusive services.

NATIONAL FILM DISTRIBUTING CO.

NATIONAL FILM DISTRIBUTING COMPANY

34-36 West Houston Street

N. Y. CITY, U. S. A.

NATIONAL FILM DISTRIBUTING CO.

SUBSCRIBERS AND READERS OF THE MOVING PICTURE WORLD AND FILM INDEX WILL KINDLY TAKE NOTICE THAT ALL SUBSCRIBERS TO THE FILM INDEX WILL HAVE THE UNEXPIRED PERIODS ON THEIR SUBSCRIPTIONS CREDITED ON THE SUBSCRIPTION LISTS OF THE MOVING PICTURE WORLD AS RAPIDLY AS POSSIBLE. IN THE MEANTIME, KINDLY ADVISE IF YOU DO NOT RECEIVE THE MOVING PICTURE WORLD EVERY WEEK.

MOVING PICTURE WORLD, 125 EAST 23d STREET, NEW YORK CITY

If your business won't stand advertising, advertise it for sale in the classified columns of the

Moving Picture World

(Rate three cents per word, no display)
Minimum Charge 50 cents.

This issue circulation 10,500

NEW FIELD
BIG MONEY
EASY WORK

Why don't you think up plots for Motion Picture plays? It's easy, and pays well. We teach you by mail how to write and sell your plots. Many successful graduates.

DEMAND UNLIMITED. FULL DETAILS FREE.

ASSOCIATED MOTION PICTURE SCHOOLS
911 Chicago Opera House Building CHICAGO

MOTION PICTURE MACHINES
EDISON MOTIOGRAPH POWERS

Stereopticons, Post Card Projectors
Lantern Slides, Repair Parts, Supplies
Carbons, Tickets

Catalog Free on Request

AMUSEMENT SUPPLY COMPANY
105 No. Dearborn St. - - CHICAGO

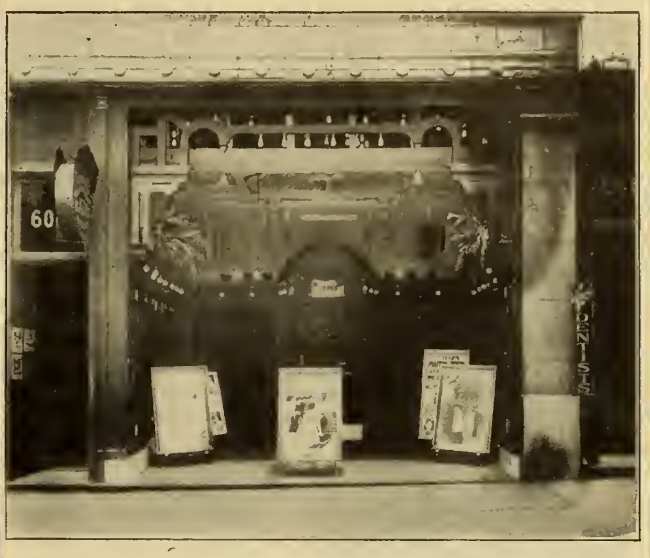
NOW READY — Bound Volume No. 8
JANUARY to JUNE, 1911
MOVING PICTURE WORLD
Price, Two Dollars EACH. Postage or Express Charges EXTRA
SUPPLY LIMITED, ORDER NOW
MOVING PICTURE WORLD, 125 East 23rd Street, NEW YORK CITY

$50.00 IN PRIZES
For the best name for a brand of Independent Film to be placed upon the market
$25.00 First Choice $15.00 Second Choice $10.00 Third Choice
The name must be short, descriptive and one that will stick in the memory of every one and permit of numerous advertising features.
Send yours in now as this contest expires on Sept. 1st
A HAPPY THOUGHT or INSPIRATION may win you any of these prizes. The Judges will be the Directors of the Motion Picture Distributing and Sales Co.
Address No. 12, Care of M. P. WORLD, New York City

IMPORTANT ANNOUNCEMENT BEGINNING JULY 25th
The Spiegel Motion Slide
formerly leased to the Genre Transparency Co. will be manufactured exclusively in the U. S. by
THE AMERICAN MOTION SLIDE COMPANY
611 FIRST NATIONAL BANK BLDG. CHICAGO, ILL
All correspondence should bd addressed to this company. A. S. Spiegel, Patents 829,492; 13,109; 944,385; 911,561; 957,120; 957,119; 946,407; other Patents applied for.

Washington Exhibitors!
Write, Wire or Phone for Dates for
Dr. Cook's North Pole Expedition Pictures
Take your patrons on a trip to the Arctics and keep them cool. Five styles lithographs and advertising matter. A Positive Sensation. Send for particulars
Orin M. Jacobson, 1340 Pacific Ave., Tacoma, Wash.

OVER AND OVER AGAIN—
You know the line from one of the song-hits of the day. OVER AND OVER AGAIN you will say that



"THE ARTIST FINANCIER"
is a film that—well, you know pictures are more illustrative than word-paintings. You will have to see the picture to realize that it combines as extraordinary playing, plot and picture personality as only **REX** can put into a film. The traditional impecunious artist develops a bit of commercial strategy that captivates his unwillingly-prospective father-in-law, and that will captivate you and your audience.

"THE ARTIST FINANCIER"
will show you how to increase your box-office receipts.

REX Motion Picture Masterpiece Co.
MAKES ONE EVERY WEEK AT
573 Eleventh Ave., N. Y. C.
Sales Co. says **REX** is an Artist Fine-an'-(sin)-Cere!

FILMS FOR RENT

First Class Commercial Service

33⅓ CENTS

PER REEL. PER DAY

SIX REELS OR AS MANY AS DESIRED IN ONE SHIPMENT.

People's Film Exchange

Old Northwestern Bldg. - Chicago

Changeable ILLUMINATED Program Sign

Easily operated, quickly changed, inexpensive. : :

Interchangeable letters stenciled in metal, specially arranged for any program. Illumination of each subject controlled individually.

Write for descriptive matter and money making particulars.

Zenith Manufacturing Co.

P. O. Box 252 CINCINNATI, OHIO

YANKEE

MONDAY

2 Masterpieces This Week 2

FRIDAY

AUGUST 7

Kathleen Mavourneen

A beautiful Irish Tale Made Famous in Song and Story.

Coming Colleen Bawn Book It At Once

AUGUST 11

Grey Wolf's Squaw

A Thrilling Indian Story of Savage Love and Heroism.

Coming Colleen Bawn Book It At Once

YANKEE FILM CO.

344 E. 32d St., New York City

Canadian & American Exhibitors

We don't care what it is; if it pertains to MOTION PICTURES, you can get it from us. We ship anywhere. American Shipments our specialty. We have good news for you. WRITE TO DAY. Catalogues Free.

P. F. Brown, P. O. Box 1837, Calgary, Can.

H. F. HOFFMAN

Lecturer of Special Releases
New York City and Vicinity

Now booking engagements for

Enoch Arden Dante's Inferno

and other feature pictures,

Care MOVING PICTURE WORLD

TELEPHONE, 1344 GRAMERCY

BOX Office Receipts

tell the story—even capacity business might be a losing game—and at a nickel a shot every penny has to count—it's extravagance and wastefulness on the part of your help that puts you in the hole.

GET WISE

Commence to cut—and cut in the right place, it's the little things that count.

SAVE ½ on your CARBON BILLS

by ordering at once. The

STAR CARBON SAVER

can be used on any kind of lamp burning carbons—quick to attach—perfect in adjustment—best steel and workmanship—burns carbons to one inch giving perfect light—Lasts forever—or money refunded.

PRICE - - - $1.00

CLAUDE NELSON

P. O. BOX 383 - - BUTLER, PA.

MAKE 'EM YOURSELF SLIDES

Make them yourself. Written with pen and ink or typewriter. Three minutes to make a slide. Used for advertising slides, to announce future or feature programmes, for chorus slides when chorus slide is missing. We send four colors of gelatin. The slides look well and any one can make them. They are handy also for announcing vaudeville acts. In fact they may be readily used for anything you may wish to say to your audience.

For the sum of three dollars ($3) cash with order, we will send by express, charges not prepaid, the following:

24 cover glass, 1 package binder strips, 1 dozen mats, 1 instruction sheet, 1 form sheet and 50 strips assorted colors gelatin—enough for from 300 to 400 slides Order now. Address

UTILITY TRANSPARENCY CO.

1733 West 9th St., Brooklyn, N. Y.

Lucien Prévost

Mechanical Engineer

Formerly Chief Designer of Pathé Frères

OFFICE ADDRESS 54 Rue Philippe de Gerard, Paris
WORKS : : 25 Bd de la Chapelle, Paris

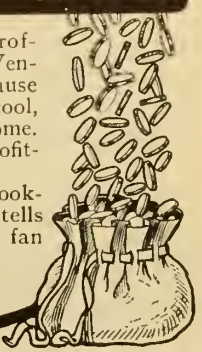
Cameras
Perforating and Printing Machines (PATTERNS NEW)
Cleaning, Measuring and Joining Machines

WATSON VENTILATING FANS
WILL INCREASE YOUR PROFITS

Keep your theater cool and summer profits are assured. Watson Motor Driven Ventilating Fans are sure profit makers, because they will turn a hot, close theater into a cool, airy, pleasant place where people delight to come. A small investment will insure you a profitable summer season.

Write to-day for interesting booklet giving full information; also tells you how to determine required fan capacity.

Mechanical Appliance Co.
Dept. A. Milwaukee, Wis.



CINES CO. of ROME

Studios and Factories, Rome and Padova

CAPITAL { **Preferred Stock, Lire 2,000,000**
Ordinary Stock, 3,750,000
Fully Paid-up Lire 5,750,000

EXCHANGE MEN WRITE TO US FOR PARTICULARS OF OUR FIRST RELEASE

Branch for the United States of America
445 Broome St., cor. Broadway
New York City

TELEPHONE, SPRING 9232

TELEGRAPHS, CINES NEW YORK

W. Stephen Bush

Has prepared and may be engaged to deliver special, complete LECTURES on

"Dante's Inferno"
(5 REELS, MILANO FILMS COMPANY)

"Jerusalem Delivered"
(4 REELS, CINES COMPANY)

These films mark a new epoch in moving pictures. They will bring the best audiences and the highest prices, provided they are properly presented with suitable music, lecture and effects. Careful rehearsals are necessary. Mr. Bush will, if desired, direct the rehearsal, provide music and of course deliver complete lecture during the running of the reels. In addition suitable reading matter for advertising the films in the daily press will be supplied.

Address

W. Stephen Bush

Care of Moving Picture World
125 East 23rd Street New York City

NOW READY

Bound Volume No. Eight

JANUARY to JUNE, 1911

MOVING PICTURE WORLD

Price, Two Dollars EACH

Postage or Express Charges EXTRA

Supply Limited Order Now

MOVING PICTURE WORLD
125 EAST 23rd STREET NEW YORK CITY

American Moving Picture Machine Co.

MANUFACTURERS OF THE

STANDARD

Automatic Moving Picture Machine

101-102 Beekman Street New York

Licensed Release Dates

BIOGRAPH.

July 17—The Indian Brothers (Dr.)..... 996
July 20—The Ghost (Com.)..... 515
July 20—Jinks Joins the Temperance Club (Com.) 481
July 24—A Country Cupid (Dr.)..... 997
July 27—The Last Drop of Water (Dr.).....1021
July 31—Mr. Peck Goes Calling (Com.)..... 748
July 31—The Beautiful Voice (Com.)..... 247
Aug. 3—Out From the Shadow (Dr.)..... 998
Aug. 7—The Ruling Passion (Dr.)..... 997
Aug. 10—That Dare Devil (Com.)..... 606
Aug. 10—An Interrupted Game (Com.)..... 392

EDISON.

July 19—A Famous Duel (Com.)..... 980
July 21—The Capture of Fort Ticonderoga (Dr.) 1000
July 25—The Younger Brother (Dr.).....1000
July 26—Bob Rowdy (Co.)..... 550
July 26—The Hair Restorer and the Indians Com.)
July 28—The Doomed Ship (Dr.).....1000
Aug. 1—Christian and Moor (Dr.).....1000
Aug. 2—Money to Burn (Com.)..... 560
Aug. 2—The Unfinished Letter (Dr.)..... 440
Aug. 4—The Switchman's Tower (Dr.).....1000
Aug. 5—Sir George and the Heiress (Com.)...1000
Aug. 8—The Battle of Bunker Hill (Hist.)...1000
Aug. 9—The Adventures of a Baby (Com.)... 660
Aug. 9—The Stolen Dog (Com.)..... 340
Aug. 11—The Spirit of the Gorge (Dr.).....1000
Aug. 12—Friday, the 13th (Com.).....1000
Aug. 15—The Winds of Fate (Dr.).....1000

ESSANAY.

July 18—Her Dad, the Constable (Com.)....1000
July 21—God's Inn by the Sea (Dr.).....1000
July 22—The Outlaw Samaritan (W. Dr.)....1000
July 25—Mr. Wise, Investigator (Com.)..... 560
July 25—Five Bold Bad Men (Com.)..... 420
July 28—The Clown's Baby (Dr.).....1000
July 29—The Two Fugitives (W. Dr.).....1000
Aug. 1—Tommy, the Canvasser (Com.)..... 545
Aug. 1—The Spender Family (Com.)..... 455
Aug. 4—The New Manager (Dr.).....1000
Aug. 5—The Two-Gun Man (West. Dr.).....1000
Aug. 8—Love In the Hills (Dr.).....1000

GAUMONT.

G. Kleine.

July 15—Frollesome Flossie (Com.)..... 520
July 15—Jimmie as a Philanthropist (Dr.).... 490
July 18—A Shot From the Brush (Dr.)..... 640
July 18—Under the Palms of Tunis (Sc.).... 360
July 22—Jimmie, the Detective (Dr.)..... 678
July 22—In the Shadow of Vesuvius (Sc.).... 302
July 25—A Favoring Current (Dr.)..... 630
July 25—St. Malo and the English Channel (Scenic) 310
July 29—A Society Mother (Dr.).....1030
Aug. 1—Jimmie Wears a Crown (Dr.)..... 680
Aug. 1—An Aeroplane Disaster (Scenic).... 320
Aug. 5—A Passing Fancy (Dr.)..... 800
Aug. 5—Flowers and Plants in Winter (Ind.) 190
Aug. 8—A General Strike (Dr.)..... 825
Aug. 8—A Raging Sea (Scenic)..... 175
Aug. 12—The Academy Girl (Com.)..... 585
Aug. 12—Jimmie's Luck (Com.)..... 405
Aug. 15—The Inventor (Dr.).....1000
Aug. 19—The Son of the Shunnammite (Dr.)..1000

KALEM.

July 12—Hubby's Day at Home (Com.)..... 990
July 14—The Tenderfoot's Claim (Dr.)..... 940
July 17—The Badge of Courage (Dr.).....1000
July 19—Making Mother Over (Com.)..... 990
July 21—By the Aid of a Lariat (Dr.).....1000
July 24—A Chance Shot (Dr.)..... 950
July 26—Conquering Carrie (Com.).....1000
July 28—The Indian Maid's Sacrifice (Dr.).... 980
July 31—The Mexican Joan of Arc (Dr.).... 990
Aug. 2—Over the Garden Wall (Com.)..... 970
Aug. 4—The Colonel's Son (Dr.).....1000
Aug. 7—Peggy, the Moonshiner's Daughter (Dr.) 950
Aug. 9—The Round Up at Dawn (Com.)....1000
Aug. 11—The Romance of a Dixie Belle (Dr.). 985

LUBIN.

July 17—Alice's Sacrifice (Dr.).....1000
July 20—A Gay Time In Atlantic City (Com.).1000
July 22—The Stranger in Camp (Dr.).....1000
July 24—Wife's New Hat (Com.)..... 600
July 24—The New Operator (Com.)..... 400
July 27—During Cherry Time (Dr.).....1000
July 29—An Accidental Outlaw (Dr.).....1000
July 31—The New Officer (Com.).....1000
Aug. 3—The Gypsy (Dr.).....1000
Aug. 5—An Indian's Appreciation (Com.)....1000
Aug. 7—Her Two Sons (Dr.).....1000
Aug. 10—Bob's New Scheme (Com.)..... 600
Aug. 10—Tent Village (Dr.)..... 400
Aug. 12—The Arrow Head (Dr.).....1000

MELIES.

July 6—The Great Heart of the West (W. Dr.) 1000
July 13—In the Right of Way.....1000
July 20—Bessie's Ride (Dr.).....1000
July 27—At the Gringo Mine (Dr.).....1000
Aug. 3—Red Cloud's Secret (Dr.).....1000
Aug. 10—His Terrible Lesson (Dr.).....1000
Aug. 17—The Local Bully (Com.).....1000
Aug. 17—Two Foolies and Their Follies (Com.)
Aug. 24—A Spanish Love Song (Dr.).....1000

PATHE.

July 19—Her Gypsy Rival (Dr.).....1000
July 20—Memories of the Past (Dr.).....1000
July 21—The Perfume Clue (Dr.)..... 640
July 21—Review of the French Army (Scenic). 350
July 22—Her Boy (Dr.)..... 827
July 22—The Zebras 150
July 24—Raising Ostriches in Egypt (Ind.)... 295
July 24—Herring Fishing Off Boulogne (Sc.).. 385
July 24—Modes and Customs of the Hindoos (Edu.) 320
July 26—The Spinster's Marriage (Com.).... 640
July 26—Working Elephants (Ind.)..... 320
July 27—As Fate Decreed (Dr.).....1000
July 28—The Fickle Fiancé (Dr.)..... 508
July 28—Lionelly, Contortionist (Com.)..... 150
July 28—A Trip in the Island of Marken (Sc.) 328
July 29—The Sheriff's Punishment (Dr.)..... 994
July 31—Max's Divorce Case (Com.)..... 476
July 31—Elephant Hunting in Victoria Nyanza (Scenic) 520
Aug. 2—Love and Silence (Dr.).....1000
Aug. 3—Blue Wing and the Violinist (Dr.).. 672
Aug. 3—American Field Artillery Maneuvers (Scenic) 300
Aug. 4—The Liar (Dr.)..... 530
Aug. 4—The Magnet 460
Aug. 5—Legend of Lake Desolation (Dr.)....1000
Aug. 7—An Up-to-Date Elopement (Com.).. 525
Aug. 7—In Switerland (Scenic)..... 262
Aug. 7—The Zylras 180
Aug. 9—The Flaming Arrows (Dr.)..... 827
Aug. 9—Lionelly, Contortionist (Com.)..... 138
Aug. 10—Fidelity (Dr.) 689
Aug. 10—The City of Singapore (Scenic)..... 308
Aug. 11—The Unexpected Gift (Dr.)..... 456
Aug. 11—In Cambodia (Scenic)..... 354
Aug. 11—Tunny Fishing (Ind.)..... 195
Aug. 12—Billy's Marriage (Com.)..... 872
Aug. 12—Monuments and Cascades in Rome (Scenic) 128

SELIG.

July 13—Captain Kate (Dr.).....1000
July 17—The Way of the Eskimo (Dr.)..... 995
July 18—The Warrant (W. Dr.).....1000
July 20—The Profligate (Dr.) 1000
July 24—That City Feller (Dr.).....1000
July 25—The Sheriff of Tuolumne (Dr.).....
July 25—The Rubber Industry of the Amazon (Ed.) .....
July 27—The Tale of a Soldier's Ring (Dr.)..1000
July 31—The Knight Errant (Dr.).....
July 31—Caught in the Act (Com.).....
Aug. 1—Saved by the Pony Express (Dr.)....1000
Aug. 3—The Old Captain (Dr.).....1000
Aug. 7—A Fair Exchange (Dr.).....1000
Aug. 8—Slick's Romance (Dr.).....1000
Aug. 10—Their Only Son (Dr.) 1000

ECLIPSE.

(G. Kleine.)

July 19—The Tie That Binds (Dr.)..... 760
July 19—A Round-Up In Chili (Sporting).... 240
July 26—An Amateur Skater (Com.)..... 440
July 26—Satan On a Rampage (Com.)..... 660
Aug. 2—The Struggle for Life (Dr.)..... 650
Aug. 2—On the Coast of Bengal (Sc.)..... 326
Aug. 9—The Heiress (Dr.)..... 705
Aug. 9—Lyons, the Second City of France (Scenic) 295

VITAGRAPH.

July 15—The Geranium (Dr.) .....
July 18—The Lure of Vanity (Dr.).....
July 19—On a Tramp Steamer (Dr.).....
July 21—Sky Pilot (Dr.) .....
July 22—Widow Pogson's Husband (Com.)....
July 25—Treasure Trove (Dr.).....1000
July 26—She Came, She Saw, She Conquered (Dr.) 1000
July 28—The Quest of Gold (Dr.).....1000
July 29—The Strategy of Anne (Com.).....1000
July 31—Two Wolves and a Lamb (Dr.).....1000
Aug. 1—The Clown and His Best Performance (Com.) .....
Aug. 2—Price of Gold (Dr.).....
Aug. 4—The $100.00 Bill (Dr.).....
Aug. 5—The Death of King Edward III (His.)
Aug. 7—Intrepid Davy (Com.).....
Aug. 8—The Long Skirt (Dr.).....
Aug. 9—Billy the Kid (Dr.).....
Aug. 11—The Bell of Justice (Dr.).....
Aug. 12—Birds of a Feather (Com.).....

Classified Advertisements

[Classified advertisements, three cents per word, cash with order; 50 cents minimum; postage stamps accepted.]

THEATERS FOR SALE.

FOR SALE.—Moving Picture Show; good town; no competeion; expense small; receipts about $500 per month. Price $700 cash. Address, F. H. IVES, Lake City, Fla.

FOR SALE.—Controlling interest in the Photoplay Theater Co., Inc., owning four (4) theaters, or will sell any one of the houses, prices ranging from $600.00 to $6,000.00. Do it now. Address, PHOTOPLAY THEATER, Pueblo, Colo.

FOR SALE.—The Hippodrome, finest picture theater, Binghamton, N. Y. Population 50,000. Only Main Street house. 409 seats. Established three years. Grand opportunity. Too far away for me to handle properly. Address, GEORGE COHEN. Best Theater, Poughkeepsie, N. Y.

FOR SALE.—One or two moving picture theaters. Capacity 500 each. CANTES, 2225 Atlantic Avenue, Atlantic City, N. J.

HELP WANTED.

WANTED.—First class trap drummer with complete outfit; also first class violinist; state salary required. Communicate with Canadian Film Exchange, Calgary, Alta, Canada.

WANTED.—At once, singer and manager. Man who has done the work before, for moving picture theater. Write at once. MATTILA & PAANANEN, Star Theater, Calumet, Mich.

SITUATIONS WANTED.

OPERATOR at Airdome in Kansas town, desires winter engagement. Can produce best recommendations. C. F. S., care of Moving Picture World, New York City.

AT LIBERTY.—A1 Moving Picture Pianist, or manager. Can play pictures at sight; strictly reliable and experienced; desires position in Pennsylvania or Ohio. Address, H. B., P. O. Box 372, Newark, Ohio.

AT LIBERTY.—3 A1 Musicians, violin, piano (lady who sings), trap drummer, bells and all effects for picture ,vaudeville and dramatic work. Sight readers and good fakers for season of 1911 and 1912. Address, M, Box 403, Sheridan, Wyo.

AT LIBERTY.—First class operator, 6 years' experience, soher and reliable. Best references. Massachusetts and Connecticut licenses. Address, E. A. HALL, 50 Columbia St., Swampscott, Mass.

OPERATOR.—Four years' first class experience, thoroughly competent, desires position in good house outside New York City. Best references. Address, W. G., care of CHAIKIN, 77 East 119th Street, New York City.

ASSISTANT OPERATOR.—(Licensed), good sign and poster writer. Terms reasonable. C. D. WOOD, 210 South Third Avenue, Mt. Vernon, N. Y.

OPERATOR.—Desires position outside of New York City. Experienced on Powers, Edison, and Standard machines. Understands electricity. D. MACDONALD, 317 20th Street, Brooklyn, N. Y.

SCENIC ARTISTS.

A "Make Good" scenic artist who has made good at every job he has ever attempted and can prove it, together with claims to reliability, sobriety and wide experience, seeks a position where conscientiousness and results will be appreciated. Now handling alone scenic work of one of the largest moving picture studios in the country. Address, "MAKE GOOD," care of Moving Picture World, New York City.

MISCELLANEOUS.

MACKIE supplies I. A. T. S. E. operators any place in United States or Canada. I. A. T. S. E. men send in your address and references for our records. This costs you nothing. H. A. MACKIE, 853 Broadway, New York City.

MACKIE always has on hand bargains in used machines which have been overhauled and adjusted. Corner Broadway and 14th Street, New York.

WANTED.—To buy motion picture camera; must be in first class condition; cheap for cash. Address, G. B. KENNEDY, 712 North 26th Street, Birmingham, Ala.

WANTED.—List of feature films and prices. Address, JOHN W. ERB, care Grand Opera House, Cincinnati, Ohio.

EQUIPMENT FOR SALE.

FOR SALE.—Pittsburg sign-lighting transformer and quantity lamps (all new goods). Price very low. BOX 417, Montpelier, Vt.

FOR SALE.—Model B gas outfit that has been used only twice. Good as new. Cost $37.50. Will guarantee it. Will take $22 for it. Address, JAMES KLINDT. Sheridan, Wyo.

FOR SALE.—Powers No. 5 machine (will sell reasonable); asbestos steel booth, size 5 feet long, 5 feet wide, 7 feet high, in good condition. 72 folding chairs in sections of four; 2 electric fans, bracket or wall. W. H. HEFFLEY, Duncannon, Pa.

THEATER WANTED.

September next will buy a lease moving picture theater in small city of middle West. Box 94, Sterling, Mass.

EAGLE FILM EXCHANGE

WE BUY the entire output of the Independent manufacturers. Ask about our Three-locked reel system.

Prompt service. Day and night service Write, wire or phone

23 NORTH NINTH STREET, PHILADELPHIA, PA.

THE EXHIBITOR'S LIBRARY

Lectures for Feature Films

THE MOVING PICTURE WORLD has prepared for the special benefit of the exhibitors of feature films a pamphlet, "HOW TO PUT ON JERUSALEM DELIVERED." This pamphlet contains: A synopsis of the story; a complete set of suitable press notices; a complete lecture (written by W. Stephen Bush); suggestions as to musical program and effects. Price of booklet One Dollar.

SECOND EDITION of *"How to Put on the Passion Play,"* by W. Stephen Bush, now ready for distribution. Price One Dollar per copy. The value of this book is well known throughout the moving picture field and has been enlarged in the second edition.

"Key and Complete Lecture for Dante's Inferno." Indispensable to every exhibitor who wishes to use the film of the Milano Films Company. Contains press notices of suitable and various sizes, a synopsis of the story, a special key good for reprinting and general distribution, and a most complete and exhaustive lecture by W. Stephen Bush, running evenly and smoothly with the action on the screen. Price $2.50.

Dante's Inferno. (Helios make, two reels.) Lecture. One Dollar.

MOVING PICTURE WORLD
125 East 23rd St. N. Y. City

Motion Picture Supplies

To get the right goods at the right prices call or write

H. A. MACKIE

Wholesale Dealer

853 BROADWAY

Cor. 14th St., New York

Call and see all makes of machines demonstrated on the **mirror screen.**

EDISON FILMS

TUESDAY, AUGUST 8TH.

THE BATTLE OF BUNKER HILL

United States History Series Number 3.

CAST.

George Washington, Commander and Chief ..... Mabel Trunnelle
Colonel William Prescott ..... Guy Coombs
Jack, a Continental Officer ... Frank McGlynn
His Bride ..... Charles Ogle

"This was the first regular battle between the British and the Americans, and to the latter their defeat, if defeat it might be called, had the effect of a triumph."
Washington Irving.

An interesting story embodying the above celebrated battle, of great pictorial beauty.

WEDNESDAY, AUGUST 9TH.

THE ADVENTURES OF A BABY

On one reel.

CAST.

The Bachelor ..... William Bechtel
His Niece ..... Marie Tener

A young mother, a bachelor uncle who hates babies and a mix-up at a railroad station leaving the mother minus a baby and the uncle with one he doesn't know what to do with. A very funny farce.

THE STOLEN DOG

CAST.

The owner of the dog ..... Edward Boulden
An innocent purchaser ..... Richard Ridgeley
The Tramp ..... William West

Another "tramp" story and a good one. Short but very much to the point.

FRIDAY, AUGUST 11TH.

THE SPIRIT OF THE GORGE

CAST.

The Indian Chief ..... James Gordon
Kewanee, a young warrior ..... Richard Neil
Ouchita, his daughter .. Rolinda Bainbridge
His Rival ..... Herbert Prior
The Medicine Man ..... Frank McGlynn

An Indian romance of a young Indian warrior who risks his life in treacherous rapids to rescue a maiden who had previously spurned him. An unusually thrilling story with scenes of great beauty.

SATURDAY, AUGUST 12TH.

FRIDAY THE THIRTEENTH

or, "Just Like the Gaytons," by Chas. Battell Loomis.

CAST.

Mr. Gayton ..... William Bechtel
Mrs. Gayton ..... Miriam Nesbitt

The humor of the original is well carried out. Mr. and Mrs. Gayton are a delightful pair, always getting into trouble, but never losing their temper.

Send us your name for the Kinetogram Mailing List.

TRADE MARK

Thomas A. Edison, Inc.

72 LAKESIDE AVE., ORANGE, N. J.

TRADE MARK

Independent Release Dates

AMERICAN.

July 10—Cupid In Chaps (W. Com.).....
July 13—The Outlaw's Trail (W. Dr.).....
July 17—The Ranchman's Nerve (W. Dr.)....
July 20—When East Comes West (Dr.).....
July 24—The Cowboy's Deliverance (W. Dr.)..
July 27—The Cattle Thief's Braud (W. Dr.)..
July 31—The Parting of the Trails (W. Dr.)..
Aug. 3—The Cattle Rustler's End (W. Dr.)..
Aug. 7—Cattle, Gold and Oil (Dr.).....1000
Aug. 10—The Ranch Girl (Dr.).....1000
Aug. 14—The Poisoned Flume (W. Dr..).....1000
Aug. 17—The Brand of Fear (Dr.) 1000

CHAMPION.

June 28—The Boy Scouts to the Rescne (Dr.) 950
July 3—The Fighting Rev. Caldwell (Dr.)... 950
July 5—A Cowboy and a Lord (Dr.)..... 950
July 10—From Wallace to Grant (Dr.)..... 950
July 12—Tony Would be a Cowboy (Com.).... 950
July 17—A Southern Girl's Heroism (Dr.)..... 950
July 19—A Daring Deed (Dr.)..... 950
July 24—The Exchange (Dr.)..... 950
July 26—At the Trail's End (Dr.)..... 950
July 31—The Perils of a War Messenger (Dr.) 950
Aug. 2—The Duhuque Regatta (Sc.)..... 950

ECLAIR.

June 19—The Ingenious Accident (Com.)..... 620
June 26—The Death of Don Juan (Dr.)..... 965
July 3—Can He Save Her? (Dr.)..... 515
July 3—Tommy Wants to he an Actor (Com.) 435
July 10—A Child's Heroism (Dr.)..... 995
July 17—Charley Has a Manuscript to Sell (Com.)
July 17—Teddy's Three Duels (Com.).....
July 24—The Pretty Lady of Narhonne (Dr.)...
July 31—The Prodigal Son (Dr.).....
Aug. 7—The Sorrowful Mother (Dr.).....
Aug. 7—Too Much Sweedish Drill (Com.)....
Aug. 14—The Connecting Link (Dr.).....
Aug. 21—The Edelweiss (Dr.).....
Aug. 21—How They Work in Cinema (Com.)..

GREAT NORTHERN.

June 24—The Ghost of the Vaults (Dr.).....
June 24—Jim and Jack (Com.).....
July 1—The King's Favorite (Dr.).....
July 8—As a Man Soweth (Dr.).....
July 15—A Soldier's Life (Com.)..... 452
July 17—At Sea Under Naval Colors 455
July 22—A Kind-Hearted Brother (Dr.).....
July 29—The Engagement Ring (Dr.).....
July 29—A Happy Home .....
Aug. 5—The Burglar and the Girl (Dr.).....

IMP.

June 29—The Little Leader (Dr.).....1000
July 3—In the Sultan's (Dr.).....1000
July 6—For the Queen's Honor (Dr.).....1000
July 10—A Gasoline Engagement.....1000
July 13—At a Quarter of Two (Dr.).....1000
July 17—The Class Reunion (Dr.).....1000
July 20—Just for Her (Dr.).....1000
July 24—Science (Dr.)..... 750
July 24—Wou By a Foot (Com.)..... 250
July 27—The Lineman (Dr.).....1000
July 31—The Bi-Centennial Celebration at Mobile, Ala. (Sc.)..... 500
July 31—The Skating Bug (Com.)..... 500
Aug. 3—The Call of the Song (Dr.).....1000
Aug. 7—The Old Peddler (Dr.).....1000
Aug. 10—Dorothy's Family (Com.).....1000

LUX.

June 30—Shortsighted Miss Prim (Com.)..... 426
July 7—Secret Service (Dr.)..... 888
July 14—Bill Learns to Take Cinematograph Pictures (Com.) 413
July 14—The Accident (Dr.)..... 540
July 21—Plucky Bill (Com.)..... 439
July 21—One Good Turn Deserves Another (Dr.) 521
July 28—Bill Buys a Bottle of Champagne (Com.) 400
July 28—Jim Crow: A Tale of the Turf (Dr.).. 500
Aug. 4—Bill Does His Own Washing (Com). 439
Aug. 4—An Elopement by Aeroplane (Com.).. 465

NEW YORK MOTION PICTURE CO.

BISON.

June 23—The Foreman's Mine (Dr.).....
June 27—An Indian's Love (Dr.).....
June 30—Cowboy's Vacation (Dr.).....
July 4—The Unloaded Gun (Dr.).....
July 7—Blacks Make Treachery (Dr.).....
July 11—A Red Girl's Heart (Dr.).....
July 14—Generous Cowboys (Dr.).....
July 18—Her Captive (Dr.).....
July 21—A Cheyenne's Courtship.....
July 25—Silver Wing's Dream .....
July 28—The Tables Turned .....
Aug. 1—A True-Hearted Miner.....
Aug. 4—Darkfeather the Squaw (Dr.).....
Aug. 8—Grey Cloud's Devotion (Dr.).....

AMBROSIO.

(By N. Y. M. P. Co.)

July 5—The Emperor's Debt (Dr.).....
July 12—The Wrong Telephone Call (Dr.)....
July 19—The Schoolmaster's Overcoat.....
July 19—Marine Views of Napies (Scenic)....
July 26—Alone In the World (Dr.).....
Aug. 2—If One Could See Into the Future (Dr.)
Aug. 2—Mr. Baumgarten is Elected Deputy (Com.) .....

ITALA.

(By N. Y. M. P. Co.)

July 6—The Little Mayflower (Dr.).....
July 8—Turin Military Tournament (Sc.).....
July 13—The Inventor's Wife (Dr.).....
July 15—Toto Enthusiast for New Fashion (Com.) .....
July 15—A Revolver Returned to Its Owner..
July 20—A Charitable Young Lady.....
July 22—Foolshead Heels (Com.).....
July 27—The Fatal Sonata (Dr.).....
July 29—Toto Without Water (Com.).....

NESTOR.

June 28—The Gunfighter (Dr.).....
July 1—Mutt and Jeff on the Job (Com.)....
July 15—Mutt and Jeff in a Matrimonial Affair (Com.) .....
July 19—The Plains Across (Dr.).....
July 22—Mutt and Jeff—At the Fortune Teller's (Com.) .....
July 26—The Settler's Wife (Dr.).....
July 29—Mutt and Jeff Make a Hit (Com.)....
Aug. 2—The End of the Trail (W. Dr.).....
Aug. 5—Mutt & Jeff Get Passes to the Ball Game (Com.) .....
Aug. 9—Roped and Tied (Wr. Dr.).....
Aug. 12—Mutt and Jeff in a Mistaken Identity (Com.) .....

POWERS.

June 24—Oh, Say, Jim!.....
June 27—Only the Master Shall Judge (W. Dr.)
June 27—Summer Madness (Com.).....
July 1—The Question (Dr.).....
July 4—When Pals Quarrel (Dr.).....
July 4—The Love Potion (Com.).....
July 8—The Haunted Island (Dr.).....1000
July 11—The Love Tyrant (Dr.).....
July 11—How Aunty Was Fooled (Com.).....
July 15—Nat Wills as King of Kazam (Com.)
July 18—A Moral Coward (Dr.).....
July 22—Little Girl (Dr.).....
July 25—The Powers' Fire (Sc.).....
July 25—Oh! Baby (Com.).....
July 29—The Picnic (Com.).....
July 29—A Foot Romance (Com.).....
Aug. 1—Speculation (Dr.).....
Aug. 5—Last of the Mohicans (Dr.).....

RELIANCE.

June 28—Trials of an Immigrant (Dr.).....
July 1—The Orphan (Dr.).....
July 5—The Golden Rule (Dr.).....
July 8—Thou Shalt Not Lie (Dr.).....
July 12—The Turning Point (Dr.).....
July 15—The Angel (Dr.).....
July 19—A Forest Romance (Dr.).....
July 22—The Two Mothers (Dr.).....
July 26—Her Choice (Dr.).....
July 29—Thou Shalt Not Steal (Dr.).....
Aug. 2—The Broken Vows (Dr.).....
Aug. 5—His Son (Dr.).....
Aug. 9—The City (Dr.).....

REX.

April 27—The Realization (Dr.).....
May 4—The Ultimate Sacrifice.....
May 11—The Guardsman (Dr.).....
May 18—An Exception to the Rule (Com.)....
May 25—Called Back (Dr.).....
June 1—The Monogram "J. O." (Dr.).....
June 8—From Death to Life (Dr.).....
June 15—The Twins (Dr.).....
June 22—On the Brink (Dr.).....
June 29—Securing Evidence (Dr.).....
July 6—Fate (Dr.) .....
July 13—The Vagabond (Dr.).....
July 20—Sherlock Holmes, Jr. (Dr.).....
July 27—Her Way (Dr.).....
Aug. 3—The Artist Financier (Dr.).....

SOLAX.

June 28—A Terrible Catastrophe (Com.).....
June 30—Greater Love Hath No Man (Dr.)...
July 5—Starting Something (Com.).....
July 7—The Silent Signal (Military).....
July 12—Baby's Rattle (Com.).....
July 12—That June Bug (Com.).....
July 14—The Girl and the Broncho Buster (Dr.)
July 19—All Aboard for Reno (Com.).....
July 21—Sergeant Dillon's Bravery (Dr.).....
July 26—The Double Elopement (Com.).....
July 28—Outwitted by Horse and Lariat (Dr.)
Aug. 2—When Reuben Came to Town (Com.)
Aug. 4—The Mascot of Troop "C" (Military)

THANHOUSER.

July 11—When a Man Fears (Dr.).....
July 14—Won by Wireless (Dr.).....
July 18—That's Happiness (Dr.).....
July—21—Two Little Girls (Dr.).....
July 25—The Smuggler (Dr.).....
July 28—A Doll's House (Dr.).....
Aug. 1—The Pied Piper of Hamelin (Dr.)....
Aug. 4—The Judge's Story (Dr.).....
Aug. 8—Back to Nature (Dr.).....
Aug. 11—Cupid the Conqueror (Dr.).....

YANKEE.

June 16—The New Congressman (Dr.).....
June 19—Sun Bonnet Sue (Dr.).....
June 23—The Two Roads (Dr.).....
June 26—His Romance (Dr.).....
June 30—The Angelus Bell (Dr.).....
June 3—Groucho's Quiet Fourth (Com.).....
June 7—His Great Sacrifice (Dr.).....
July 1—Portuguese Joe (Dr.).....
July 14—The Man Underneath (Dr.).....
July 17—The Way of the World (Dr.).....
July 21—Ontwitting Father (Com.).....
July 21—Giant of the Ocean (Scenic).....
July 24—The Stepdaughter (Dr.).....
July 28—Deposited After Banking Hours (Dr.).
July 31—The Sea Vultures (Dr.).....
Aug. 4—Truth Shall Prevail (Dr.).....
Aug. 7—Kathleen Mavourneen (Dr.).....
Aug. 11—Grey Wolf's Squaw (Dr.).....

¶ Put in our Easels and Poster Frames and watch your attendance grow.

Brass Push and Kick Plates, Door Guard Rails, Etc.

LOW PRICES BEST WORK

DON'T LAY but write today for complete catalog

AGENTS WANTED

THE NEWMAN MFG. CO.

717-719 Sycamore St., Cincinnati, O.

SPECIAL ROLL TICKETS The Big Ticket. Any Printing Any Colors

5,000 . . .	$1.25	20,000 . .	$4.60	50,000 . . .	$7.50
10,000	$2.50	25,000 . .	$5.50	100,000 . . .	$10.00

Get the Samples Stock Tickets, 6 Cents

NATIONAL TICKET COMPANY - - - Shamokin, Pa.

G. W. Bradenburgh

Cinematograph Films

233 North Eighth Street, Philadelphia, Pa

Phone, Market 334

Cable: Brad-Films, Phila.

Code: A. B. C., 5th Edition

CHANGE OF LIST

Fall of Troy—Itala—2,050 ft., posters $150.00
Fall of Troy—Itala—2,050 ft., posters 125.00
Fall of Troy—Itala—2,050 ft., posters 110.00
Coronation of King George V., 1,000 ft., 50 posters, 3 varieties..... 50.00
Temptations of a Great City, Gr. North, 2,700 ft., special..... 225.00
Pirates of 1920—C. & M.—1,000 ft., posters and banner 75.00
East Lynne—Film D'Art—1,500 ft., 50 special posters 100.00
MacBeth—Cines—1,500 ft..... 50.00
St. Rose and the Chinese Boxers—Clarendon—1,000 ft., posters..... 50.00
St. Rose and the Stolen Code—Clarendon, 980 ft., posters..... 50.00
St. Rose and the Foreign Spy—Clarendon—995 ft. 40.00
St. Rose and the Brigades—Clarendon, 980 ft. 40.00
St. Rose and the Stolen Submarine—Clarendon—1,000 ft. 50.00
St. Rose and the Robbers of Fingall's Cave—Clarendon—990 ft. 50.00
St. Rose and the Gun Runners—Clarendon—980 ft. 50.00
The Minor Chord—Imp—1,000 ft., posters 35.00
The Cossack Duke—Gr. North—900 ft., posters 30.00
In Sunny Italy—Yankee—1,000 ft., posters 30.00
The Conflict—Reliance—1,000 ft., posters 30.00
The Crisis—Powers—1,000 ft., posters 30.00
His Lordship's Hunting Trip—Bison—1,000 ft., posters..... 35.00
From Death to Life—Rex—950 ft., posters 40.00
The Little Major—Rex—950 ft., posters 30.00
For My Pal—Powers—1,000 ft., posters 25.00
At Swords' Points—Reliance—1,000 ft., posters 25.00
The Straw Ride—Atlas—good comic, 1,000 ft., posters..... 30.00
The Mummy—Thanhauser—1,000 ft., posters 30.00
His Double Treasure—Yankee—980 ft., posters 25.00
The Bandits' Surprise—Powers—1,000 ft., posters 25.00
The Old Curiosity Shop—Than—1,000 ft., posters 25.00
Silas Manner—Than—1,000 ft., posters 25.00
Where the Shamrock Grows—Rex—980 ft., posters 25.00
A Manly Man—Imp—1,000 ft., posters 25.00
Tracked—Imp—1,000 ft., posters..... 25.00

Send for list of 200 reels at $5 per reel, first class condition. Films sent C. O. D. privilege of examination on deposit of 10%.

Special films made by expert camera operators. Prices on application.

Titles to your order colored, any design, 45 cts. 5 ft.

Blank leader, red or blue, 1c per ft.

"Ajax" Film Cement—Pathe formula—works both kinds of film—15 cts. bottle, $1.25 dozen.

Non-breakable copper announcement slides, 25 cts. each, retail at 50.

Electra carbons (Pink Label), $2.25 per 100.

Pearl white condensers, 60 cts. each.

WANTED. — Experienced agents to open branches in the following cities: Scranton, Pa.; Boston, Mass.; Buffalo, N. Y.; Detroit, Mich.; Milwaukee, Wis.; Dallas, Tex.; Jacksonville, Fla.; Kansas City, Mo.; Davenport, Ia.; Cleveland, O. Splendid inducements parties proving satisfactory.

Independent Film Service

231 North 8th Street

Philadelphia, Pa.

EXHIBITORS :

We have contracted for the EXCLUSIVE AMERICAN RIGHTS for a series of film productions conceded to be the GREATEST NOVELTIES EVER ATTEMPTED IN MOTION PHOTOGRAPHY, BAR NONE. Correspondence solicited from first-class houses only, as the prices of these features will be prohibitive for the smaller exhibitor.

IMP EXTRA!—Make immediate arrangements with your exchange to show the timely, beautifully photographed, thoroughly interesting picture we made of the ,

ELKS AT ATLANTIC CITY

This is a special release, the very thing you need to give your business a big spurt upward at this season of the year. If your exchange hasn't got one or more copies, write or wire us for the name of an exchange near you that *has!* Released now!

"THE OLD PEDDLER"

(Copyright 1911, I. M. P. Co.)

This will be released Monday, Aug. 7, and will delight you with its skillful character acting, careful make-up and staging, brainy production and strong plot. It's a heart story, with the old peddler as the hero. It turns out as you like it and is a typical, clean-cut, splendid Imp! Get it!

"DOROTHY'S FAMILY"

(Copyright 1911, I. M. P. Co.)

This is delicious! It will be released Thursday, Aug. 10, and will simply bowl your audience over with fun. See that you get TWO IMPS EVERY WEEK. Why shouldn't you? You are paying for them. Get what you pay for and *what you need!*

Independent Moving Pictures Co. of America, 102 W. 101st St., New York. Carl Laemmle, Pres. We want your name and address immediately. Are you getting our free lobby circulars? Have you sent $5 for our Imp Photo-Frame?

INDEPENDENT MOVING PICTURES CO. IMP AMERICA

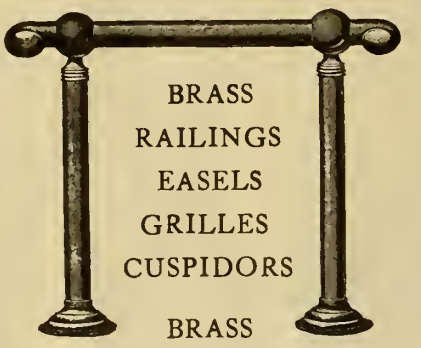
If you are in the Market for

SECOND HAND FILMS

Write to the largest and most reliable Dealers and Importers of these goods in the U. S.

International Film Traders
Incorporated
5 West 14th Street, NEW YORK CITY

McKENNA



BRASS
RAILINGS
EASELS
GRILLES
CUSPIDORS
BRASS
KICK PLATES
STAIR TREADS, DOOR SILLS

McKenna Bros. Brass Co.
PITTSBURGH, PA.

Xylophones, Orchestra Bells, Chimes, Forks, etc.
Send for free illustrated catalogue.
J. C. DEAGAN
3800-3810 N. Clark St., Chicago, Ill.

WANTED
Cameramen and Cameras

Owing to big demand for our commercial and pictorial work we need more cameras and cameramen.

Write quick to

Advance Motion Picture Co.
950 Edgecomb Place, Chicago

From the Patrons View Point

What Causes People

to continually patronize one Picture Theatre in preference to another? Of course, location, appearances, films, etc. have a great deal to do with it, but quality of the picture is what builds up a steady patronage that makes the business profitable.

This depends largely on your light and if you are using any other device than a

FORT WAYNE COMPENSARC

to step down your current you are not getting best results.

With our machine you can produce a clear, white, steady light that won't worry your "house" by continuous flickering and will surprise you with the difference it makes with the films.

It is the only device that can be changed instantly to any of the three intensities without breaking the circuit between adjustments.

But this is not all. We will guarantee that our Compensarc

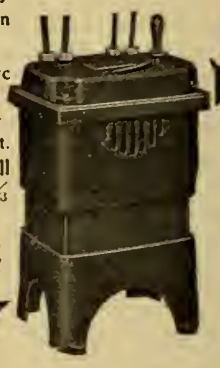
Will Cut 65% from Your Light Bill

and we'll send you one on 30 days' free trial to prove it.

We have a little 22 page booklet that explains all the reasons why If you want a better light at ⅓ your present cost, send for it today. It's free.

FT WAYNE ELECTRIC WORKS
of GENERAL ELECTRIC COMPANY
1402 Broadway
Fort Wayne, Ind.

C 5



KEEP YOUR DRUM HEADS DRY

The very nature of drum heads causes them to absorb moisture readily, and when the heads become damp it is an absolute certainty that your drum will lose its brilliancy.

Our latest invention, the *Electric Drum Heater*, entirely overcomes this difficulty, for by its use you can keep your drum brilliant and snappy regardless of the weather.

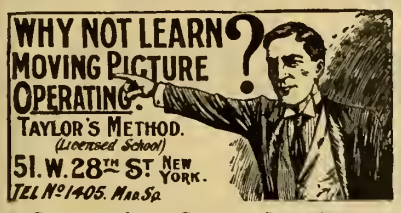
This device can be attached to any drum and the connecting plug will fit any ordinary 110-volt incandescent lamp socket. It gives no light; never burns out; may be turned on and off at will, or if desired, entirely removed in a few seconds time. Entire outfit, including the Heater proper, two connecting plugs, and six feet of cord, weighs eight ounces—the Heater but two. It is practically indestructible and can easily be carried in your drum case.

Be sure and say whether you wish it for Snare Drum, Bass Drum, or Tympani, as each instrument requires a different strength.

Try one—your money back if you are not entirely satisfied

Price Complete, $3.50
Postage 15c.

LEEDY MANUFACTURING CO.
1055 E. Palmer St. Indianapolis, Ind.



Correspondence Course. Special rates to the trade. Send for free illustrated catalogue.

School class meets every morning and afternoon. Evening classes meet every Monday, Wednesday and Friday. We positively guarantee you a $15 position.

We have a Powers' Cameragraph No. 5 in A-1 condition for $85.00 and an Edison Exhibition Model Machine for $60.00.

We carry a large line of electrical supplies and furnish everything for the theatre.

F. C. TAYLOR
49 West 28th Street New York City
Phone 1405 Madison Square

Films For Sale

500 Second-Hand Films
All Makes : $5.00 up

Send for Catalogue

GEO. W. SEIXAS
Film Broker

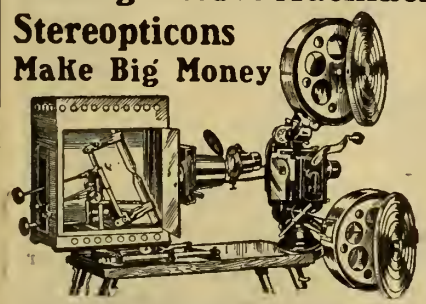
32 Union Sq., East NEW YORK
Phone 905 Stuyvesant

Moving Picture Machines
Bought, Sold and Exchanged

I Have Several Calls For Second Hand Machines What Have You To Offer?

H. A. MACKIE
853 Broadway New York City
'Phone : 2478 Stuyvesant

Moving Picture Machines
Stereopticons
Make Big Money



Motion Picture Theatre Supplies

We carry on hand at all times the largest and most complete line of Repairs and Supplies for all Standard Machines, also Tickets, Carbons, Screens, Chairs, etc. Can ship at once. Special Slides made to order. We also handle Motiograph, Edison and Powers Machines. Write today for THEATRE CATALOGUE.

CHICAGO PROJECTING CO.
219 S. Dearborn St. Dept. A. Chicago, Il.

M. P. MACHINES
SOLD ON INSTALMENT

Write at once for particulars

Remember that OUR FEATURE FILMS will DOUBLE your BOX OFFICE RECEIPTS. Send for list now. DON'T DELAY.

Chicago CHICAGO FILM EXCHANGE Omaha

Ornamental Theatres

PLASTER RELIEF DECORATIONS

Theatres Designed Everywhere

Write for Illustrated Theatre Catalog, Send us Sizes of Theatre for Special Design

The Decorators Supply Co.
2549 Archer Avenue : : CHICAGO, ILL.

SPECIAL VALUE MOVING PICTURE SOUVENIR

POSITIVELY THE BIGGEST BARGAIN EVER OFFERED IN A SERVICEABLE SOUVENIR

Japanese China Salt and Pepper shaker, full size, Ht. 3¼ in. Decorated in typical Japanese design. An item which any woman will be glad to carry home. Our regular price is 60c. per dozen, but for one week only we offer them at the

VERY SPECIAL PRICE OF ONLY $3.60 PER GROSS

Which makes them only 30c. per dozen or 5c. per pair. You can give the Salt and one show and the Pepper at the next. This keeps them coming and permits you to split on the cost. Sample pair mailed upon receipt of 10c. Positively no C. O. D. orders accepted. Terms Net, Cash with order. FREE plans to increase your attendance and illustrated catalog of other specials for the asking.

Takito, Ogawa & Co., 156 W. Lake St., M. Chicago, Ill.

A "JUNK" REEL and A POOR LIGHT

Is a Bad Combination

FORTIFY YOURSELF AGAINST BOTH

Consult any live exchange in America

THEY ALL HANDLE BIO CARBONS

CHARLES L. KIEWERT CO. No. 39 Cortland St. New York City
No. 19 Sutter St. San Francisco, Cal.

ST. LOUIS CALCIUM LIGHT COMPANY
Established 187
Oxygen and Hydrogen Gas furnished in tanks for Stereopticon and Moving Picture Machines. All orders to any part of the United States filled promptly.
516 Elm Street, St. LOUIS, Mo., U. S. A.

WHAT NEXT!

Mr. Picture Man;

Do you want to fill your house with the "ohs" and "ahs" of an admiring audience? Put an artistic touch to your pictures by installing a new tinting device. Listen—this is what it will do: If you are using a 30 day or older film service it will reduce the "rain" and like imperfections 40%. It will make all plain films doubly artistic in any tint to suit your fancy. If you want to "stretch" your show it will permit of a less than normal speed without an increase of "flicker." It will produce the common black and white films in either solid hues or in shaded effects. It will not require extra amperage on any ordinary throw. Only three or four scenes of the Biograph masterpiece, "Enoch Arden," are toned or tinted. If you had installed this device before projecting that subject you could have added to the beauty of those distant marines with a "sunset" or a "twilight" effect. Imagine some of those tropical scenes in a "moonlight" or a rich sepia or olive shade. It will produce these and a dozen other combinations with but a touch of the fingers. So simple that a four-year-old can operate it.

These effects are not obtained with the old style tinting wheel and celluloid color sheets. *Nothing to burn*, shrivel or scorch in THIS attachment. *The trade is crying* for "more tinted films." Secure this unique device and *ALL your films will be tinted.* Attachable to any machine. Single device assorted tints only. olives, pinks, "moonlights," etc, $2.75. Double device for producing solid tints or artistic shaded effects also, $3.75. By express only.

Cash with order. My reference, First National Bank. Address

Ben Huntley
Winona, Minn.

OUR

Musical Electrical Bells

which are played from a Keyboard, the bells being mounted in various parts of the house, have been a great success all over the country and no Picture-house is complete without a set of them. We can supply 25 Bells, 2 octaves chromatic, C to C, correctly tuned to your Piano, complete with Resonators, Keyboard, Magnets, and Boards, complete ready to install for $75.00.

J. C. DEAGAN
3800 to 3810 North Clark Street
CHICAGO, U. S. A.

The Acme of Carbon Quality

Uniformly Straight in Diameter

PINK LABEL "Electra" CARBONS

Perfection of Scientific Construction

Hugo Reisinger, *Sole Importer*

11 Broadway *New York*

Now Ready **Our 1911-1912 Catalogue**

ON ELECTRICAL STAGE LIGHTING APPARATUS AND EFFECTS,
STEREOPTICON ACCESSORIES, AND OTHER PROJECTION APPARATUS

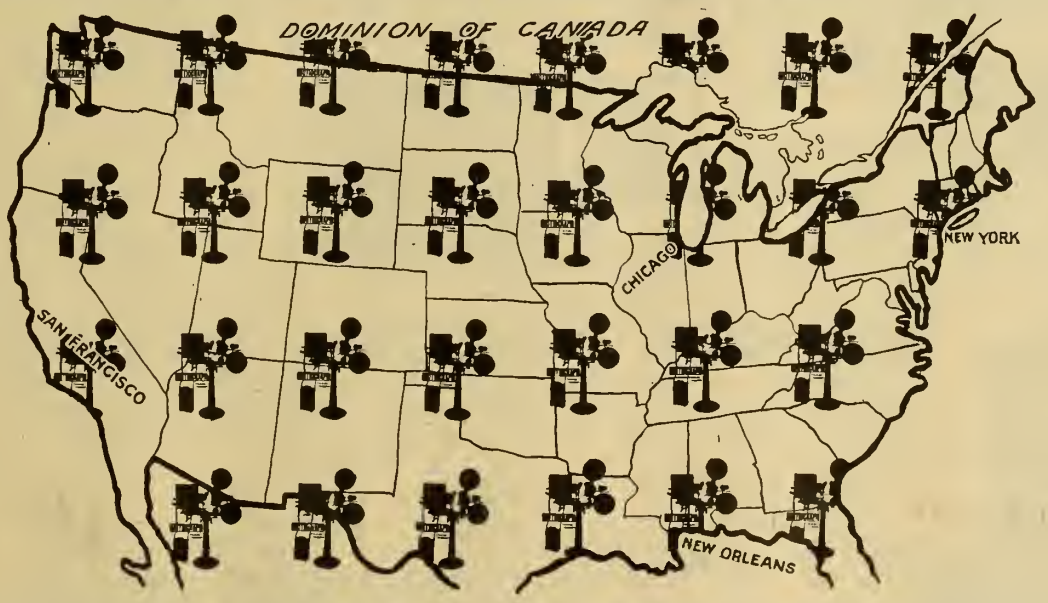
Mailed Free On Application

CHICAGO STAGE LIGHTING CO. **112 N. La Salle St., Chicago, Ill.**

NORTH, SOUTH, EAST and WEST

THE MOTIOGRAPH IS CONCEDED BEST

In Pictures—In Construction—In workmanship—In Accessibility—In Every Way



As Popular in Europe as It is in America WRITE ANYONE—ANYWHERE —THEY ALL SAY THE SAME

Mr. J. C. McCanles, of Lawrence, Kansas, says May 21st, 1911: "They can talk all they want about machines but the MOTIOGRAPH has them all skinned."

ENTERPRISE OPTICAL MANUFACTURING CO., 564-572 West Randolph Street, Chicago, Ill.

CHEAP
STEEL FRAME
THEATRE CHAIRS
ABSOLUTELY
NON-BREAKABLE

Suitable for small Theatres and Moving Picture Shows. We carry these chairs in stock and can ship immediately

Second Hand Chairs
Also seating for Out-of-door use

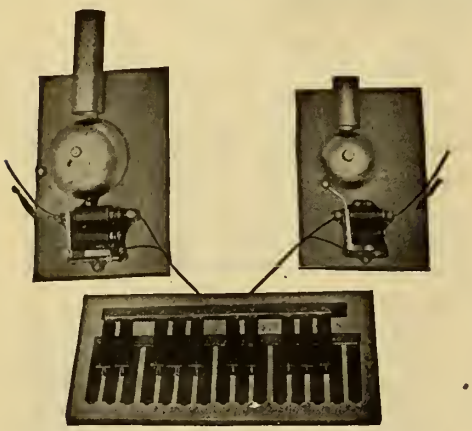
Address
Dept. W.

STEEL FURNITURE CO., GRAND RAPIDS, MICH.
New York Office: 150 Fifth Avenue

OPERA CHAIRS

FOR EVERY PURPOSE
1,000 STYLES
ESTABLISHED 1865
WRITE FOR CAT. No. 31

The A. H. Andrews Co.
174-176 Wabash Ave., Chicago, Ill.
Branches in all leading cities



OUR PATENT ELECTRIC BELLS create great enthusiasm in Moving Picture Houses, play from a keyboard as a solo instrument, or as an accompaniment to songs. Twenty-five Bells, two octaves chromatic, including resonators, magnets and keyboards, $75.00.

J. C. DEAGAN
3800 3810 N. Clark St. CHICAGO, ILL.

The Wisconsin Lumber and Veneer Co.
Port Washington, Wisconsin, U.S.A.

FOLDING CHAIRS

For Moving Picture Shows, Grand Stands, Assembly Halls, etc. In sections if wanted.

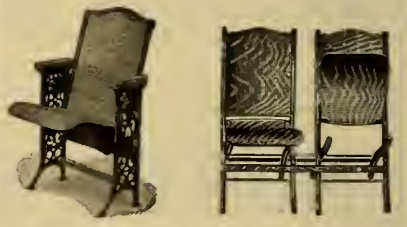
Write for Catalog No. 2

The Kauffman Manufacturing Co.
ASHLAND, OHIO

OPERA CHAIRS

GEO. W. BENNETT
744 W. 5th Street
CINCINNATI OHIO

Opera and Assembly Chairs



Most popular priced chairs on the market for picture show use.
Prompt Shipments. Write for Catalogue
PEABODY SCHOOL FURNITURE CO.
North Manchester - - Indiana
New York Agents: ROBERT J. EHLERS CO
Lexington Ave. and 43d St. - New York, N. Y.

Drummers This high grade Orchestra Drum direct from factory to you for $10.00

Shell-3x14-Solid Maple
Shell-3x15-Rosewood or Walnut

10 Rods, Kangaroo Heads Send U.S. Money or Express order. If you wish C.O.D. send sufficient to guarantee Express charges.

E. P. ZEIDLER DRUM CO. Dept. F. CLEVELAND, OHIO

THEATRE SALES CO.
211 Dearborn Street, opposite Post Office
CHICAGO, ILLINOIS
Long Distance Phone, Harrison 341
Dealers in Theatres anywhere in the United States and especially Chicago. Write or Call. Make Known Your Wants

MURDER. CRIMINAL NEGLIGENCE.

Sure it is not criminal negligence to put your theatre patrons in stalls that they can't get out of in case of fire, but, Mr. Exhibitor, don't you think you would feel better to have your theatre seated with an Automatic Folding, All-Aisle Chair?

LISTEN.

Our chair is a friend to the Public.
It advertises your theatre and makes your business grow.
It is a *space-saver, life-saver, money-saver.* Gives 25% more seating.

IT IS THE ONLY SANITARY CHAIR.

It will make your theatre all aisles.
It is the world's greatest theatre chair, perfected to the highest degree.
12 years' experience and scientific study of the theatre seating problem is embodied in the construction of this wonderful chair. PATENTED.

WRITE TODAY FOR CIRCULAR A

THE HARDESTY MFG. CO., Canal Dover, Ohio, U. S. A.

Cool Off That Hot Theater!

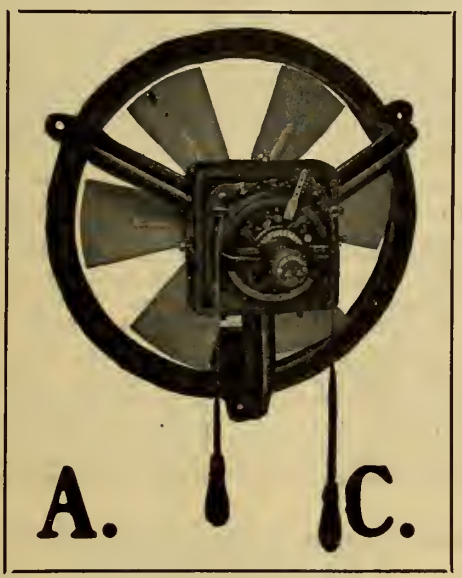
Do it easily, quickly and cheaply

WITH OUR

KIMBLE

(alternating current)

Electric Fan



The only alternating current electric fan made that reverses from full speed forward to full speed back—or that can be made to run fast or slow, forward or back.

The only fan that can be instantly changed from an intake to an exhaust fan by the pull of a chain, without eating up current in resistance coils, or some other friend of the meter.

The only fan in which the operating cost decreases in the same ratio in which you decrease its operating speed.

IT IS NOISELESS.
because there is nothing to wear out in it; and that also explains why we can GUARANTEE IT FOR TWO YEARS.

Ask any other electric fan maker how long he will guarantee *his* fan.

Sizes—Capacities—Prices.

Fan Diameter	Horse Power	Cu. Ft. Air per Minute	Weight, Crated	Net Price, F.o.b. Chicago
18 in.	1/6 h.p.	2,500	115 lbs.	$65.00
24 in.	½ h.p.	6,000	216 lbs.	90.00
30 in.	1 h.p.	12,800	415 lbs.	150.00
36 in.	1½ h.p.	17,300	515 lbs.	210.00
42 in.	2 h.p.	22,000	635 lbs.	275.00

Above prices are for our straight-blade fans complete with motors, 110 or 220 volts, 60 cycles, alternating current.

KIMBLE MOTORS FOR MOVING PICTURE MACHINES

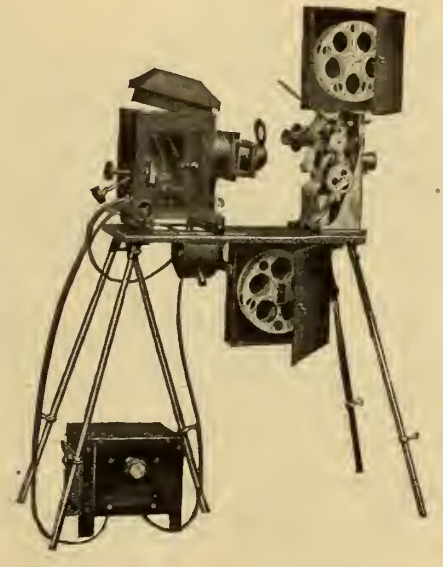
Built expressly for this purpose, with variable speeds that permit a more perfect shading or expression than can be done by hand.

Send for full particulars.

Kimble Electric Company

1118 Washington Boulevard
CHICAGO, ILL.

EDISON



THE GUARANTEED MACHINE

YOU run no risk in buying the Edison Projecting Kinetoscope, Type "B" Underwriters' Model—it is guaranteed against mechanical deficiency for an entire year. Could better assurance of its superior quality be asked?

Complete, with outside shutter, $225.00. We want an opportunity to tell you more about it.

TRADE MARK

Thomas A. Edison, Inc.

72 Lakeside Ave., Orange, N. J.

Ornamental :: Indestructible
Fire Resisting

THEATRE AND STAGE FRONTS
ARTISTIC CEILINGS

Designs Suitable to Any Building. Blue Prints, Suggestions and Estimates Free. Ask for Our Design Book M.

The Kanneberg Roofing and Ceiling Company, CANTON OHIO

WURLITZER

55TH YEAR 55TH YEAR

Wurlitzer Piano Orchestra built in the front of the Gaither Theater, Cincinnati

The Leading Picture Theaters are Installing

Wurlitzer Automatic Musical Instruments

They furnish better music than musicians and cut out that great expense. 50 different styles. Call at nearest branch or write for big 84-page catalog

THE RUDOLPH WURLITZER COMPANY

CINCINNATI	CHICAGO	NEW YORK	PHILADELPHIA
117 to 121 E. 4th	266 & 268 Wabash	25 & 27 W. 32nd Bet. B'way & 5th Av.	1835 Chestnut
ST. LOUIS	CLEVELAND	BUFFALO	COLUMBUS, O.
912 Pine	206 Prospect	701 Main	57 E. Main

W. E. GREENE FILM EXCHANGE, Inc.

The Oldest and Largest Independent Film Exchange in New England

NOTICE TO EXHIBITORS

We are prepared to take care of any amount of summer business in New England. You don't have to worry about your film service when you are trading with us; we do the worrying for you. The pick of the output of the Sales Co. is at your service. Write, wire or call at

W. E. Greene Film Exchange
INCORPORATED
228 Tremont Street, Boston, Mass.
Telephone 3790 2187 Oxford

USE
LUMIERE
Cinematograph Film

AND YOU HAVE THE

BEST

Positive and Negative (Sigma & Green Label)

STOCK

manufactured — **Fully Guaranteed.** A fresh stock constantly on hand. **3½ cents per foot** (unperforated). Perforation ¼ cent per foot extra.

ALL ORDERS SHIPPED PROMPTLY

Use **Methynol** (same as Metol) **And Save Money**

Lumiere Jougla Co.
75 Fifth Ave., (Between 15th and 16th Sts.)
New York City
PHONE 531 STUYVESANT
Chicago Branch - 30 East Randolph St.

SPECIAL NOTICE

MANAGERS IN
Connecticut, Massachusetts, Rhode Island,
Maine, Vermont, New Hampshire and Canada.

Get the Sensation of the Motion Picture World.

The Wonderful
"Mirror Screen" "Glass Curtain"

The first and only "SCREEN" to project MOTION PICTURES in ABSOLUTE DAYLIGHT. Can be rented for $10.00 per week. New England State rights by permission of the Motion Picture Screen Co., of Shelbyville, Indiana.

ADDRESS ALL COMMUNICATIONS TO THE

MIRROR AND TRANSPARENT SCREEN CO.

Knickerbocker Building, Rooms 203-204 1402 Broadway, N. Y. Telephone 1717 Murray Hill.
CHAS. F. POPE, Gen'l Mgr. M. R. SHEEDY, Sec'y. FRANK MANNING, Exclusive Eastern Sales Agent.

THEATRE MENU

NOT THE REGULAR BILL OF FARE THAT YOU FIND IN THE RESTAURANTS, BUT AN

Entire Change of Programme Daily

The demands from the exhibitors of motion pictures for a class of advertising of a higher standard than what they have been receiving have been met, and the exhibitors are showing their hearty appreciation of this by the hundreds of orders which are coming in from all over the country.

Do not put off ordering because the weather is hot but get in line now and let us supply you with a system of displaying your programmes that will surprise you, and one that will be

A REAL MONEY PRODUCER

THE PRICE IS LOW
THE IDEA IS RIGHT AND
YOU ARE AFTER THE BUSINESS } So Send in Your Check

Frame and first week's Posters - - - - $12.00
Posters each week thereafter for the entire output 2.00

Exhibitors Advertising Company

Suite 604-605-606, 117 North Dearborn St., Chicago, Ill.

WORLD'S BEST FILM CO. "Feature Films & Nothing Else"

For *28 Years* Your Ownership of State Rights to THE

State Rights For Sale

CRUSADERS

Or Jerusalem Delivered

(Copyright 1911, World's Best Film Co.) Will be Protected by the New Copyright Law

And if you don't get all your investment back in *much less* than a year's time it will be your own fault! *You have* every opportunity to clean up a fortune. First, if you buy State rights to this magnificent film production, you have the best moving picture in the world and *no possible competition in* the State or States you own! In the second place, we are taking all worries and cares off your shoulders with regard to the necessary *posters, circulars, dodgers, lectures, banners* and *streamers!* You don't have to hurry your bookings. If you own State rights, you can take your own sweet time about booking the picture! For 28 years your *INCOME* from this one feature is protected against everybody and everything!

IN FIXING PRICES FOR STATE RIGHTS

we have determined to ask just about *HALF* what we think we ought to get for such a wonderful picture production. We have purposely made the prices ridiculously, sensationally *LOW,* so that *you* can make big money and thus look to us hereafter for good things. We are going to sell all State rights as speedily as we can, and our LOW PRICES ARE GOING TO TURN THE TRICK! If you are interested, take action quick! We are already negotiating with various individuals and companies in nearly every State. It looks like the quickest selling of State rights on record. Don't let this opportunity slip by without at least a try at it. *SEE THE PICTURE* and you will become wildly enthusiastic about it. *SEE THE PICTURE* and you will agree that at the prices we ask it is the GRANDEST BARGAIN and BIGGEST SNAP ever thrown on the market. It means an income IMMEDIATELY and for years thereafter. All you take in after the first few months will be *VELVET.* Exhibitors everywhere are wild to book it. They are flooding us with inquiries, asking who owns the rights in their States. The DEMAND is already created. We've done your work for you. What are YOU going to do about it?

DEMONSTRATIONS in CHICAGO and NEW YORK

(Write and ask anything you want to know)

ADDRESS ALL CORRESPONDENCE TO

World's Best Film Co.

30 North Dearborn Street Chicago

WORLD'S BEST FILM CO. "Feature Films & Nothing Else"

ORGANIZE A COMPANY of business men in your town to buy State rights. Thousands are anxious to invest in moving pictures this minute! And they'll be LUCKY to get in with you on such a production as "The Crusaders, or Jerusalem Delivered." HURRY!

CAREY PRESS, N. Y.

Vol. 9, No. 5 August 12, 1911 Price, 10 Cents

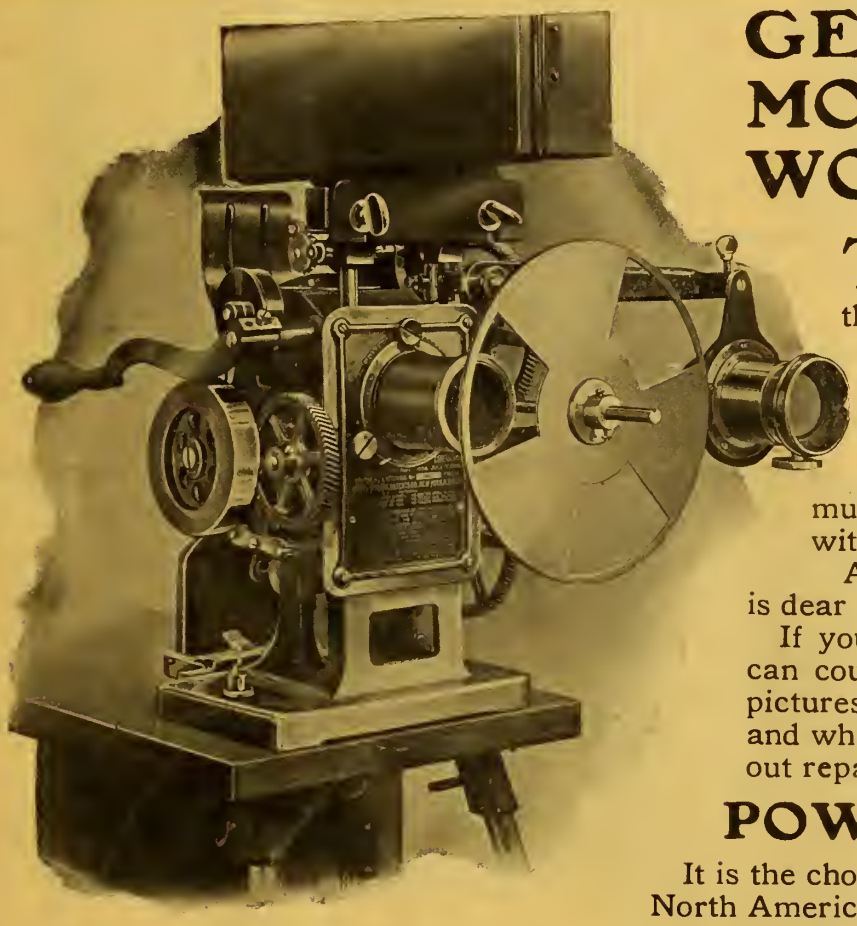
THE MOVING PICTURE WORLD

THE ORGAN OF THE PHOTOPLAY AND ALLIED INTERESTS

NEW YORK

HOFFMAN

PUBLICATION OFFICE, 125 EAST TWENTY-THIRD STREET NEW YORK CITY.



GET YOUR MONEY'S WORTH

THE picture machine is the most important part of the equipment of the photoplay theatre. On it depends the success of your enterprise.

You must have perfect pictures to please your patrons and your machine must run day in and day out without breakdowns.

An unreliable picture machine is dear at any price.

If you want a machine that you can count on—one that will project pictures of which you can be proud and which will run indefinitely without repair or adjustment—buy

POWER'S No. 6

It is the choice of particular exhibitors in North America, Great Britain and Australia. Almost without exception, the largest and finest moving picture houses in America are equipped with it. As an investment, no other moving picture machine compares with it.

WRITE TO YOUR EXCHANGE FOR "THE PROOF OF THE PUDDING" AND CATALOG G.

NICHOLAS POWER COMPANY

115-117 NASSAU STREET - - NEW YORK

For fourteen years the leading manufacturers of motion Picture machines.

"ROMEO AND JULIET" IN 2 REELS

EACH TELLING A COMPLETE STORY

Releasing On Consecutive Fridays PART ONE, FRIDAY, SEPT. 1 PART TWO, FRIDAY, SEPT. 8

MAY BE BOOKED TOGETHER OR SEPARATELY

Scene from "Nobody Loves a Fat Woman"

THE THANHOUSER WO-A-WEEK

Released Tuesday, Aug. 15

Can This Be True?

Nobody Loves A Fat Woman

Whether this actually or always applies, is a debatable point, but after seeing the picture you can see why our fat lady felt it did. Poor Fatty!—no one had any use for her, she figured. But she was wrong. SOMEBODY had. BUT IT WASN'T JACK, our hero! He had use for just one other girl in the entire wide world. So he naturally had no eyes for Fatty even though she was worth $50,000 to him. This, with a few real, funny misfortunes, decided her in the view that furnishes our title.

No. 237 Code Word Noan.

The Box Office Stand-By of the Year

THE GREATEST LOVE STORY EVER TOLD

"ROMEO AND JULIET" IN 2 REELS

PART ONE OUT FRIDAY, SEPT. 1—PART TWO, FRIDAY, SEPT. 8

EACH PART A COMPLETE STORY

Released Friday, Aug. 18

More Real Wreck Views

The Train Despatcher

is a tale of the rail that has become a classic on the H. T. & D. Road, where the incidents all transpired. Very exciting incidents they were, too, with a pretty girl train de patcher taking the leading part in them She actually climbed a huge, swaying telegraph pole, managed to "tap the wire" and so averted a most terrible railroad disaster. All these thrilling things we show in the picture. The reel will be famous for the daring work of its chief character, the realistic wreck scenes and the fine "railroad atmosphere" throughout.

No. 238. Code Word, Despa.

Scene from "Train Despatcher"

Thanhouser Company

NEW ROCHELLE NEW YORK

SALES COMPANY AGENTS FOR U. S. AND CANADA

Remember, Part One Releases Friday, Sept. 1. FOR THE FIRST SHOWING, EACH PART MAY BE BOOKED SEPARATELY.

Remember, Part Two Releases Friday, Sept. 8. FOR THE RETURN DATE, BOTH PARTS MAY BE BOOKED TOGETHER.

"ROMEO AND JULIET" IN 2 REELS

THE AMERICAN FILM MFG. CO. CHICAGO

"TWO FLYING A COWBOY FEATURES"

Pauline Bush and Warren Kerrigan, in *"Cattle, Gold and Oil."*

Released this week, Monday, August 7th

"Cattle, Gold and Oil"

A quaint Western comedy drama, picturing a ranchman's experience in the purchase of a salted mine. The story unfolded in the film is full of interest, and the situations depicted extremely laughable. A Western feature in all that the name implies.

Released this week, Thursday, August 10th

"The Ranch Girl"

Featuring the rescue of Warren Kerrigan from the hands of outlaws, through the medium of his cow-pony. This rescue is startling and is a liberal education in the intelligence of the horse. The film is a thrilling one throughout its entire length. Just the class of production that the exhibitor requires during the hot summer months.

Arrange to obtain both of these films from your exchange to-day. All Independent Exchanges buy the Flying A product.

Warren Kerrigan's rescue by his cow-pony in film entitled *"The Ranch Girl."*

RELEASE OF MONDAY, AUGUST 14th

"THE POISONED FLUME"

RELEASE OF THURSDAY, AUGUST 17th

"THE BRAND OF FEAR"

American Film Manufacturing Co. BANK FLOOR **Ashland Block, CHICAGO, ILL.**

Motion Picture Dis. & Sales Co., Sole Agents for the U. S. & Canada.

Solax

WEDNESDAY

COMEDY

"The Phoney Ring"

Comedy

Release of August 16th

Here is a good comedy. Was it a real diamond? Wait until you see it.

"A GAY BACHELOR"

Comedy

Release of August 23d

Biggest Hit of the Season. He loved a widow with five children. Did he marry her? Go and see.

FRIDAY

MILITARY AND WESTERN

"Let Not Man Put Asunder"

Drama

Released August 18th

A wonderful true to life story of a man and his family

"THE STAMPEDE"

Military

Released August 25th

Big Military Masterpiece taken at Fort Myer, Va., with the 15t U. S. Cavalry playing leading part

Good pictures soon make friends

Go and see the above pictures and find out why Solax is the best film made

Solax Company

Congress Avenue, Flushing, L. I.

REMEMBER—ALL OUR FILMS ARE TINTED AND TONED.
SOLD THROUGH M. P. D. & S. Co.

IT'S BULLY!

Order Now the Greatest Fight Film Ever Produced

"The Parson and The Bully"

For Release Wednesday, August 30th, 1911

David Horsley, 147 Fourth Ave., New York

NESTOR

"The Worth-While Film"

BIOGRAPH FILMS

Trade Mark Trade Mark

RELEASED AUGUST 7th, 1911

THE RULING PASSION

The Result of a Youngster's Visit to the Theatre

Little Billy has been taken to the theatre by his parents and as a result becomes stage-struck. At a children's party Billy plays stage manager and drills the children in some of the scenes he has witnessed. Later in the day while playing on the lawn the idea strikes him to play the drama with realism, so they go down to the shore and use a rowboat for a pirate ship, seizing his sister and placing her aboard. This is considered great, until the boat breaks from its mooring and little brother and sister are carried by the rough sea far out from the shore. As his parents are away on a visit to the city, it is some time before Billy can secure aid. Upon their return, papa, after an exciting sail in a motor boat rescues them.

Approximate Length 997 feet

RELEASED AUGUST 10th, 1911

THAT DARE DEVIL

Dan's sweetheart forces him to become a hero by pushing him into the park lake, into which a child has fallen. The water is shallow and Dan manages to drag the little one to the shore. For this deed he is rewarded by being made a copper. A brave cop he is, too, when it comes to chasing little boys. One day he goes to the lake shore and indulges in a plunge. The boys find his uniform, and stealing it away places the coat on the wharf. This leads to the impression that he gave his life to save another's and while they laud his apparent bravery, he is hiding in the bushes clothed only in a bathing suit.

Approximate Length 606 feet

AN INTERRUPTED GAME

Baxter, to get away to join the boys in a little game of cards, tells his wife that he is going to visit a sick friend. She gives him until ten o'clock. When he doesn't return she goes after him and consequently his friend has to play sick, receiving at the hands of Baxter's sympathetic wife mustard plasters, etc. For the time, the friend submits to the torture but "never again!" *Approximate Length 392 feet*

RELEASES FOR NEXT WEEK

AUGUST 14th, 1911

THE SORROWFUL EXAMPLE

When the Innocent Must Suffer with the Guilty

DRAMATIC

Approximate Length 999 Feet

AUGUST 17th, '911

The Blind Princess and the Poet

A Biograph Fantasy in the Land of Flowers

FANTASTIC

Approximate Length 1000 feet

BIOGRAPH COMPANY, Licensees of the MOTION PICTURE PATENTS CO.

11 East 14th Street, New York City

GEORGE KLEINE, Selling Agent for Chicago, 166 State Street, Chicago, Ill.

LUBIN FILMS

Length about 600 feet **Split Reel** **Length about 400 feet**

BOB'S NEW SCHEME

A wonderful new scheme of a hubby to escape watchful wifie's eyes and join the boys at the club. Plenty of fun and action.

TENT VILLAGE

Bright idea of Mr. Thompson's but he forgot the tide. Joy, joy! and you can almost feel the sea breezes.

Released Thursday, August 10

Scene from "THE ARROW HEAD"

Scene from "THE AUTO BUG"

Released Saturday, August 12 **Length about 1,000 feet**

THE ARROW HEAD

This splendid Western story is particularly well acted. The plot is absorbingly interesting. Depicts the adventures of an Eastern family in the West including attack by Indians and the strange reuniting of the family after many years of captivity and wandering.

Length about 600 feet **Split Reel** **Length about 400 feet**

Home is Best After All

Here's a delicious comedy with a gently pathetic note. The old couple after a day in the city rejoice the more in the homely comfort of the farm.

THE AUTO BUG

Bud certainly was "bug" on automobiles. His adventures with an old car would make an Indian laugh. Bug Bud finally landed in the "bug house."

Released Monday, August 14

LUBIN MANUFACTURING COMPANY

Model New Studios, 20th and Indiana Avenue, Philadelphia, Pa.

Chicago: 22 Fifth Avenue **London: 45 Gerrard St. W.** **Berlin: 35 Friedrich Str.**

PATHÉ FRÈRES.

NEW YORK

MONDAY
AUGUST 21st

THE GREATEST COMEDY EVER ISSUED

THE RUNAWAY LEOPARD

No fake! A real live genuine leopard gets loose in an apartment house! He visits every floor with side-splitting results. He finally enters a millinery shop where THE MILLINER KEEPS A PET MONKEY! OH! YE GODS!

Your Wildest Imagination Cannot Approach the Reality.

BY ALL MEANS BOOK IT!

AND DON'T FORGET

"PATHE'S WEEKLY"

ISSUED EVERY TUESDAY

VITAGRAPH

VITAGRAPH LIFE PORTRAYALS

Intrepid Davy

Monday, August 7

Davy Jones cuts up great antics in Turkey—creates a lot of fun in the harems and gets into trouble as usual. A reveille of snickers and laughs.

The Long Skirt

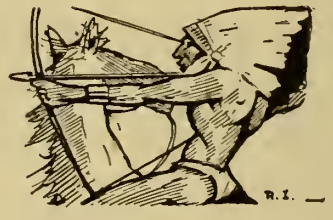
Tuesday, August 8

The transformation of a tomboy. A happy, thoughtless girl affects a woman's dress and assumes a woman's place.

Billy the Kid

Wednesday, August 9

The "Kid" is a boy until sixteen years of age, then she is a girl and marries a cowboy. A Western caprice with a strain of humor and a touch of pathos.



The Bell of Justice

Friday, August 11

Its peals bring justice to those who suffer wrong and even the poor horse who outstrips the hungry wolves on the plains of Warsaw. A Russian Tradition.

Birds of a Feather

Saturday, August 12

Will tickle people and keep them in high spirits of amused interest and delight. A funny mistake that takes the crowd.

FIVE A WEEK

Next Week **Next Week**

"FOR LOVE AND GLORY"—A Drama of love and war—Monday, August 14.
"CAPTAIN BARNACLE'S BABY"—A Story of the Sea—Tuesday, August 15.
"MAN TO MAN"—Enthralling Western Drama—Wednesday, August 16.
"THE VITAGRAPH MONTHLY"—Things you read about—Friday, August 18.
"A SECOND HONEYMOON"—A double-up of laughs—Saturday, August 19.

The Vitagraph Company of America

NEW YORK, 116 Nassau St.
CHICAGO, 109 Randolph St.
PARIS, 15 Rue Sainte-Cecile
LONDON, 25 Cecil Court

KALEM

THE WASP

A Dramatic Production par-excellence

JANE WOLFE as the "Wasp"

Released Monday, August 14th. Length 1000 feet.

SPECIAL MESSENGER

UNDER THE STARS AND BARS

EMBRACING THE MOST THRILLING AND SENSATIONAL FEATS EVER EMBODIED IN A MOTION PICTURE. : : : :

THE MESSENGER

RELEASED WEDNESDAY, AUGUST 16th. LENGTH 1005 FEET. BEAUTIFUL PHOTOGRAPHY, SPLENDID ACTION. : : : :

THIS POWERFUL PRODUCTION WILL PROVE A BIG MONEY MAKER AS LONG AS THE FILM LASTS

THE PROMOTER

A PLUNGE INTO HIGH FINANCE

A Comedy of Real Life

Released Friday, August 18th. Length 1020 feet.

Handsome souvenir fan, printed in two colors, with picture of GENE GAUNTIER or ALICE JOYCE, $12.50 per thousand, F. O. B. New York. Your card printed on reverse side, $1.00 per thousand additional. No orders for less than 500 of a subject can be filled.

WATCH FOR OUR GREAT **Irish Productions** MADE ON THE "AULD SOD"

KALEM COMPANY

INCORPORATED

NEW YORK, 235-239 W. 23rd St.

LONDON, 45 Gerrard St. W.

BERLIN, 35 Friedrich Str.

OUT OF THE DARKNESS COMES

"SUNLIGHT"

Metallic Cloth Curtains and Screens

Discard the old sheet or canvas drop—**WAKE UP!** Don't try to feel your way along. Let "SUNLIGHT" show you the way to

Perfect Pictures, Reduced Power Cost, Thoroughly Lighted Theatres, Roll Curtains, Drops, Fixed Screens

Mr. Exhibitor—If you are tired of frequent renewals, disgusted with Aluminum Paints and daubs with other preparations, *We Can Help You.*

Our screen requires no renewal. Our "Standard" frame with tightening device insures perfect installation of fixed screens and drops. We also manufacture a special roll.

"Sunlight" Metallic Cloth Curtain Company
1100 Fisher Bldg., CHICAGO, ILL.

GREAT NORTHERN

GREAT NORTHERN FILMS CO. COPENHAGEN

SUPREME IN ITS FIELD

Release for Saturday, August 5th

THE BURGLAR AND THE GIRL

A thrilling dramatic story. Splendid in every detail, superb photography, tinting and toning. *Insist on it from your Exchange.*

Release for Saturday, August 12th

THE MOTHER'S MARK

A film production that will appeal because it contains a story that is convincingly portrayed.

On the same reel:

TEDDY TRAINED BY HIS MOTHER

Unusual film of a bear and her offspring in captivity.

All First-class Independent Exchanges Handle Our Product
Sold Only Through Motion Picture Distributing and Sales Company

GREAT NORTHERN FILM CO., 7 E. 14th St., N.Y.
(NORDISK FILM CO. OF COPENHAGEN.)

MOVING PICTURE WORLD

THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY — 125 E. 23d. Street NEW YORK
(Beach Building) — J. P. CHALMERS, Editor and Manager. — Telephone call, 1343-1344 Gramercy

SUBSCRIPTION RATES: $3.00 per year. Post free in t. United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada, $3.50. Foreign Countries, $4.00, Post Paid.

DISPLAY ADVERTISING RATES ON APPLICATION
CLASSIFIED ADVERTISEMENTS (No Display), Three cents per word; minimum charge, 50c.

WESTERN OFFICE: 169 W. Washington St. (Post Bldg.), Chicago, Ill. Telephone, Main 3145. Automatic Phone 32732.

Entered at the General Post Office in New York City as Second-Class Matter.

Address all correspondence "Moving Picture World, P. O. Box 226, Madison Square, New York," and not to individuals.

Vol. 9 — AUGUST 12, 1911 — No. 5

INDEX TO CONTENTS.

AMONG THE EXHIBITORS....398-400
AS A BOY DREAMS (Imp)....360

BIG SEIZURE OF FILM....364
BLIND PRINCESS AND THE POET (Biograph)..358
BOSTON....387

CALENDAR OF INDEPENDENT RELEASES..382
CALENDAR OF LICENSED RELEASES....389
CHICAGO LETTER....366
COMING ENFRANCHISEMENT OF THE MOVING PICTURE, THE....355
COMMENTS ON THE FILMS (Licensed)....375
COMMENTS ON THE FILMS (Independent)...377
CORRESPONDENCE....386

DEATH OF EDWARD III (Vitagraph)....358

EDUCATION AND SCIENCE....369

FACTS AND COMMENTS....352

GIVING MUSICAL EXPRESSION TO THE DRAMA....354

HARRISBURG....388
HOW BUCKWALTER SAVED THE SHOW...368

INDEPENDENT FILM STORIES....393
INDEPENDENT RELEASE DATES....414
INDIANAPOLIS....387
IN THE MISSISSIPPI VALLEY....388

JUSTICE TO THE FILM MAKERS....353

KINEMACOLOR MAKES A HIT....362

LETTERS FROM AN OLD EXHIBITOR TO A NEW FILM MAKER....368
LETTERS TO THE EDITOR....383
LICENSED FILM STORIES....391
LICENSED RELEASE DATES....412
LOS ANGELES....386
LOUISVILLE....386

MANUFACTURERS' ADVANCE NOTES....379
MUSIC FOR THE PICTURE....370

NAT GOODWIN IN PICTURES....367
NATIONAL EXHIBITORS' ASSOCIATION....365
NEW ENGLAND....388

OUT OF THE DARKNESS (Reliance)....360

PATHE JOURNAL, THE....359
PITTSBURG....387
PROJECTION DEPARTMENT....370
PUNK PLAYS, By Louis Reeves Harrison....356

REVIEWS OF NOTABLE FILMS....358

ST. LOUIS....388
SAN FRANCISCO....386
SEATTLE....386
SPECIAL MESSENGER (Kalem)....359
STORIES OF THE FILMS (Licensed)....391
STORIES OF THE FILMS (Independent)....393
SUPERIOR PLAYS, By Louis Reeves Harrison..361

TECHNIQUE OF THE PHOTOPLAY. By Epes Winthrop Sargeant....363
TRAITOR TO HIS COUNTRY, A (Great Northern). Illustration....357

WASHINGTON, D. C....388
WHITING ALLEN, DEATH OF....362

INDEX TO ADVERTISERS.

LICENSED FILM MANUFACTURERS.
BIOGRAPH CO....345
EDISON, THOS. A. (Inc.)....413
ESSANAY FILM MFG. CO....397
KLEINE, GEO....395
KALEM CO....349
LUBIN MFG. CO....346
MELIES CO....401
PATHE FRERES....347
VITAGRAPH CO. OF AMERICA....346
SELIG POLYSCOPE CO....399

INDEPENDENT FILM MANUFACTURERS.
ECLAIR FILM CO....409
CHAMPION FILM CO....385
ECLAIR FILM CO....409
GREAT NORTHERN FILM CO....350
IMP CO....415
LUX FILM CO....413
M. P. DIS. & SALES CO....402
NESTOR FILM CO....404-407
POWERS PICTURE PLAYS....390
REX M. P. CO....402
SOLAX M. P. CO....344
THANHOUSER CO....342
YANKEE FILM CO....418

SPECIAL RELEASES.
CINES CO. OF ROME....419
MONOPOL FILM CO....385
NATIONAL FILM DIS. CO....403
KINEMACOLOR CO. OF AMERICA....411

MOVING PICTURE MACHINE MFRS.
AMERICAN M. P. MACHINE CO....418
EDENGRAPH CO....422
EDISON, THOS. A., INC....421
ENTERPRISE OPT. CO....423
POWERS, NICHOLAS, CO....Front Cover

CARBON IMPORTERS.
FRORUP CO....417
KEIWERT, CHAS. L....407
REISINGER, HUGO....407

OPERA CHAIRS.
AMERICAN SEATING CO....420
ANDREWS, A. H....420
BENNETT, GEO. W....420
HARDESTY MFG. CO....420
KAUFMAN MFG. CO....420
PEABODY SCHOOL FURNITURE CO....420
ROYAL METAL MFG. CO....420
STAFFORD MFG. CO....420
STEEL FURNITURE CO....420
WISCONSIN LUMBER CO....420

THEATER ARCHITECTS.
DECORATORS' SUPPLY CO....410

MUSICAL INSTRUMENTS.
DEAGAN, J. C....410-416
BILHORN BROS....407
LEEDY MFG. CO....410
SINN, CLARENCE E....400
WURLITZER, RUDOLPH....422
ZEIDLER DRUM CO....410

ELECTRICAL SUPPLIES, ETC.
FT. WAYNE ELECTRIC CO....400
HALLBERG, J. H....408
KIMBLE ELECTRIC CO....421
KLEIGEL BROS....410
MACKIE, H. A....409
MOOREBOND & CO....406
SCHUG ELECTRIC CO....400

SONG SLIDE MANUFACTURERS.
NORTH AMERICAN SLIDE CO....407
EXCELSIOR SLIDE CO....416
SIMPSON, A. L....400
UTILITY TRANSPARENCY CO....418

FILM EXCHANGES.
BRADENBURG....415
CHICAGO FILM EXCHANGE....406
CLINE, EUGENE....411
EAGLE FILM EXCHANGE....412
GREENE, W. E....422
LAEMMLE FILM SERVICE....406
LIBERTY FILM RENTING CO....416

FILM DEALERS.
GENERAL FILM BROKERS....406
INTERNATIONAL FILM TRADERS, INC....416
SEIXAS, GEO. W....408
WESTERN FILM CO....411

LECTURERS.
BUSH, W. STEPHEN....419
HOFFMAN, H. F....418

MISCELLANEOUS.
AMERICAN MOTION SLIDE CO....419
AMUSEMENT SUPPLY CO....419
AMERICAN THEATRICAL SINGERS....400
ASSOCIATED M. P. SCHOOLS....419
BENDER, GEO....400
BROWN, P. F....419
CORCORAN, A. J....407
DAVIS, H....400
DEWES, A....400
DONIGAN, P. J....410
EXHIBITORS' ADV. CO....424
FEATURE FILM CO....406
GENTER, BENJ....406
GOLSEN, R. J....400
GUNDLACH-MANHATTAN CO....419
HOKE, GEO. M....406
KINGERLY MFG. CO....411
KURTAIN KOAT CO....422
LAVEZZI CO....401
LAUTERBACH....401
LELAND, S. D....416
LIGHT M. P. CO....407
LUMIERE, JOUGLA....385
McKENNA BROS....411
MIRROR SCREEN....423
M. P. PUBLICITY CO....407
NATIONAL TICKET CO....414
NATIONAL X-RAY REFLECTOR CO....424
NEWMAN MFG. CO....414
PREVOST FILM CO....418
LIGHT M. P. CO....407
SUNLIGHT CURTAIN CO....350
ST. LOUIS CAL. CO....412
STEBBINS, CHAS. M....411
SANITARY SERVICE CORP....409
TAYLOR, F. C....408
THEATER SALES CO....420
TRAINOR, C. W....407
TURNER, DAHNKEN CO....407
U. S. FACTORIES CO....408
VONEGUT HARDWARE CO....418
NO. 12, CARE M. P. WORLD....419

Facts and Comments

ONE of the urgent problems which must be solved by the exhibitor and the manufacturer is how to make picture exhibition pay during the summer months. The manufacturer is included because he can assist in the solution, although the exhibitor is the deciding agent. It will never do to evade the question, as many exhibitors do now, by closing their houses during the hot months; nor will it be wise to follow the foolish policy of being content, if expenses and receipts break even, or if the latter are only a few dollars behind. Exhibitors need scarcely be reminded that only a small percentage of the population in any city, town or village is away from home for any considerable time during the summer. The great majority of the people are at home the year round and depend on local attractions for entertainment. Amusement parks, nearby outdoor resorts, picnics, street carnivals, etc., enter into competition with the picture theater in the "dog days." They are favored either because of the varied diversion offered or for the expectation of greater comfort. That is it: the amusement seeker, in summer, wants a change of entertainment, if possible, and personal comfort, so that he may enjoy it. Can the picture theater be managed so that it can meet these demands successfully and hold the greater portion of its patronage in summer? The small store theater cannot be expected to do it, but the commodious, modernly appointed house should be able. Granted that the house is well ventilated and its atmosphere cooler than that outside it should be practical to offer a picture program that will outdraw any other entertainment offered. But the program must commend itself by being different in certain respects from the programs offered during autumn, winter and spring. The quality of the service must be higher, and there should be more subjects of a feature standard, including literary, educational and dramatic.

*

The reverse is the case at present. The exhibitor is inclined to pay as little as possible for his service and, in consequence, the subjects released by manufacturers during the summer, as a rule, do not include as many features as in the other seasons of the year. It is clear that if the exhibitor is willing to show the proper enterprise in doing his part, in order to secure a paying summer patronage, the manufacturer will furnish him with the necessary feature subjects that will bear all the publicity booming given them. The manufacturer, with his large expenditures, must be insured against heavy loss. It is high time, for self protection, that exhibitors began to reach out for this summer business, that lies within their reach. Owing to the surprising success of several large legitimate theaters throughout the country, which have presented picture programs this summer to overflowing audiences, at 25, 30 and 50 cents, it is to be expected that next summer will witness a great increase in their number. They will be competitors of regular exhibitors, who depend on picture programs all the year round. Regular exhibitors must, therefore, advance or fall to the rear. They must hold their patrons in the summer months, or take the chances of losing money and many of their patrons as well. Improved, and more enterprising, methods in management on the part of the exhibitor, and co-operation on the part of the manufacturer, in releasing the right type of film during the summer season, will go far toward solving satisfactorily the problem under discussion.

* * *

WITH the oft reiterated complaint of a lack of comedy fresh in our minds we cannot help wondering why the very obvious eccentricities of present feminine headgear, coiffures and wearing apparel generally have so far escaped the eagle eye of the film maker. Here is a legitimate field for the exploitation of a very harmless, but very amusing human foible. Parody and burlesque are much neglected in moving pictures, which is all the more remarkable, because the few attempts that have been successful have had great runs, for example the ridiculing of the Bowery melodrama by one of the prominent manufacturers. It would be easy to name offhand half a dozen well-known playwrights and comedians who owe their success and popularity very largely to clever parody and burlesque. Manufacturers of film please copy and profit thereby.

* * *

OUR Australian cousins are almost proverbially progressive. In many respects they march in the vanguard of civilization. We are glad to observe that the national spirit of enterprise manifests itself also in the moving picture field. The theaters there seem to be conducted on a high plane and the question of programs has received particular attention. We have seen a number of programs issued by some of the theaters in Sydney and have been struck by the fine typographical dress of the programs and the clever editing of the reading matter they contain. Some print advertisements, others do not, but all are far above the cheap variety of programs that in this country are used even by the more pretentious theatrical enterprises. Programs can be made a source of profit and prestige to every moving picture house if properly arranged. Some care must be taken and some money must be spent at first to introduce and popularize them. When this is done, however, there will be no lack of advertisers, who will buy enough space to pay for the printing and circulation. It should be remembered that experienced business men pay high prices to control the advertising privileges for the regular theatrical enterprises. This ought to be convincing proof that there is profit to be made. The public appreciate a neat, cleverly prepared program, and the exhibitor who gives them such a program will have an advantage over his rival who does not. Attention to details of this sort is often the secret of success.

* * *

THOSE who are in a state of transition are often the last to notice it. Great changes are impending in the realm of moving pictures. There is a general tendency in an upward direction, which no amount of indifference and carelessness on the part of certain film makers can wholly repress. New standards are constantly being set by magnificent feature films, which force a higher regard for art and beauty upon every

man, who seeks to gain profit through the making of moving pictures. Those who do not see the higher standard or do not wish, or are unable, to follow it, are already doomed to failure. The success of extraordinary attractions in a number of reels will spur on others to special effort, and the ordinary moving picture, in order to keep pace at a winning distance, must improve in proportion. "Off with the old and on with the new" is a slogan that will rise in volume as the days go on.

*

It is always easier to fall than to rise. The moving picture industry started in an humble way and its early patronage was recruited from among the humblest classes of our population. Every step upward has been difficult just for that reason. The intelligent and educated classes, who are the molders of public opinion everywhere, refused to take the picture seriously. Gradually there came a change. The possibilities of the invention began to be recognized. This change has just begun and, were it not physically wrong to speak of a momentum in connection with things that rise, we should say it is gaining momentum every moment. It is but too true, however, that only downward movements get the aid of momentum; an up-hill fight depends on constant effort, and the moment the effort lags the results stop. For this reason the rise of the moving picture and of the men connected with it has been slow. It is sure, however, and going on every day.

* * *

THE more one reads the yellow newspapers of New York and other cities the clearer it becomes that some powerful agencies are needed to counteract the effect of some of this vile stuff on young and susceptible minds. A climax in yellow journalism was reached the other day, when one of the sheets announced that it had succeeded in obtaining "exclusively" the diary of a young, wayward girl, who is supposed to have led a young man to the crime of murder. How can the fathers and mothers of young girls let such abominations into their homes? What would happen to the moving picture exhibitor who should dare to thus debauch the morals of the young and shock the stomachs of normal human beings. One of the best correctives for this pestilent nuisance is the clean and decent moving picture. The moving picture is constantly moving upward while a large portion of the daily press seems to be rapidly traveling in the other direction.

* * *

A CONTRIBUTOR to an English contemporary suggests the founding of an "Institute of Kinematography," which is to consist of a committee of men, irreproachable as authorities on art, literature and drama, to whom could be submitted for approval, on payment, perhaps of a nominal entrance fee, any film that a maker intended to put on the market.

Further elaborating the idea, the writer goes on to say:

"If such an institute were properly conducted, it would not exist merely to condemn what was bad, but to recommend what was good—in the highest artistic sense. If, moreover, in cases of exceptionally high merit, this institute granted awards, certificates or diplomas, signed on behalf of a committee of leading artists, playwrights, authors and actors, their recommendation would not be without its value, and encouragement would thus be given to those makers of films who are even now (one is glad to say) doing their best to secure the worthiest productions, with plots that are well thought out, that are well-staged and acted by performers who are suited to and have carefully studied their various parts, so that the completed product shall be, in every sense, truly a work of art."

There is great merit in the plan undoubtedly, but until such an institute shall be in existence THE MOVING PICTURE WORLD will always be on hand to discharge the functions, which the writer would entrust to the "Institute of Kinematography."

THE MOVING PICTURE WORLD wishes to emphasize the fact that it invites and welcomes candid criticism from its readers. We are truly grateful for the kind commendations that come to us from so many quarters, but they do not blind us to the fact, that in a great and growing journal like this there must always be room for improvement. The best way to secure such improvement is to ask for plain, straightforward criticisms. We can never quite see ourselves as others see us and therefore would like to hear from those others. Every suggestion will be thankfully received and every complaint will receive the most friendly attention. This great industry has so many ramifications and is growing so rapidly in so many different directions, that the kindly or unkindly advice is a welcome aid. A man's real friends are they who tell him the plain unvarnished truth and we are always glad to get it from our readers.

Justice to the Film Makers.

By W. Stephen Bush.

THE only just and reasonable charge ever brought against the moving picture was the exploitation of crime as a special attraction. The mere portrayal of what we call crime could in itself never have been an offense, for ever since the stone age man has recorded crime as part of man's history. Because in the early history of the art, when there was no ethical or moral control of any kind, some film makers have sought to please in picture the vulgar elements, whom the newspapers seek to please in print, certain unfair and ignorant critics have always associated the moving picture with a high school for crime.

This slander today finds scant countenance among the intelligent and fair-minded portion of the community and while it is slowly dying out, we propose to call attention to a supreme and well-tested merit of the moving picture, to wit: Its absolute freedom from suggestiveness and immorality. In the last seven years probably not less than millions of pictures have been put before the public and the percentage of pictures offensive by reason of a taint of immorality is so small as to defy the computation of an expert accountant. In this respect, at least, the moving picture well sustains a comparison with the stage which, year after year, is defiled with prurient and indecent productions that have to be scourged back into the foul obscurity from which they emerged.

We are moved to make these remarks by reason of a letter recently addressed to the leading theatrical managers of the country by a body of clergymen. The letter files a protest against immorality in stage plays. It is only just to say that most managers have gone on record as well pleased with the object of the clergymen and promise to join in any effort to suppress the objectionable play.

It is to the lasting credit of the film makers that they have kept themselves absolutely clean from a contamination which is very real and, in this City of New York, has time and again threatened to overwhelm the stage. But recently the police had to interfere with a shameless play on Broadway and the mayor was forced to close the theater in which the production had found a home. On the other hand the moving picture has, in point of morals, been singularly clean. No sex problem has been attempted and what is still more to be commended, no "burlesque" in the vile sense of the word has ever been attempted. The so-called musical comedy, which is but a thinly veiled species of the more coarse and candid exhibition known as a "burlesque," has likewise been most wisely eschewed by the film maker. The moving picture audiences consist for the most part of what Lincoln used to delight in designating as "the plain people" and the plain

people of this country have, ever since the foundation of the Republic and before, been thoroughly sound in morals. They would drive any indecent film from the screen and be forever after prejudiced against the maker.

How high and sensitive the regard of the modern American public (New York City emphatically excepted), is for the decencies of life, and how profound and sacred their esteem is for sound morality, was brought home to the writer the other day, when he sat in a library patiently wading through the voluminous works of Beaumont and Fletcher, two of the post-Elizabethan dramatists, second in English dramatic literature to Shakespeare alone, looking for some good dramatic or comic story that might be made useful to the film maker. The stories were, with scarcely one exception, well adapted for reproduction, but all suffered from one fatal defect: They treated the sexual question with what today would justly be considered a shocking lack of decency and discretion.

The modern trend in the world of thought and morals is distinctly upward and the moving picture has caught its full share of that admirable spirit, in fact more than its full share, because the modern stage in that respect is far behind the picture.

Beware of M. P. Camera Men.

NEW uses for the moving picture are found constantly, almost as often as the earth turns round. The bakers of this city, or some large portion of them, have gone on strike against their employers. To win public opinion to their side the bakers intend to have moving pictures made of a large bakery in operation, showing the present unsanitary conditions, which, according to the claim of the strikers, could be much improved by a more humane regulation of working hours.

This shows that the public have absolute confidence in the moving picture as an accurate and truth-telling reporter. It shows, too, that in all classes of our population men begin to think about the moving picture and give it most serious consideration.

A daily paper, speaking of possible new "sociological" uses of the moving picture in connection with the bakers' strike, dwells on the educational possibilities of the picture as recently outlined by Mr. Edison. It remarks "that children would be undeniably interested in such a novel method of learning a lesson. There would be no tedium connected with this phase of the day's work."

Need the M. P. camera man confine himself to the master bakers, when it comes to pictorial disclosure of all kinds of bad things? Indeed not. The camera man must possess equal terrors for the corrupt politician, who could never know at what moment the whole of his transaction with a railroad lobbyist will be recorded for use on the screen in the next political campaign, and such affairs as the late "House of Mirth" in Albany and the happenings therein would draw crowded houses everywhere, if filmed at the right moment.

Political parties at no distant date may each have their corps of camera men ready to descend upon the filmable misdeeds of their adversaries and the level of political morality would no doubt be raised. A moving picture of the late District Attorney Jerome shaking dice with the sons of Thomas F. Ryan would have warranted an extra charge anywhere as a highly humorous incident, even after it had outlived its usefulness as a campaign document. We could multiply instances ad infinitum, but suffice it to say:

"The moving picture camera man will get you, if you don't watch out."

Giving Musical Expression to the Drama.

By W. Stephen Bush.

The Moving Picture World's musical department, edited as it is in so able and conscientious a manner, has surely been the source of much profitable inspiration to the very important person who takes care of the music in the moving picture theatre. Its high tone and ceaseless striving for improvement has inspired the present article.

Every man or woman in charge of the music of a moving picture theatre is, consciously or unconsciously, a disciple or follower of Richard Wagner. What has been the object of Wagner's most typical music? Nothing more or less than "giving musical expression to the drama." Let us look carefully at the words in quotation marks. Strictly speaking, the modern school before Wagner (to distinguish it from the music of the ancient Greeks) did not as its primary object seek to give "musical expression to the drama," but subordinated the drama to the music and the libretto became more or less of an excuse for clever orchestration. It was very much like subordinating the clothes to the man or sacrificing the substance for the sake of the shadow. As a result we have some of the finest operas, supported by librettos that border on the idiotic.. I will only instance Mozart's "Magic Flute." It is a veritable treasure house of the melody of genius, but the libretto is nothing more than a lot of Masonic ritualistic jumble, perfectly unintelligible to the great mass of the public. It is quite true that you find in some of the great pre-Wagnerian masters attempts within the limits of narrow and technical rules to give musical expression to the drama, Gluck being perhaps the most notable example. On the whole, however, music was held captive in a house of bondage, watched and guarded by rule-ridden fanatics. Wagner shows us a somewhat exaggerated but by no means unlikely type of these technique-bound musicians and composers in the person of *Hans Sachs* in the "Meistersinger."

Nothing was or could be good unless it bore the stamp of approval by the master of the musical guild, which attempted to exercise a sort of censorship.

Wagner with the boldness of genius cracked the old molds and once more gave back to music its noblest function, which must always be that of "giving musical expression to the drama."

In his well-known booklet, "The Perfect Wagnerite," George Bernard Shaw speaks of the marvels of the music-drama in the "Ring of the Nibelung," and makes a powerful plea for Wagnerian freedom of music, unwittingly giving most valuable advice to the conscientious pianist of the moving picture theatre. He says in his usual clear and familiar style:

"There is not a single bar of classical music in the "Ring" (of the Nibelung), not a note in it that has any other point than the single direct point of giving musical expression to the drama. In classical programs there are, as the analytical programs tell us, first subjects and second subjects, free fantasies, recapitulations and codas; then there are fugues with counter-subjects, strettos and pedal points; there are passacaglias and ground basses, canons and hypodiapente and other ingenuities, which have after all stood or fallen by their prettiness as much as the simplest folk-tune. Wagner is never driving at anything of this sort, any more than Shakespeare in his plays drives at such ingenuities of versemaking as sonnets and triolets and the like, and this is why he is so easy for the natural musician who has had no academic teaching. * * * The unskilled, untaught musician may approach Wagner boldly, for there is no possibility of a misunderstanding between them; the 'Ring' music is perfectly single and simple."

It would be well if the pianist in the photoplay house gave this quotation from Shaw a little careful thought. Scattered in great profusion throughout the "Ring of the

Nibelung," and in fact throughout every one of Wagner's operas from "Lohengrin" to "Parsifal," will be found a number of central and leading "motifs," which are easily susceptible of variation and adaptation, and as they range in the register of human or rather dramatic emotions from joy to sorrow and back again through the finest shadings, it is plain that the development of such a theme in connection with almost any drama of the silent stage offers new and wonderful opportunities for splendid moving picture music. It is a subject which should interest every man and woman who "is working up the pictures," or translated into English is trying to "give musical expression to the drama."

Even a little consideration of the matter will bring us to a very interesting discovery, to-wit: that Wagner's music-dramas could be adapted for the moving picture theatre without synchronization in the strictest sense of the word, but this is a topic which well deserves to be treated separately and to which more space will be devoted in a future issue.

The Coming Enfranchisement of the Moving Picture.

By W. Stephen Bush.

THE discrimination of the law between the moving picture exhibitor and the newspaper is an absolute injustice. Any man, as our laws stand today, with enough money to buy the needful type and hire the needful help can publish a newspaper and there is no censorship, no license, no attempt of control by the State. He may devote the columns of his paper both in print or picture to the delineation of crime and the description of moral cesspools and the invasion of privacy and no one may call him to account except through long and wearisome proceedings at law. It is urged that the freedom of the press is "the bulwark of our liberties." Then why not extend this same liberty to the moving picture, which pursues in a more effective manner precisely those objects, for which the press is assumed to work; enlightenment, education, amusement and information? Every man according to the constitution is free to write and publish what he chooses, being responsible for the abuse of such freedom only. Why assume that the newspaper publisher, who works with types, is far less likely to abuse his privilege than the moving picture exhibitor, who works with moving pictures?

It is entirely just and proper to war against the realism of crime in moving pictures. The war has been carried on so successfully, aided in no small measure by The Moving Picture World, that the crime film has become a thing of the past. Then why are the newspapers allowed to indulge in printed and pictorial description of crime and scandal while the strictest control is maintained over the moving picture?

There is no sensible and satisfying answer to the question, but there is an explanation, which must be interesting to the friends of the moving picture.

It took centuries after the invention of printing before the press was enfranchised. Men in the course of time realized more and more with each generation the inestimable value of the movable type as an agent for the highest purposes in civilization. In consequence the printed type began to be a favorite of legislation, the printer and publisher were surrounded with many immunities, which were denied to the ordinary citizen. It was felt that knowledge being the highest good in this world the agency for spreading and increasing knowledge was entitled to the greatest consideration at the hands of the law-givers and thus grew up what we today so proudly call the freedom of the press.

The moving picture as an agency for spreading and increasing human knowledge is entitled to the same consideration. If the press can be trusted to take care of itself why not the picture?

We expect to see the full enfranchisement of the moving picture in the near future, when it will be freed from the trammels of licenses and censorships and all kinds of unreasonable and antiquated regulations and restrictions. If it took the press centuries to come into its own, the moving picture will attain its enfranchisement in decades. Its manifold usefulness for mankind is so obviously great and growing greater every day, that before long the law, instead of watching it with suspicion as it does now, will give it all the aid and facilities, which come with freedom and which will make possible still wider fields of helpfulness.

FOREIGN NOTES OF INTEREST.

It seems in the interior of Germany the country schoolmasters are the censors ex-officio of the moving pictures. Of course there are many Dogberrys among them and they just love to show what a man "clothed with a little brief authority" can do in the way of making an ass of himself.

* * *

The old sage that remarked that the members of the human family were as much alike as a brood of chickens is once more entitled to score. Read this little item from Turkey.

A correspondent of a German paper writes that Turkish audiences resemble in many respects those in other parts of the world. The other night he arrived at a kinema show about half-past nine, but found he was much too early. Soon after ten, however, the better class public began to arrive. During the evening, unfortunately, the electric light failed, and they were plunged in darkness. Then commenced such a knocking of sticks and stamping of feet as never was heard. Cat-calls, barking and shouting turned the place into a perfect pandemonium, in which local students played a prominent part. It was some time before order was restored, and the theater eventually cleared. Truly these are times when even the sluggish Turk is roused from his proverbially sluggish torpors, and this apparently was one of them.

* * *

A film dealing with the life of Maxim Gorki has been forbidden at Taranrog, Russia, on the grounds that Gorki was not celebrated enough to have pictures of him shown to the public.

* * *

A company has been formed in Amsterdam, Holland, under the name of De Naamlooze Vennotschap Bioscope-theater "Holland," for the purpose of erecting picture theaters in Amsterdam, Rotterdam and Arnheim, and also for the purpose of dealing in all forms of cinematograph apparatus. The capital amounts to 100,000 guld. The manager is Mynherr D. Otter, Amsterdam.

* * *

The greatest care should be exercised in taking films through Italy. A panic seems to have overtaken the railway officials, and it is said that should any films be found among travelers' luggage, in spite of their being in metal cases, they are immediately confiscated and a fine of 58 frs. imposed upon the person in charge of the goods.

* * *

A foreign trade paper tells the following clever story: "A well-known actor on leaving the theater after the evening's performance, placed a dime in the hand of an apparently blind man standing at the corner of the street. The coin was just saved from falling to the ground by the mendicant's skillful manipulation of his hat. "Why, you're not blind," said the actor scornfully. "No, sir," confessed the beggar; "I am taking a friend's place while he is having a bit of a rest. But he's blind, sir, been blind from birth." "And where is he taking his rest?" demanded the benevolent player. "Well, sir, the fact is," was the hesitating reply, "he's heard so much about these animated picture shows that he's taken a night off to go and see one of them."

* * *

The popularity of American films in every part of Europe is on the increase. In England, France, Germany, it is by no means only the Western and Indian stories that are eagerly looked for by moving picture patrons, but American films of general dramatic, or historic, or scenic, or educational are always sure of a warm welcome. This is a sincere tribute to the present condition of the industry in this country and the best justification of the policy of higher ideals and unceasing progress in the right direction.

Punk Plays.

By Louis Reeves Harrison.

WHO shall say what they are? Tell a producer that he is doing well while all other houses seem indifferent to quality, and he will manifest a form of regretful silence more pathetically eloquent than all the words in the Century Dictionary can express, or he may tell you confidentially:

"It *is* sad that all the others are falling behind, but WE are advancing with rapid strides—letters from exhibitors all over the country prove this conclusively—have you seen our last release?"

What's the use? Self-exploitation is a matter of business, even playwrights are attacked by a mild form of the disease (judging from a recent financial exhibit published in these columns); the critic is regarded as an ostentatious and inexperienced individual who really injures the business unless he shovels out indiscriminate praise. The cause of sensitiveness to open discussion of the merits of photo-plays is easily traceable to universal human egoism, hardened in many, who are turning out several reels a week into a form of impenetrable vanity by the constant flattery of those interested in holding down the jobs.

Who shall stand forth and proclaim the truth?

The ordinary public has mighty little to say on this subject, but the intelligent portion of our people is only partially attracted by the picture shows and many who were enthusiasts a year ago are growing weary of the tiresome strumming of a few stale old tunes. I have yet to enjoy the acquaintance of producers who go regularly to the shows, and, aside from actors who attend when their faces are shown on the screen, comparatively few employees of reel factories patronize this form of entertainment. Men like Mr. Griffith, Mr. Blackton, Mr. Porter, or Mr. Saltor, could undoubtedly contribute much valuable information on this subject, but their messages to the world are sent out in the pictures they produce; they are less men of words than of deeds. There are outside playwrights who could add to our general fund of knowledge in regard to what best suits the public—they are especially qualified by hard experience and enforced observation to pass judgment on plays—but they are refused the public recognition accorded to writers of dramatic stories in all other fields and their utterances might, on that account, lack the weight of authority usually associated with an established reputation. Inside playwrights, those holding salaried positions, scenario editors, adapters, actors, directors' sisters, and all others within the magic circle of "influence," are untried quantities—many of them would not be able to make carfare as free lances. If their product was a spontaneous flow of original material of a quality high enough to command a price in the open market, very few of them would be watching for the pay envelope and enduring the precarious uncertainty attached to indiscriminate pilfering.

It appears to one who has gone the rounds with his eyes open that at least one weak spot in moving picture production is the fierce economy exercised in what might be termed the initial department. I have heard from this or that complacent shockhead that not two per cent. of the scenarios submitted are really worthy of examination—a stock phrase used in self-elevation and curiously inconsistent—whereas many of those who are delegated to exercise selective taste have about the same qualifications for discriminating among the mass of plays submitted that a hod carrier has for choosing the design of a house. I do not see how this matter is to be remedied unless the men of brains in each business organization give their personal attention to this department, but I can see that the right sort of encouragement given to outside contributors might lead to an improvement of the product.

It is not necessary to give each new and promising scenario a trial, but the writers of them, especially late arrivals in the field, could easily be encouraged to further effort with a small payment on account and a promise of increased remuneration if future contributions prove satisfactory. To refuse practically all the scenarios submitted is to stop up or choke a natural source of supply. If a majority of a careful author's scenarios are deemed unavailable though purchased, even if only one in four proves worthy of elaborate presentation, dividends would continue, would be as unaffected as the Croton Water System by what it contributes to a few ice cream sodas.

It is all right to re-immortalize the poets and novelists, especially those of expired copyright, and to present historical periods with a Johnny-loves-Mary episode interwoven to help along our feeble understanding, but the great cry is for subjects of to-day in bright, original, and entertaining form. To the hack writers can be given the demoralizing occupation of presenting what never-has-been for the edification of those who never-will-be, but the public hungers for what is new, refreshing, invigorating, or charming, in accordance with the tastes of these times.

Just by way of example, there is a limitless amount of fun in a farce-comedy—it even makes the critics funny. Recent comment on a farce-comedy was pointed out to me in which the writer admitted that a play of this kind he had seen was brightly presented and pleased the audience, "but," the critic added, "it could never have occurred." Farce-comedy has no limitations; it reaches out into the future and invades other spheres; it is surest to receive appreciation when directed at present-day weaknesses—this is the first time it has ever been regarded as an exponent of the truth.

In all other forms of the drama I would voice a plea for naturalness. There is entirely too much artificiality in most photoplays, too much straining for theatrical effect. This is allowable in some cases, as in the rapid evolution of a strong character, but we are too much repelled by morbid and sensational situations. "Give us a new situation," the old-timers say. "Give us a true situation," is the public demand.

The panorama of existence as spread out before us is replete with incident of humorous, pathetic, or thrilling character. It is a ceaseless conflict, just as big as though depicted by nice, clean soldiers on dirty battlefields in the photoplays. If these playlets are to ring true they must be consistent even in tiny details. No fat "two-gun" men—those cow-pony riders are as lean as an author's earnings; no big-armed white men impersonating red ones—the true American Indian never did a day's work in his life; no Colonial chambers fitted with castaways from the auction room; no gentlemen in the country with silk hats—only actors and drummers wear them out of the city; no evening dress villains drawing attention to their feet with white spats, though spats are very dear to the actor's heart; no American girls made ridiculous with ill-fitting garments from the costumer or wardrobe room—they are the best-dressed women in the world and bear no resemblance to the chalk-faced soubrettes of Lobster Square. Most of us prefer stories of human life as we see it.

The Divine Comedy is the REAL one.

Reproduction of a scene from a coming Great Northern headliner entitled "A Traitor to His Country," an excellent military drama enacted by royal actors of His Majesty's Theater at Copenhagen. Released August 26th.

Reviews of Notable Films

THE BLIND PRINCESS AND THE POET (Biograph).

THRICE welcome in these days of monotony is the film that defies classification. None of the stale molds of "photoplay" or "comedy" or "scenic" or "educational" can express the lofty purpose, the sublime allegory, the superb scenery, the deep lesson, the hundred and one lesser charms of this reel, which is surpassed by none and equalled only by "Pippa Passes." It greatly resembles "Pippa Passes" in its conception and as the scene is laid in some wonderful gardens, over which is poured the crystal flood of California's light, it possesses one charm all and singularly its own. Like "Pippa Passes," it enlarges the boundary of moving picture possibilities and shows in an agreeably convincing manner that there are spheres for the film maker very much above the hackneyed photoplay. A tribute is due at the outset to the genius of the producer capable of conceiving and impressibly yet simply carrying out the idea which forms the basis of the film. "The Lords Gold"—I borrow the words from the story of the titles—"Selfish, Folly, Presumption" have no power to heal, but the simple kiss of unselfish love brings back to the blind

The Blind Princess and the Poet (Biograph).

princess all the glowing glories of the sky. Such is the sum and substance of the moral, underlying this most sweet and original allegory, but what a compelling power in the pictures, and how easily they tell the story.

Lofty as was the conception, it would never have left the producer's brain and stolen its insinuating way into the hearts of all who see it without the co-operation of the players. This co-operation was conscientious and thorough in the minutest particular. Of the thousand feet of film, not the fraction of an inch has been wasted; it is to the ordinary reel what the essence of ottar of roses is to its thousandth dilution.

It is given to but very few to play so skillfully on heart and mind, to touch a hundred chords at one touch and to mingle with so much outward splendor a tale of the inward beauty of the human soul.

We see the Lords Gold, Selfish, Folly and Presumption" but a few moments, but in these few moments, with no effort but with most pleasurable sensations we realize what the figures represent; they need scarcely have been indicated in the title. "John Selfish slays the poet's only friend, The Child Equality"—thus runs the title of a scene scarcely two minutes long, but how sharply the idea on the screen strikes into even the humblest intelligence. Take again the characterization of the poet—two or three strokes and we know as much as we can learn by reading the philosophy of poetry, and thus a vein of encyclopedic power runs all through the reel—a power most rarely found even in literature and quite unique in the history of moving pictures.

To place this picture on the screen along with the ordinary

The Blind Princess and the Poet (Biograph).

products seems wrong; something more is due to it; it deserves to be well advertised, well featured in every possible way, for it is extraordinary in quality and outweighs a hundred common photoplays.

THE DEATH OF EDWARD III (Vitagraph).

THIS meritorious film by the Vitagraph is destined to occupy a high place among moving pictures. History has not been searched in vain to procure an incident in which Mr. Charles Kent is able to display his histrionic

Scene from "Edward III" (Vitagraph).

ability; his portrayal of the illness and tragic death of King Edward the Third, will without doubt rank as a masterpiece. Besides filling its appointed place in an exhibition of first class pictures, its historical setting and importance places

it among the best of those films which have educational value, and halls of learning will see this picture as often if not oftener than the photoplay theater. It will also prove valuable as an illustration of good acting for many a student with histrionic aspirations, as few characters require that thorough artistic conception which this presentation of the King commands. The vigor of the dying monarch in asserting his authority once again, is a surprise to his insolent attendants, who see a revival of his former power and are obedient to his behests. The coming of his paramour gives for the time being a new hope that he has not been entirely deserted, his former "Queen of Beauty" assuring him of her continued love and faithfulness persuades him to take a soothing potion which he had refused at his doctor's hands.

Believing him to be in the sleep of death, the true duplicity of her character is shown as she stealthily removes from the King's hands his costly rings, and especially his signet ring. Other attendants entering discover this her perfidy and excuse themselves thereby in looting and despoiling the royal apartment. Upon awaking, the King, finding himself so thoroughly betrayed and despoiled, filled with the power of great rage, attempts to cross the room, only to sink back again in weakness and despair as he bemoans this natural result of his sins.

Although forsaken by all, there enters at this moment a young priest bearing a cross, the sight of which is a comfort to the prostrate King, who stretches forth his weak hands and with a sigh of relief embraces it, falling back dead with the emblem of his faith on his breast. The story is wonderfully told, and the interest is held for every thought so graphically portrayed; not only will lovers of the play or pictures see and be satisfied with this production, but the student will welcome and praise it. It is to be hoped that this is but one of many of what will surely prove a most valuable series.

SPECIAL MESSENGER (Kalem).

THE Kalem Company has for some time past issued a number of pictures, dealing with incidents in the Civil War. These pictures were all taken in the South, often on or near the very theater of war. They give credit to the bravery and the indomitable spirit of the South and for that reason are welcome North and South, more welcome even in the North, were such a thing possible, for the gallantry of the Southern armies is justly looked upon as a national glory, to be shared in by all sections. In this way the Kalem pictures have a splendid educational value, as they help the newer generations forget the bitterness and only remember the common glories of that heroic epoch.

Scene from "Special Messenger" (Kalem).

The present picture, while its simple story is based on a historic incident, derives its chief merit from the extraordinary horsemanship of its principal character. To a man with red blood—and no less to a woman—there is something indescribably charming in clever horsemanship. I do not speak of the horsemanship of the circus or the exhibition of the trick rider, which are good enough in their way, but of that skilled and graceful handling of a horse out in the open on a field of battle or over hedge and hurdle following the hounds, or in a thrilling pursuit. Of the latter class of horsemanship this picture gives the finest example I have seen, and I have seen many very clever ones in some of the Essanay and Selig pictures. The "Special Messenger" before the pursuit handles his mount with a gentle mastery, most pleasant to look at. It is only when he is pursucd, however, that he shows how thorough that mastery is and how it can afford to scoff at any danger. He sees his pursuers through a spy-glass and at once he bends into a position of safety, crouching over the horse's flanks, horse and rider seeming like one. The pursuers cut off his escape over a bridge, but gathering himself in a swift second for a supreme effort the rider plunges from a height of twenty-five feet into the rushing river below and, amid a veritable hail of bullets, steers his horse through the current and gains the shore.

Scene from "Special Messenger" (Kalem).

Apparently none the worse for his hardy feat, he faces pursuit once more, for the enraged Federal cavalrymen have ridden around the bridge and are gaining on him. As resourceful as he is daring, the rider grasps the branch of a tree and hides amid the foliage of the twigs, thus successfully eluding his pursuers. He reaches his own home not far away and is there hidden by the brave wife and the aged servant in an old manger that had been in disuse for some time. The wife with rare presence of mind fills the crib with hay and brings a horse to feed on it. When the pursuers come they overlook the very unusual hiding-place and the daring soldier, who had been badly wounded in the pursuit, is safe at last. The adventure of the husband ended, that of the wife now begins. The brave little woman sets out to deliver the message and is captured. How she succeeds in deceiving the Federal officers is best told in the story, but it is an exceedingly clever device, which keeps the spectator in suspense to the last moment.

THE PATHE JOURNAL (Pathe).

IT would be difficult indeed to overestimate the importance of this new feature in moving pictures, which will be sent out to American exhibitors for the first time on August the 8th. The confusion of tongues begun at the Tower of Babel bids fair to be undone by this new institution. It will bring the continents and nations together and work for a better understanding of one people by another. To that extent it will do missionary work for civilization of incalculable value.

The Pathe Journal makes its debut with a mixed program of foreign and domestic events. The foreign events consist of happenings in England, France, Russia and Germany. We see the scenes and display of military splendor at the unveiling of the monument to Queen Victoria in London; the presentation of the colors to a regiment of French Zouaves at the Hotel des Invalides, in Paris; the visit of the German crown prince and his wife in St. Petersburg; the highly interesting water jousts at Nizza, France, and a big military review of the German troops at Potsdam. Of all the foreign features the last named is easily the most impressive. No amount of printed or spoken description could give us a clear and convincing picture of Germany in arms, as this

film. For the first time we understand what is meant by the military prowess of Germany and the splendid physique and perfect drill and discipline of its soldiers.

Of American events, the most notable were the man-of-war "North Dakota" lying at the dock in the Brooklyn Navy Yard, undergoing needed repairs; the annual horseshow at Long Branch and the Regatta at Saratoga Lake. All were fine and interesting, but the last named, showing as it does a great sporting event at the queen of American water resorts, was particularly attractive.

It is reasonable to expect that this unique feature, which in time will be developed to its fullest possible capacity, will prove of lasting value to the exhibitor. All preparations have been made by the Pathes to cover the entire country as thoroughly as the Associated Press covers it today. Who would not take in the news of the world "just as it really happened" as part of the regular picture entertainment?

AS A BOY DREAMS (Imp).

The predilection of the small boy to read stories of adventure is made the theme of a very enjoyable film that will be released shortly by the Imp concern. The fondest, wildest dreams of the boy are realized, but alas, it is only a dream, and the youth awakes to the stern reality that his father is a hard taskmaster. The story is that of a lad who

Scene from "As a Boy Dreams" (Imp).

dreams of experiences at sea, in which pirates, a pretty girl, treasure chests and hair-breadth escapes figure prominently. It is a clever conception of the fancies of the small boy and the rude realization that it is not real furnishes a comedy tinge that makes it enjoyable. The story is carefully staged, with the true nautical coloring and settings, and will prove interesting to both old and young.

OUT OF THE DARKNESS (Reliance).

Commendable especially for its good photographic effects is the Reliance subject of the above mentioned title. While the general tone of the picture throughout is good, some of the scenes are of surpassing excellence and reflect great credit upon the manufacturing department of the Reliance Company. The story is not great, but it carries a lesson that is set forth plainly and logically by the players who have carried their respective parts in an intelligent and convincing manner. Bert Mason is a young New York lawyer just springing into prominence; he is in love with Ruth, presumably a girl of the old home town, for the first scene shows the young man upon a visit to his fiancee and sees him depart for the city. Plunging into the toil of a great case, the young lawyer has barely time to write a few lines to his sweetheart to promise a long letter when the case is finished. But time passes and the letter is not written and the girl is alone with her sorrows and her invalid father.

What is happening with the young lawyer is shown in some excellent scenes wherein he is seen to be enjoying the social amenities of the great city. In the course of events he meets and becomes enamored of a beautiful woman, who exerts her charms to fascinate him. This arouses the jealousy of a rival lover who finally shoots the young lawyer when he finds that he has been supplanted in the siren's favor. The bullet does not kill, but it threatens to cost the young lawyer his eyesight and he goes to the hospital for treatment.

Back in the home town the news comes to the girl as a great shock. She has heard nothing from her lover in some time; her father has died and she is quite alone, but for the hope that the recreant lover would come to her. With the information that he has been shot while in the company of a woman by his rival, Ruth determines to go to him. A letter of introduction to the city doctor in charge from her old family doctor gains admission to the patient's room. Days of patient nursing follow until an operation has been performed; then the bandages are removed and it is found that sight has been saved to the young man. At first, in his gratitude to the surgeon for saving his sight, the young lawyer does not see his little sweetheart, but once his eyes rest upon her there is no hesitation and a happy reconciliation concludes the picture.

FOREIGN NOTES OF INTEREST.

The plans for the production of a film of the Siege of Sebastopol have met with the heartiest approval of the Czar, who has signified his intention of being present at the taking. Acording to the reports from Moscow this film should prove to be one of the greatest productions of a military spectial. An immense number of harmless shells are being constructed for the purpose of making the performance realistic.

* * *

The Court of Appeal in Paris has finally decided the question as to the rights of a photographer over negatives taken by him. According to the "Gazette des Tribunaux," all negatives taken by a photographer are his absolute property, but he has no power as regards the production of prints or the right to exhibit them without the consent of the sitter, even though no sum has been paid for the taking of the negative.

* * *

At Wiesbaden, the famous German Spa, the health-searching population witnessed and took part in a rare moving picture treat. The daily life of the guests at the Spa, with its whole routine and with many interesting incidents beside, was reproduced in moving pictures. When the pictures were shown on a large screen, which had been drawn across the lake, everybody was there in the hope of seeing himself as others had seen him. There was an amusing entertainment in the Kurgarten, Wiesbaden, last week, when "Wiesbaden Kurlife" was reproduced by a cinematograph, so that everybody wandered to the Kurgarten in the hope of seeing himself at some important gathering of social life. A large screen had been drawn across the lake, on which the pictures were thrown. First was seen life on the Wilhelmstrasse during promenade hour, scenes on the Kurhaus terrace during the afternoon concert being next exhibited. The departure of three coaches on their daily trip from the Kurhaus was also shown. But the greatest interest was called forth by the pictures of the recent race meeting, taken from different parts of the course, in front of the first, second, and third stands, the pari-mutuel and the paddock. Almost every one of the 20,000 people present must have crossed the focus of the camera once, and the delight of the onlookers when they recognized themselves was most amusing. "Oh, there I am!" "Don't you see me?" and "How I was hurrying to place my bet!" were the usual remarks, but one Miss Vanity had time to notice that her hat inclined to one side. "Dear me, my hat is not on straight!" she remarked amid general laughter.

* * *

Whatever may be the policy of the American film maker in dealing with the question of paying for decent scenarios, there is nothing small about our brethren in France, and scenario writers over there are able to indulge all the luxuries of modern civilization. M. Henri Lavedan received for a scenario consisting of two hundred lines the tidy little sum of 8,000 francs, something like forty francs a line. The pauper labor of the scenario industry is not done on the other side of the big pond.

Superior Plays

BY LOUIS REEVES HARRISON.

THERE is an action of the soul more intensely interesting than the purely automatic movements in moving pictures ever can be, and, on this account, I shall review a remarkable Vitagraph production in which the inner emotions find wonderful expressions through the medium of their accomplished leading woman, Miss Turner. The piece itself, like the stories of Hawthorne and Guy de Maupassant, conforms to Poe's requirement that a clear idea of a unified purpose should so dominate the action as to leave a profound impression upon those to whom the idea is transferred. It gets close to pulsating life as we know it and feel it ourselves, so it is quite as well of to-day as of yesterday, a transmutation of life into pictorial art and back again to life as it pours through the channels of our being, gripping the spectator with convincing power.

At the beginning of the picture some draperies are drawn aside and disclose a setting of Oriental splendor. In the left foreground are Persian curtains behind which there is something transpiring unseen by the audience. There is a woman listening (Miss Turner in the title role), in an attitude of tragic anxiety and fear. In dread of discovery, yet unable to control her intense curiosity, she cautiously opens the hanging screen and peers through. She is laboring under excitement, as if expecting the worst—the worst thing a woman ever discovers is that she has a successful rival—and is so tormented that she cannot at first summon courage to look. Her expression of anguish when she realizes that she is what the title of the piece indicates, "A Discarded Favorite," is a masterly exhibition of what is dramatic in the pictured story. Action alone may not be dramatic nor the revelation of passion, but when that passion is so presented as to lay bare the human soul and its animus, presaging the thrilling events that naturally result, the picture rises to great heights in the dramatic art.

The discarded favorite is alone in the scene—the whole play is a silent communication of the spirit, and, according to Maurice Maeterlinck, speech never communicates the real and inmost thoughts. If "we do not know each other we have not yet dared to be silent together." According to this great poet the pictorial drama must be destined to take high place in the arts, as he believes that we talk to fill up the blanks of thinking and never to reveal our true selves. The discarded favorite, being alone, has the courage to let the truth be told in her countenance and movements. The audience gazes into the mystery of a human soul.

We sit entranced while this woman reveals one phase of emotion after another until she falls on the floor and writhes in a paroxysm of fierce passion. Wild with jealousy, restrained by physical fear, she becomes exhausted by the violent racking of her sensibilities, then her attention is attracted to the gifts of the human creature she has idealized. She tears off the bejeweled badges of her shame and tramples them under foot. She adds to these sacrifices on the altar of vanity from her casket in a riot of destruction. Those of us who have reached a disillusioned state of mind only pity her mildly until she comes upon a simple memento of her love, a medallion containing his picture, when her childish tears and abject misery over, past love and happiness gone beyond recall tug at one of the most sensitive strings in the human heart.

Like a flash comes a transformation in her mood. The coarse and powerful hand of a man appears between the curtains and indicates a service to be performed. She arranges two glasses on a tray and pours them full of wine

Scene from "A Discarded Favorite" (Vitagraph).

with the grace of long-established custom, her habitual mode of activity completely dominating her overwrought emotions for a brief moment. The mental disturbance under which she has been laboring, however, has induced derangement and she becomes possessed by a form of insanity. A hateful impulse enters her enfeebled brain, that which starts monomaniacs upon the commission of crime. This insane purpose now characterizes every move; the woman becomes the victim of an idea which she regards as a necessity. She uses all the stealth and cunning of a lunatic in taking a phial of poison from a cabinet and empties it into the glasses, dividing it with cheerful impartiality, but kissing the rim of the glass intended for her god of clay.

The author may or may not have intended the portrayal to be that of woman yielding to mental derangement, but Miss Turner so depicts it and in accordance with true art. The sight of a second hand, the bejeweled one of a woman, restraining the outreach of the man's coarse member should make the situation behind the curtain plain to the dullest mind and it is powerfully effective with those who have easily guessed the concealed action. The effect upon the discarded favorite is one terrible to behold—her entire body quivers, then becomes absolutely rigid as if she had been turned to stone in a moment of intense hate. The dominant, murderous idea has now taken full possession of her mind and she is nerved to the performance of the deed in cold blood. She even weighs the chances of using a dagger instead of poison, but settles upon the first course, and deliberately carries the wine out through the curtains to her loved one and her rival.

The stage, on which one character alone has appeared, is now empty. The terrific suspense already produced is sufficient to hold the continuity of the piece until the character in whom all interest is centered returns. If anything, this brief absence raises excitement to the highest pitch. What will be the result? We soon know. The woman comes staggering back like one pursued by haunting vengeance, her eyes aflame with terror while movements of the curtain portray the convulsive struggle between life and death which, in a larger way, is the sum of human existence. The penetrating force of the dramatic effect is most keenly felt when it is seen that the man has fallen near the curtain. Again his hand and arm protrude—this time quivering with the frightful pain that racks the body when the spirit is wrenched from its habitation by violence.

The death of that hand marks the climax.

The downward movement from this period, so often poorly treated, is satisfactory and artistic in the highest degree. The catastrophe at the end is as it should be, no surprise to those watching the trend of events. It takes fine sensibilities on the part of the playwright, producer, and artist to make good use of the end and impress a lasting effect. The murderess is now terrorized. She has lost the nerve which sustained her in the crisis—but is still impelled by the homicidal idea. She seizes the dagger, staggers about the room, stabs herself, totters towards the curtained recess and falls out of reach of the dead hand. She recovers. A last impulse revives her. She must die with her hand clasping the hand of the man she loved. In her death agonies this idea becomes supreme. She crawls inch by inch over the floor, a gasping, quivering wretch, now falling helplessly, now making a desperate effort until her end is attained. She grasps the lifeless hand in her own and dies, unfaltering in her one great passion, her face glorified by it in death.

MACON, GA., WELL SUPPLIED.

Macon, Ga., a city of 50,000 people, seems to be well supplied with picture theaters, which are: The Palace, J. B. Melton, manager, seats 600, admission 10 cents; Lyric, Dan Holt, manager, seats 250, admission 10 cents; Theatorium, Dan Holt, manager, seats 200, admission 5 cents; Victoria, M. L. Roylston, manager, seats 200, admission 5 cents; Crumps Park Theater, Macon Railway and Light Co., proprietors, seats 900. Aside from these regular picture houses the Grand, legitimate theater, D. G. Phillips, manager, and the Bijou, stock house, J. B. Melton, manager, frequently run pictures.

Mr. C. D. Struble, Secretary-Treasurer of the United Motion Picture Company of Oklahoma City, was one of the callers at The World office this week. He reports the Independent program as being strong in this vicinity and mentioned the Mutt and Jeff pictures as being the biggest favorites, with Rex and Imp also keeping a front place.

Kinemacolor Makes a Hit

Herald Square Theater Crowded Nightly with Enthusiastic Audiences—Generous Applause for Pictures.

If the temper of the audiences that have been crowding Herald Square Theatre, New York City, daily, to see the Coronation pictures produced by the Urban-Smith Kinemacolor process and shown here by the Kinemacolor Company of America, is an indication of the sort of reception that will be accorded those pictures in other cities, record business will be the rule everywhere. The first public presentation of the Kinemacolor Coronation pictures was given on Saturday, July 29, principally for the members of the press. The first real show was held Monday evening following, when the house was practically sold out. Since then there has been nothing but crowded houses and a very encouraging advance sale.

These pictures have been reviewed before and have been pronounced the greatest achievement that the World of Motion Pictures has yet known. Words fail to adequately describe the beauties of the production—it must be seen to be fully comprehended.

The production is in eleven reels beginning with a view of London before the Coronation and concludes with views of the naval review, requiring about two hours to show. With the very first scenes the Herald Square audience responded with most generous applause which was continued with little interruption throughout the evening.

Effects have been introduced which strengthen the pictures and a good lecturer interprets scenes that would be less effective without proper description. These with a good orchestra gave a finished entertainment, the like of which has never before been presented upon a motion picture screen in New York.

Regarding the Coronation pictures several of the New York papers made extended comment, extracts from which are here reprinted:

New York Times: Scenes of the ceremonials of the recent coronation of King George V. were shown at the Herald Square Theater yesterday afternoon for the first time in all the natural colors of uniforms and scenery, and with much of the impressiveness of real pageants, and yesterday's audience was moved to frequent applause by the brilliancy of the tones and the excellent likenesses of the figures in the pictures.

Most of the principal incidents of the coronation festivities were exhibited, the entertainment lasting fully two hours, with brief intermissions.

The last series showed the naval review at Spithead, and this picture was by far the most interesting protographically. The color of the water, the changing hues of the sky, the colors of the flags on the battleships, were so real the audience could forget it was looking at a picture.

New York Herald: If you weren't able to get over to the coronation, but you have a quarter or fifty cents at the most about you, you can get an excellent idea of the great pageant when King George was crowned without leaving Broadway. The Herald Square Theater is now displaying motion pictures, in color, of the great show. There are eleven scenes, so to speak, in this picture play. The visitor is first taken on a tour of London before the coronation. The view of a flower market displayed the color quality of the pictures to fine advantage. The dedication of the Victorian Memorial was shown in all its brilliancy, the royal party walking over from Buckingham Palace, the review of the troops and all the other pageantry being shown in a striking manner. And so it went throughout two hours of the entertainment, until the final pictures of the naval review at Spithead closed the display.

New York American: The coronation ceremonies were presented in all their phases on the screen of the stage of the Herald Square. The King and Queen were shown a score of times, so much so that one felt quite intimate with them when it was over. Certainly the audience became familiar with the costumes they wore and their coloring. In many places the colorings were wonderful and beautiful. The delicate tints of the leaves on the trees as they swayed in the light breeze about Windsor Castle was remarkably real. As to the gorgeous costumes of those who took part in the royal pageants, they seemed far more accurate than paint and brush could make them.

After seeing the event in London and Windsor, the naval pageant was shown. It was then that the audience broke out into its greatest applause. The movement of the vessels and the lashing of the sea against them was realistic in the extreme.

New York Press: The kinemacolor or colored motion pictures of the coronation festivities of King George and Queen Mary of England were presented in the Herald Square Theater yesterday for the first time in this country. To the eye the scene could not have been more brilliant nor truer in the original. The pictures are much better than the real sights seen by the ordinary spectator in London who had a poor point of vantage. The pictures, for motion and color, reach the climax of realism. As showing a new process, they are well worth seeing. They startle the imagination by the manner in which, without the use of paint on the films, such brilliancy can be presented on the screen.

DEATH OF WHITING ALLEN.

One of the best known advance men in the theatrical business, Whiting Allen, died at the Sherman Hotel, Chicago, Ill., on July 27. Death was due to heart disease following an attack of acute gastritis. He was born in Youngstown, Ohio, fifty-six years ago. Beginning life as a newspaper man he soon emerged in the theatrical field and became press agent for Sells Brothers and Forepaugh's circus, and later joined Barnum and Bailey's circus in the same capacity. With Buffalo Bill's Wild West Show Mr. Whiting toured Europe. Returning to this country he held the position of dramatic critic of the Philadelphia North American for a short time. Later he was with the Metropolitan Opera Company, Daniel V. Arthur and Ringling Brothers. At the time of his death he was representing the Kinemacolor Company of America, being one of the corps of advance men engaged by that concern to present the coronation pictures. He was a Friar and a Mason. A widow survives him.

Technique of the Photoplay

By EPES WINTHROP SARGENT

Copyright by E. W. Sargent. All rights reserved.

Chapter IV.
LEADERS AND LETTERS.

Leaders are far more important in photoplays than most writers imagine.

That they are useful early becomes apparent, since they are the medium through which necessary explanation is conveyed to the audience, marking the passage of time or making clear the motives or mental processes of the characters which cannot be definitely expressed in pantomime.

Frequently the privilege is sadly abused, but the abuse corrects itself, since the manuscript bristling with leaders is passed by in favor of the simple story which requires few printed explanations. The ideal story requires no leader at all, but unfolds the plot entirely in pictured action. It is seldom that the ideal is attained without the sacrifice of clarity. The leader may be regarded as a necessary evil and the aim of the author should be to use as little as possible.

The leader, as has been explained, is the printed explanation thrown upon the screen. It is not a separate lantern slide, but a part of the film. The general rule allows three feet to the first line and two feet to each succeeding line of the same leader. A two-line leader uses five feet of film; a three-line consumes seven feet. Where ten two-line leaders are employed, one twentieth of the reel is taken up with leader. Add a couple of fifteen foot letters and allow ten feet each for the title and censorship tag, and one-tenth of the thousand-foot reel is used for inserted matter to the exclusion of the picture. "I come in here to see pictures and they're makin' me read a book," is the way one small boy phrased it, and he voiced the sentiments of his elders. The audience goes to see pictures; not to puzzle over leaders.

Leader Interrupts the Action.

Technically the introduction of leaders is to be avoided because the flashing of printed or other matter upon the screen interrupts the action of the play. Not alone does it consume the alloted length, but for one or two seconds following the return of the picture to the screen the mind of the spectator is still busy with the import of the leader, and any important action occuring immediately following the leader is apt to be overlooked.

For this reason many directors hold the action slow for a moment following the leader, just as they refuse to let in a leader in the middle of a scene, even though a word or two at the moment would clear the plot and obviate a later and more lengthy leader. Sometimes the line is flashed before the scene opens, but this is objectionable in that it removes the element of suspense.

Leader is also used to "break" scenes where required. It may happen that two scenes are to be played in the same setting with an interval between. Without the leader the two scenes would follow with nothing to show the lapse of time. The action would appear continuous and the characters would either leave the stage to reappear immediately or another set of characters would fairly jump into the scene. A leader stating that it is "The Next Day. The Quarrel is Renewed" serves as a drop curtain to separate the scenes.

Breaking a Scene.

Similarly it may be that the scene is an actress's dressing-room. She enters in street clothes and prepares to assume her stage wardrobe. Nothing can happen to advance the plot until she has changed, yet it is impossible to keep the scene going. A leader flashes, and when the scene returns the costume has been assumed and both time and modesty are saved. The same process may be applied to cover the progress of laborious work. The burglar digs a hole in which to hide his booty. To complete the task will require a greater space of time than is allotted to the entire reel. A leader breaks the scene after the first few spadefuls of earth are turned and now the hole is completed and the box is buried.

A leader should not be used in front of the first scene. This is done at times, but not by the careful producers. The break from the title of the film to the leader is not as strongly marked as the break from title to picture and, before the spectator realizes that a leader has replaced the title, the line is gone and a vital explanation is lost. Where a leader is absolutely necessary before the story starts, it is better to write in a ten-foot scene that will mark a break, then write the leader and start the story. This is doubly necessary in many theaters where a slovenly operator threads his film to start on the picture rather than on the title.

Be Brief and Fluent.

It is not sufficient that the leader should be brief. It should be fluent as well. "For his sister's sake Dick is silent" expresses the fact as definitely as "Dick does not deny the crime in order that he may keep from Nell the knowledge of her brother's crime," and uses seven words against twenty. It may be argued that "his sister" might be either Dick's or Bob's, but it has been shown that Bob has a sister.

"Two years have passed. Bob is sent West in disgrace" is a leader that serves a double purpose. It breaks the passage of time and fixes a fact. For all the story might show otherwise, the scene immediately followed the one that preceded it in point of time as well as position on the reel. By explaining that two years have passed it is shown that Bob is not being sent West on account of the theft from the safe, but that his behavior in the last two years has brought his sins home to him. It also gives Dick a chance to become manager of the ranch.

"The next day" is simple, but it is used so frequently that it becomes monotonous and it is better to say "the next morning," "the next afternoon," etc. The leader may seem unimportant, but too much care cannot be given to the polishing of the phrase. Make it sound smooth and easy.

But before you write a break leader, look at the matter from all angles and see if you cannot accomplish the same result and stick to the pictures. Suppose that in the dressing-room scene you broke to the stage, and showed the hero waiting for the overture to be called. He and the villain pass and exchange glances. Just ten or fifteen feet—twelve feet more than your leader—but it is in the picture. Your burglar starts to dig. Perhaps there is a posse looking for him. Flash ten feet of the posse and come back to the burglar. There are times when you will find that you can even do an explanatory leader into action if you think it over long enough, but in any event try to break your awkward pauses with action whether it is to jump the action ahead or to cover the fact that you've left the hero standing on a scene and need him immediately in the next.

Skillful planning means much to the finish of a picture. The care in breaking scenes, or the lack of it, marks the difference between the amateur and the experienced writer.

Letters are Preferable.

For some reason there is less objection on the part of the audience to a letter than to a leader. Letters written or read by a character on the scene appear as a part of the action and the use of this material is not resented when too many letters are not employed. Where you can, it is well to replace the leader with a letter.

A reference to scene twenty-one will show how the letter is read. The essential action is:

—cowboy rides into picture—gives Dick a telegram—Dick reads:
On screen—telegram.
Richard Blake,
Elkhorn, Nev.
Am arriving 3.20. Please meet me. Nell.
Back to scene—Dick calls servant, etc.

This all appears to be a part of the action, but it carries the fact that Nell is coming to visit her brother's grave—and her subsequent appearance on the scene is explained.

Where letters are written instead of read the procedure is much the same. The person writing takes up the pen and starts to write. In the joining room the scene is cut and the written letter is inserted.

Identifying Letters.

Where there are two or more letters, or where it is

desired to establish the identity of a paper subsequent to its first showing, it is well to throw the letter on the screen again. Always give the number of the scene in which the letter was originally flashed and it will not be necessary to repeat the letter in the script. In the flash but two or three feet are shown instead of from fifteen to thirty feet.

It is essential that a leter should be brief, that too much time may not be required for its showing. Sometimes it is better to show only a part of the letter, the essential paragraph. In this case the letter is written in this fashion:

On screen—paragraph from letter, one or two lines above and below.
unless I hear from you by then.
Charlie Newell, the son of Camden Newell, the millionaire, is to visit your city. He has a fad for assuming other identities. Last year he posed as his sister's chauffeur, and no one ever suspected.
I shall give your message to Bessie, also the receipt to mother.

This looks more convincing that a letter which tells in a single paragraph that Newell is coming. No girl would confine herself to the one statement, without even a postscript, but the paragraph could appear with other material and be picked out for the screen. Then, when some astonished chauffeur finds himself a social lion, the audience is prepared to understand because, like the girl, they have read the letter.

Clippings Are Easy to Read.

The same thing may be done with newspaper clippings and the clipping has the advantage of being in print and therefore more easily read. In the case of the above item it could be done into print thus:

On screen—newspaper item.

It is hinted that Charlie Newell, the young heir to the Newell millions, is again seeking to avoid the designing mammas by an exchange of identities and tour the resorts as a professional chauffeur. His exploit last year, when for the entire summer he posed as the driver of his sister's car, will be long remembered.

The item might be condensed slightly, but the idea is the same. Instead of reading a letter the heroine picks up a society sheet and glances over the pages, suddenly she starts and by her eagerness shows that she is greatly interested. The curiosity of the audience is aroused and a moment later the curiosity is gratified as the item is flashed upon the screen.

Where the information is brief it may be better displayed as a newspaper headline. A two column display head is better shaped for use on the screen than the deeper single column head. Your daily paper will give you an idea of how to write the headline. A deal of information may be conveyed in a headline and the spectator seems to read the item over the character's shoulder rather than to have been interrupted by a leader.

The Use of Legal Papers.

It is not unusal to use wills to explain the situation. Only the essential clauses should be shown and the will may be used as a leader or read. The following gives an idea of how the matter is handled.

Library—relatives sitting about regarding each other distrustfully. Lawyer enters—greets company—opens small handbag and extracts will.
On screen—flash printed form of will with name of Howard Erskine.
Back to scene—lawyer opens will and reads—after a moment, surprise is expressed by those present—Dick and Grace spring up excitedly—
On screen—clause of will—
Fourth—I give and bequeath to my nephew, Richard Peyton Corson, and my niece, Grace Eleanor Henson, the sum of one million dollars ($1,000,000), jointly, on condition that they marry each other within six months from the day this will is read.
Back to scene—lawyer finishes reading—folds will—returns to bag—bows and exits—others crowd around Dick and Grace—etc.

Deeds, mortgages and other legal papers may be identified in similar fashion and blank forms for these may be had of any legal stationer. It is not expected that you will supply these. Merely indicate what you want and the properly man will look after the preparation.

The intelligent use of titles and other inserts will do much to make your story clear. The intelligent avoidance of titles and inserts will go far toward making your story interesting. Steer the middle course; but a story requiring much explanation is never a good subject for filming.

TESTING CHAUFFEURS BY AID OF MOVING PICTURES.

The latest movement brought about by the Assistant Commissioner of the Police in London, England, is the testing of automobile drivers by means of animated pictures. The drivers will undergo a severe examination by being questioned on the parts of a stationary auto and will then be taken into a projection room and again tested by moving pictures. Such scenes as a child crossing the path of the automobile, and others calculated to make the drivers nervous will be displayed. An official, concealed, will be watching every movement of the chauffeur while this exhibition is being held.

BIG SEIZURE OF FILM.

A Novel Proceeding Under the New Copyright Law.

The Monopol Film Company, of 145 W. 45th St., which claims the sole American rights of the Milano Film Company's production of "Dante's Inferno," obtained in the United States District Court for the Southern District of New York, an order for the seizure of certain films belonging to one B. E. Clements and alleged to be infringements of the Milano production. The order or "writ of assistance," as it is technically termed, is unique and, as it has never before been used in litigation, it is published in substance as follows:

"The President of the United States of America, to the United States Marshal for the Southern District of New York, Greeting: Whereas, a bill of complaint has been duly filed in the United States Circuit Court for the Southern District of New York on the 28th of July, 1911, in an action or proceeding by the complainant, the Monopol Film Company against the defendants, B. E. Clements and Isaac W. Ullman, Charles E. Kimball and Israel Ablowich, co-partners engaged in business in the Borough of Manhattan, City of New York, under the firm name and style of the National Film Distributing Company, arising under the Act to amend and consolidate the Acts respecting copyright approved March 4th, 1909; and

"Whereas, it appears from the said bill of complaint and the exhibits attached thereto, and from certain affidavits upon which said bill of complaint, exhibits and affidavits, this writ is based, that the complainant is the owner and proprietor of the copyright of the moving picture film entitled 'Dante's Inferno,' and that the defendants, and each of them, have infringed said copyright and have in their possession * * * certain prints, and other media of publication and reproduction of the said moving picture film, as well as infringing copies and prints thereof, and a sufficient bond and undertaking having been duly filed by the complainant.

"Now, therefore, you are commanded to seize, take and safely hold, subject to the order of this court, the prints, impressions and other articles or media from or upon which the said moving picture film, 'Dante's Inferno,' of which this complainant is the owner, is or can be copied, printed or reproduced, and each and evry copy, print or reproduction of said moving picture film above named, found by you in the possession of the defendants above named, they and each of their associates; * * and you are hereby commanded thereupon to serve a copy of this writ and of the said verified complaint and the affidavit and undertaking annexed thereto and hereinbefore referred to upon the defendants as required by law, and then to make immediate return of such seizure or attempted seizure to this court.

"Witness: The Honorable Edward D. White, Chief Justice of the United States, at the Borough of Manhattan, City of New York, on the 28th day of July in the year of our Lord 1911, and of the Independence of the United States of America the one hundred and thirty-sixth."

The defendants in the action deny that there was any infringement on their part.

Upon filing a heavy bond the defendants obtained an order later, returning the seized film to their possession.

GETTING THE BIG HATS OFF.

H. H. Durgin, proprietor of the "Spa" picture theater at Pittsfield, Mass., has been wrestling with the question of getting the ladies who like to wear big hats to remove them while in his house so that others may see the pictures. After careful consideration he decided to put the question plainly to the wearers of the big hats, and the following announcement was flashed on the screen:

Ladies will kindly remove their hats. Those not wishing to comply with this rule can step to the box office and have the price of their ticket refunded.

A few trials convinced Mr. Durgin that he had hit the right solution of a difficult problem and he now advises other managers to adopt his plan.

$40,000 PICTURE HOUSE FOR NASHVILLE.

Nashville, Tenn., is to have a $40,000 picture theater. It will be built on Church Street and Fifth Avenue by W. P. Ready, one of Nashville's popular theater men, who promises one of the largest and handsomest theater buildings in the South. Plans call for a seating capacity of 1,200. Brick, concrete and steel are the materials to be used in construction. The latest devices to insure the comfort of patrons will be installed. Mr. Ready is at present manager of the Alhambra Theater, Nashville.

NATIONAL EXHIBITORS ASSOCIATION.

Successfully Organized At Cleveland—More Than 200 Earnest and Enthusiastic Picture Men Present.

M. A. NEFF, OF CINCINNATI, CHOSEN TO BE PRESIDENT.

Sales Company Entertains Exhibitors at Banquet—Chicago Gets Next Year's Convention—Second Tuesday in August, 1911.

More than 200 picturemen, representing every branch of the motion picture trade, assembled in Cleveland, Ohio, on August 1, and in the course of their deliberations successfully organized the National Exhibitors' Association. The meetings were held in Welser's Hall and were marked for the earnestness of the deliberations. Confusion of purpose, such as might easily disturb and even disrupt a movement of this character, was absent, and those present approached the work before them with enthusiasm and determination. The result is highly satisfactory.

A most happy choice of officers for the first and most critical year of the National Association was made. M.

M. A. NEFF,
President of the National Exhibitors' Association.

A. Neff, of Cincinnati, Ohio, for some time past president of the Ohio State Exhibitors' League, was elected president. A better choice could hardly have been made, and the enthusiasm which marked the proceedings at this juncture testified to the great popularity of the candidate and the confidence placed in him by exhibitors generally. Other officers elected were: C. M. Christianson, of Cleveland, secretary, and A. J. Rieder, of Jackson, Mich., treasurer. Each State Association was accorded a vice-president.

The officers elected were empowered to transact all business of the Association during the coming year until the next convention, which was appointed to be held on the second Tuesday in August, 1912, in Chicago. The Chicago delegation were on hand early and worked strong to secure the next meeting for the "Windy City." There was almost no opposition and Chicago won hands down. It is doubtful if a better selection could be made, for Chicago is in the middle of the best there is in the motion picture theater business.

Resolutions were adopted urging all State Associations to affiliate with the National organization, and urging exhibitors in States not organized to start the work of organization at once. Indications are that there will be great activity among exhibitors all over the country immediately following the convention.

The personnel of the convention was remarkable. No trade gathering has occurred that was composed of more intelligent, alert and purposeful business men than those

Hall Where Convention Was Held.

at the Cleveland convention of motion picture exhibitors, and the manner in which they approached the business of the meeting proved them to be capable and determined to establish an organization that would be a benefit to the business in which they are engaged.

In the way of entertainment there was plenty to engage the attention of the delegates. The manufacturing interests were well represented, and the Motion Picture Distributing and Sales Company provided an elaborate banquet.

At the time of going to press THE MOVING PIC-meeting, but this will appear next week in unabridged TURE WORLD is unable to give a full report of the form.

CHICAGO LETTER.

By Jas. S. McQuade.

THE exhibitor who caters chiefly to transient patrons is prone at times to sacrifice the picture for an extra five cents. There is a line of people standing out in front. The main object for the unscrupulous exhibitor, is to get them in and then out, as soon as possible, in order to make way for the next line. The signal is given to the operator to put on express speed. One thousand feet of film is rushed through in ten minutes, and then another and another at the same reckless rate. The spectators pass out, rubbing their eyes and mystified, wondering what the blurred and hazy images on the screen meant and blaming the pictures instead of the dishonest manager.

Yes, dishonest; for the manager in such a case is obtaining money under false pretenses. Furthermore, he is injuring the reputation of the manufacturers whose product he is exhibiting, and the business of exhibitors who use the films after him, owing to deterioration of the films so abused. The exchange that rents the films is also a loser.

Such managers, and Chicago has a number of them, care nothing for the uplift of the picture business. All they can see is a five cent piece and it is large enough to obscure anything and everything else.

Now that exhibitors' associations are being formed, a way may be found to correct this crying evil by exhibitors themselves. Since offenders of this type are so blinded by money, a fine might prove the most effective corrective. It would touch a sensitive spot.

Alhambra Added to Saxe Enterprises.

The Alhambra Theater, Milwaukee, which for the last two seasons has been on the Shubert circuit of houses, has been leased for a long term by the Saxe Brothers, who control the Saxe amusement enterprises in the Cream City. The deal was closed Wednesday last and possession will be taken August 20.

Manager S. L. Rothapfel has been running a picture show in the Alhambra this summer with great success, being a competitor of the Saxe picture houses, which represent an investment of $200,000. These include the Princess, Mojeska, Crystal, Globe and Theatorium, the first mentioned ranking among the finest in the country. The Saxe Bros. also own and manage the Orpheum, in Milwaukee, a vaudeville theater that is playing to successful business.

The addition of the Alhambra secures for the Saxe amusement enterprises undisputed control of picture entertainment in Milwaukee. Thomas Saxe, who was seen Friday, July 28, while in Chicago, informed me that it is his purpose to run pictures in the Alhambra all the year round. The house will be remodeled, so as to make it more suitable for pictures. The plans contemplate carrying forward the balcony and gallery, so as to bring the seats closer to the stage and afford a good view from every chair.

The leasing of the Alhambra by the Saxe Bros. was a master stroke of business skill and diplomacy, as the former lessee, Herman Fehr, a wealthy capitalist, who runs the Star and Majestic theaters, has held the lease for 17 years and fully expected to have it renewed this year. A high rental will be paid, but Mr. Saxe states that he will be satisfied if pictures make the expenses break even with the receipts. At that he has little fear of being able to reap handsome profits.

"We have in the Alhambra the largest and finest picture theater in America," said Mr. Saxe. "It seats 1,800 people, and has one of the handsomest interiors in the country and is luxuriously appointed."

The Saxe Bros, were born in Milwaukee and are self-made men. In addition to their theatrical ventures, they operate a number of dairy lunch restaurants in Milwaukee and own extensive interests in Minneapolis. They have raised picture entertainment to a high plane in their home city and number among their patrons the best known residents.

The Press and the Picture Theater.

The disposition of the daily press to seize upon any news item that may be used to reflect on the picture theater, when treated sensationally and with glaring exaggeration, is a discredit to journalism.

At the Lincoln Theater, on North Clark Street, Chicago, an exploding fuse set fire to a film in the operating room, one evening recently. The operating booth being fireproof there was no danger of the flame spreading, but the smoke and the sound of the explosion alarmed the 200 people in the house and they crowded towards the exits. Manager Siebel announced to the excited people that there was no danger and, to calm them, he began to sing the chorus of a popular song. He succeeded in halting the rush, which had caused the trampling of several children, but not seriously.

The loss, including the films consumed, amounted to about $300.

Next morning the leading paper gave this item a glaring scare head, the article and heading containing such words as "panic," "women faint," "spectators stampede," etc. The loss was given as $7,000.

The operator of the Lincoln was slightly burned on the face and hands and was partially overcome by the gases formed.

National Convention for Chicago, 1912?

Wm. J. Sweeney and C. A. Anderson, representing the Chicago Exhibitors' Association, called last week on Mr. Spangler, secretary of the committee on conventions for the Association of Commerce, to ascertain what inducements could be offered in case the national convention of exhibitors could be secured for Chicago in 1912. Mr. Spangler took up the question very enthusiastically and stated that the association would be pleased to furnish a hall for the convention, free, and contribute in every possible way to make the stay of the visitors enjoyable.

Chicago, in addition to being the banner convention city of America, is centrally located and has two large film manufacturing plants, the Selig Polyscope Company and the Essanay, which could be visited and inspected with interest and profit by delegates.

The Chicago delegation to the national convention at Cleveland, in addition to the three regularly appointed delegates, will include the following exhibitors: Sam Schiller, F. Francke, C. Hull, Louis Franks, L. Friedman, A. Gollos, A. Natkin, Geo. Henry and Operator L. E. Reiner. The appointed delegates are Sidney Smith, Wm. J. Sweeney and C. A. Anderson.

The film manufacturers and importers of Chicago will be represented as follows: George Kleine, by R. R. Nehls, in charge of the Kleine film department; the Selig Polyscope Company, by Mr. Twist, of the publicity department of that firm, and the Essanay Company, by Geo. K. Spoor, who intends to be in Cleveland on Wednesday, August 2.

Thos. A. Edison, Inc., will be represented by the local agent in Cleveland; the Edengraph Company, by Mr. Swett, of the New York office; Pathe Freres, by K. W. Linn, and the Enterprise Optical Manufacturing Company, by L. A. Woodward. Maurice Fleckles expects to be there to represent both the "Imp" and the Laemmle exchange. It is expected that every film manufacturing plant, both licensed and independent, will be represented and that all manufacturers of supplies and supply firms will have representatives present.

Chicago Film Brevities.

Among the new suits filed in the United States Circuit Court, Chicago, Monday, July 17, were Nos. 30,455 and 30,456, the Motion Picture Patents Company vs. Wm. H. Swanson, trading as Wm. H. Swanson & Co.

Emil C. Meyer, formerly owner of the Senate Theater, this city, and now manager of the Penn Square Amusement Company, Cleveland, O., is making arrangements to organize an association of exhibitors in that city.

J. W. Cotter, manager of the Western Film Exchange, Kansas City (Independent), visited the city early last week. He was accompanied by Mr. Cotter and visited quite a number of old friends in the film business. Mr. and Mrs. Cotter are now spending their summer vacation.

Mr. Sargeant, producer of the Powers Company, New York, accompanied by J. Emile Rivoire, was in Chicago the latter part of the week of July 17, making pictures of the Buffalo Bill's Wild West show. Mr. Rivoire had charge of the technical end and Mr. Sargeant of production. They left with the show, which departed west from Chicago.

Julius Singer, manager of the Laemmle Film Service, Kansas City, was a visitor last week. Mr. Singer opened the Kansas City office a short time ago, and reports that, though the heat was excessive, business has been very fair.

D. J. Chatkin, of the American Film Manufacturing Company, is now on the road demonstrating the American product to exhibitors.

S. S. Hutchinson, president of the American Film Manufacturing Company when last heard from was in Paris, and complained about the intense heat. He writes enthusiastically over the healthy condition of the moving picture business in Europe, and of the bright prospects for the American product generally, during the coming season.

R. E. Aitken, formerly of St. Louis, and now manager of the Western Import & Film Company, London, Eng., was in the city last week, on his way from Waukesha, Wis. (where he spent a vacation with his mother), to New York, and thence to London. Mr. Aitken expects a banner busi-

ness for the American product in Europe the coming season.

O. T. Crawford, the exchange man of St. Louis, and his brother, Roy Crawford, of Wichita, Kan., spent three days in Chicago recently on business. Roy Crawford owns the largest picture theater in his home town.

H. E. Aitken, of the Western Film Exchange, New York, paid a business visit to the city last week.

C. A. Anderson, owner of the Hermosa Theater (Indpt.), is spending a vacation that will last two months, near Koontz Lake, Walkerton, Ind. During his absence Mr. Anderson has arranged with his employees on a profit system, they having full charge of the theater.

Wm. J. Sweeney, owner of the Standard Theater, this city, is remodeling that house. He will reopen on Aug. 12.

Wm. H. Bomb, assistant to Manager Wm. H. Bell, of the G. F. Co.'s branch, 435 N. Clark Street, is spending a vacation near Elkhart, Ind.

Joseph Hopp, president of the Standard Film Exchange, recently exchanged two of his out-of-the-city theaters for 320 acres of improved farm land in Hand County, S. D. He also assumed a mortgage on the tract. Mr. Hopp and his son, Edgar, will visit the land next week, and will stop over at Sioux Falls, where the Standard has a branch office. This office is managed by F. J. Murphie, who formerly held the position of correspondent with the Standard in this city.

Mr. Hopp has purchased the exclusive state rgihts of "Temptations of a Great City" (three reels), from the Great Northern, for Illinois, Indiana, Michigan, Wisconsin and Minnesota. He will begin to take bookings for the subject the latter part of August. The United States copyright of the film has been perfected and all importations, other than by the New York office of the Great Northern, will be confiscated by the United States Treasury Department.

Mr. V. U. Young, manager of the Orpheum Theater of Gary, Ind., has purchased the exclusive rights of the motion pictures of the city of Gary, which were produced some time ago by the Industrial Moving Picture Company of this city. The pictures have been indorsed by the Commercial Club of Gary and pronounced to be reliable pictorial views of Gary's activities as they actually exist. They will be exhibited throughout the country and used to influence the sale of Gary real estate.

Motion pictures of the Cowboys' Convention at Wyoming, which were taken by the Industrial Motion Picture Company of this city, were shown here at a private exhibition several days ago. The pictures are full of vim and action and are most interesting portrayals of the sports and pastimes of the brawny Westerner. The time has not as yet been set for their release, but they will be distributed in the near future and exhibited throughout the country.

Nat Goodwin in Pictures

An Incorporator of New Company Which Will Reproduce His Dramatic Successes.

Nat Goodwin has become a motion picture actor. Hereafter his acting will be "canned." The Co-Operative Film Manufacturing Company is the company he will play for. Mr. Goodwin is one of the incorporators of the Co-Operative Company, is vice-president, and in addition to acting he will personally supervise the productiuon of all pictures. For these services he will receive, it is said, the largest salary ever paid to a motion picture actor and also a substantial share of its profits. The first play which will be produced will be a picture version of Clyde Fitch's Revolutionary War drama, "Nathan Hale." Mr. Goodwin appeared in this play a decade or so ago. The play will be filmed on three reels and will probably be released about September 9.

Charles Giblyn, a member of the Auditorium Stock Company in which Nat Goodwin is at present taking the leading role, is the man who succeeded in interesting Goodwin in the Co-Operative Film Manufacturing Company. Giblyn is the company's secretary and has been a prominent member of it since it started. He pointed out that great actors of past years are only great in name, now, and the only method by which an actor can hand down his art to posterity is by means of the motion pictures.

The film stories in which Goodwin will appear will be in the most part those plays in which he appeared successfully during his long stage career. The entire plays will probably be filmed, making it necessary to release three or more reels on the same subject. Among the early productions will be, in addition to "Nathan Hale," "David Garrick," "The Merchant of Venice," and "A Midsummer Night's Dream." Most of the pictures will probably be made on Goodwin's ranch, which is near Santa Monica, 17 miles from this city, and near the ocean. Another studio is being planned for the Santa Monica canyon, where the Biograph Company, on its recent visit here, made its most beautiful pictures.

McKee Rankin, also playing with the Auditorium Stock Company, will be connected with the corporation. He is under contract to furnish the company two scenarios a week. Most of the stories he will provide will probably be of the West in the early days. It is also probable that "The Danites" will be produced with Rankin in his original role.

Marjorie Rambeau, leading lady for the Auditorium Stock Company, with her mother, are heavy stockholders in the company. Miss Rambeau will probably appear in some of the releases.

The Co-Operative Film Manufacturing Company has been in operation for the past few months, but the names of the people associated with it were kept secret. Already pictures have been made of the San Diego ground-breaking ceremonies and of the San Diego exposition. Here, for the first time, a picture was made of the full military pontificial high mass of the Roman Catholic Church. The film was blessed by Bishop Conaty, so that it may be shown in any Catholic Church in the country. A sum running into four figures is said to have been paid the church for the exclusive right to make this picture.

Officers of the corporation are Daniel Markowitz, manager of the local branch of the California Film Exchange, president; Nat C. Goodwin, vice-president; William E. Edwards, second vice-president; C. Peters, treasurer, and Charles Giblyn, secretary.

A new camera known as the Peters camera is being used and a special electrical light invented by Dillwin Daniels, who is also with the corporation, is another innovation being used by the company.

EDISON OFF ON THE MAURETANIA.

Thomas A. Edison, the chief figure in the American moving picture field today, sailed on the Mauretania, August 2nd, for a few weeks' pleasure trip in Europe. "I'm not taking a vcation," he is reported to have said. The "Grand Old Man" never does take a vacation. His assistants and those who follow in his footsteps often grow weary trying to keep up with him, but Edison himself rests working. Leaving out his wonderful achievements, not the least of which are his motion picture inventions, the fact that his encouragement and inspiring example have taught mental efficiency to more great men who have been fortunate enough to have spent their younger days in his employ, than any other contemporary, is no slight thing in reckoning his usefulness to the age. Listen when three or four of these young men, grown up to do things, get together. They begin to talk about the Old Man, and everything they say is full of love and loyalty. It's an inspiration.

To Edison, it isn't himself but his work that is interesting. He counts himself no individual but an aggregate of cells. When he has spare time from his work he studies music; so, because he takes it right, he finds that "earth is a cinch."

A DECIDED IMPROVEMENT.

The new system of displaying programs as furnished by the Exhibitors' Advertising Company, of Chicago, Ill., ad. of which appears elsewhere in this journal, seems to be very popular among the exhibitors who have adopted same for their theaters. The company is comparatively new, but the number of customers which it now has enrolled is climbing up toward the thousand mark, a most phenomenal record for so short a space of time. This would go to show that the system is very complete and that the exhibitors all over the country believe that the idea is good and that the price is right. We cannot state at this time just what effect this new system will have on the old style of advertising with posters and paste, but we are of the opinion that it will fill a long felt want, so far as a modern method of advertising is concerned.

KEITH & PROCTOR'S FILM MAKERS?

A Strong Rumor Says So.

According to a seemingly well authenticated report Tom Cochran, the former manager of the Imp Company and lately connected with the Lubin Film Company, of Philadelphia, has signed a contract with Keith & Proctor as producer for a moving picture enterprise, which is to furnish exclusive service to the houses of the Keith & Proctor circuit.

It is said that a company of competent actors has been engaged and that the new concern will use for the present Lubin's old plant in Philadelphia.

How Buckwalter Saved the Show.

By M. H. Walker.

The writer was in Laramie, Wyo., last week, looking over a show house that was offered for sale. When the morning train came in from Denver, the owner of the house, Andrew Freeborough, was badly disappointed in finding no film. It was the last train of the day until about 11 that night and the only thing in sight was to close down the show. Freeborough called up the General Film offices in Denver by long distance phone and explained his situation. This was about 11 o'clock in the morning. In about half an hour he was called up and told that H. H. Buckwalter, manager of the office, would start at noon and carry the film to Cheyenne by auto and send it from there by the Overland Limited train which passes through Cheyenne, but does not connect with Denver. The distance between Denver and Cheyenne by auto road—which is merely a trail across the prairie—is about 120 miles. The train leaves Cheyenne at 4 o'clock and this would necessitate an average speed of over thirty miles an hour—an almost impossible performance over such roads.

Bets were placed in Laramie that Buckwalter would not make the Cheyenne train on time and that he would not get the film in for the night's show, even if he drove all the way to Laramie, as the last sixty miles of the drive was over an awful road across the mountain.

At 6:30, when the Limited reached Laramie and there was no film, it was certain the Cheyenne connection had been missed and the telephones were at once put into action. No trace of Buckwalter could be found and the discouraging news was received that there was a continuous downpour of rain between Laramie and Denver.

Freeborough put out a sign announcing that the films would not arrive and the show for the night was off. The main street was crowded with people waiting to see if the auto would actually save the show and many who had apparently lost their bets were unwilling to give up. About 8 o'clock the situation was quite tense. Suddenly there was a dazzling glare of light far up the road that leads down the mountain from Tie Siding. The lights seemed altogether too bright for an auto, but there was nothing else that could be coming down that way. They came nearer with astonishing speed and at just five minutes past the hour a big Packard car covered with mud and dripping with rain came tearing up to the Princess Theater and within five minutes the place was packed to the doors and the show began.

The writer talked with Buckwalter and learned that the trip from Denver to Cheyenne had been delayed on account of passing through seven rain belts, in each of which the heavens seemed to spill over. At times the car was driven over seventy miles an hour, but more frequently it was necessary to slow down to pass through pools of water two or three feet deep.

Cheyenne was reached at 5:20, too late to catch the train, of course. Then it was necessary to start west across the mountains over a road entirely unmarked by signs or directions and over which Buckwalter had never before driven. The best previous record between Cheyenne and Laramie was three hours, but this was cut down by almost fifteen minutes.

After resting an hour Buckwalter started back to Cheyenne that night and reached there in exactly three hours. Next morning he started for Denver and just below the village of Pierce he was caught in a cloudburst that ripped things very badly. But in spite of everything the big car was driven through to Denver.

All this brings me to the point I want to make and that is the difference between the old way of running an exchange and giving the exhibitor no thought and the new way of sparing no expense or effort to take care of the showman. In this instance the express company was probably at fault in failing to properly route a shipment.

A further point I want to make is that in my report on the value of the theater I was sent to inspect I specifically called attention to the fact that the value of the place is greatly augmented by the "service" in addition to the films received from the Denver office. When an exchange will protect a customer voluntarily in this manner it adds a very material sum to the value of the show and this I certainly did not overlook.

Buckwalter himself did not look on the performance as anything particularly unusual, although the distance covered was 360 miles. He said to me in Laramie that night, "We had a helluva ride and blew out a couple of tires, but we saved the show—and that's what we are here for. But I'd like to have a few minutes' quiet conversation in a locked room with the express messenger who carried the shipment through Cheyenne last night."

So far as I can learn the express messenger refuses to be a party to the conversation—and I don't blame him.

Letters of an Old Exhibitor to a New Film Maker

(Second Installment.)

Saratoga Springs, July 20, 1911.

Dear ———: You would make no mistake, old man, if you took a few pictures up here before the snow flies. The crystal clearness of air and light I spoke of in my last letter should help you wonderfully. I wish I could describe its soft and ambient charm. I might then have hopes of tempting you. Do you know, I think it is, as a rule, bad to have just one man in control when it comes to the making of pictures and the staging and the selection of plots. Think a bit and see whether the same things do not always occur in the makes of certain makers. I will mention one who injects certain notions and certain scenes into almost every one of his films. If I tell you that he loves processions and railroad trains and stations in endless iteration; that, in the domestic scenes, at least one man washes himself before he sits down to dinner or supper; that poplicemen and police stations are dragged in by the hair, so to speak, can you guess his name? That sort of thing, if persisted in, will cheapen your work. Suit the pictures to the facts of your story, the other way will not please. Don't get away with the idea that a good actor or a good actress will give you prestige without a competent stage director. The actors are the means to the end and not the end.

Oh, what a lot of "Don'ts" there are in this business you have embarked in. If you are ambitious—and most of you film makers are—remember that more than ambition is needed. I know you are not satisfied to bring up the rear of the procession, I know you want to play a part of importance in filmdom. Now then, patronize the library a little more. If we poor exhibitors, who are only purveyors at second hand, have to study, to "read up and call in the aids of education and the advice of experts, you film makers should all be scholars, or have scholars working for you, when it comes to the production of an educational film or to the proper presentation of a literary or historical subject. Right here you can show superiority by keeping a comfortable distance ahead of your competitors who do not seem to quite realize this fact, though it is as plain on the film horizon as it possibly can be. Turn out something, that will be perfect in every detail, if it pretends to be a film of the kind that I have mentioned.

Do not, my dear old friend, be led away by the present mania of over-production. It takes time to produce a good film and takes about a thousand per cent. more time for a new than for an old film maker. If you turn out one fair picture a week do all you can to make it good. Then keep on improving until it is as nearly perfect as possible and even your competitors will begin to speak well of your work. Then wait, look around carefully and watch market conditions before you think of bringing out another weekly release, and you will outlast the reckless competitor who has not studied the art of waiting.

I used to see the evidences of haste in films and they always gave me pain. All exhibitors see this sort of thing at a glance and they certainly do not like it. Perhaps we are helping the evil along by the silly first-run delusion and the daily change fetich. It's an unhealthy condition and cannot last without injury to picture quality.

I think this is about all for the hammer work to-day, I know you don't mind, you have often told me you wanted criticism and I believe you. You are not like Gil Blas and the Archbishop, I'll tell you that story the next time I see you. Just one little suggestion in the shape of a question: Why has Victor Hugo's "Notre Dame" never been filmed? Would not that be a fine subject? I have a little list of them which I will give you in homœopathic doses as I go along.

The program for to-night is an old-fashioned chicken dinner out at Lake Lonely and I would not miss that without a better excuse than burdening the mails with advice to a second-rate filmer like yourself. The hors d'oeuvres are corn on the cob from the farm, celery, tomatoes (fixed in a special Saratoga way), lettuce and honey. That will do until the next time. O. E.

The superintendent of public schools throughout the State of Massachuetts is planning to install educational pictures in the schools.

The State health authorities of Mont Alto, Pa., are furnishing the patients of the insane asylums and hospitals with a free moving picture entertainment each week.

Education and Science

Those of our readers who are interested in the progress of cine-education will learn with pleasure that at a meeting of the Royal Geographical Society, in London, Captain G. C. Rawling, in giving a lecture descriptive of the work of an Expedition to Dutch New Guinea, exhibited a number of interesting films of the principal scenes and incidents witnessed by the explorer. Included in the series were views of pigmies in their native haunts, making fire by rubbing two sticks together, shooting with bows and arrows, or bartering with the white man for beads and cloth. Following upon this, pictures were shown of the taller races of New Guinea—which, by the way, is the largest unknown area of land in the world—when they were taking their first bath with soap, indulging in ceremonial dances, clubbing a boar to death and calling their womenfolk to wail over the carcass. The life history of a dug-out canoe was also pictured, from the time when the tiny native axe was applied to the huge tree trunk to the moment of launching, and its departure down the river on its first voyage. One of the most interesting pictures was of Captain Rawling holding two smiling ebony babies in his arms.

The pictures were often taken under great difficulties, though it is interesting to note that the natives did not exhibit the slightest fear of the camera. In spite of bribes—such as axes, beads and cloth—the women could not be prevailed upon to "pose" for their pictures, and retired precipitately upon the appearance of the white men. Undoubtedly the pictures are of the highest value, and as they were exhibited before such an important body as the Royal Geographical Society, this will be effectively realized.

The lecture, which was followed throughout with the closest attention by a large and enthusiastic audience, was of a most interesting nature, and the films themselves were well received. It is most gratifying to those who are believers in the value of the cinematograph as an educative medium to receive such encouraging reports of the advance already made in this direction.

A lecture was given a few days ago in Berlin by Herr Otfied von Hanstein on "Cinematography and Education." After dealing with the various subjects in which the lecturer considered it was desirable use should be made of the bioscope, Herr von Hanstein passed on to the construction of theaters suitable for dealing with large numbers of children at one time. He also mentioned that in Pankow a theater has just been erected suitable for teaching the children of three large schools. (3,000 children.)

IF IT WERE TRUE? (Educational)

In all acting, realism is demanded, but it must stop short, even as by a breath, of the real; it must be realistic without being real. How paradoxical this seems, and yet how true! With what breathless suspense the beholder watches the development of the plot; the accident, the murder, the suicide—will it take place? No! Morality forbids; it is a life portrayal; it is full of lessons; it is intended to benefit the beholder with the terrible results of what **might be**, but what must **not be**; it must stop short even by a hair's breadth from the real.

How often have parents found it necessary to calm the fears of their children when following the story in the picture, by assurance of "make believe" and that "it will end all right." The seeming inevitable result will not follow, and it does not follow that the young mind besides being relieved has learned lessons in realisms and their value.

The plot, the imagination, the suggestion, the acting is only successful as it approaches nearest the real and the true, without actually being completely either real or true.

What if it were true? Some sad lessons have been learned here; sometimes it has proved sadly true; the plunge in the water has proved a drowning; the finger on the trigger has fired the shot; the sword was wielded with too strong a thrust, the locomotive ran an inch too far; the life-saving net gave way, and that which was not to happen actually occured under a momentum which could not hold the breath or stay at the hair's breadth—and it became real. Real and horrible, a life portrayal and a death portrayal, teaching the sad lesson of fatalism in realism. It is thus lessons are learned and experience gained; it is here carefulness and wisdom drive away carelessness and thoughtlessness; the actor becomes the master in his profession, thrilling the audience with alternate fears and hopes; arousing their wonder so that imagination transcends knowledge—it will not happen! Yet it may. The successful artist, while fired with vitality of his art, is yet under strong control, and the tragic ending is averted, the last breath is not breathed; that last hair-breadth is not crossed; it was real to the last degree, but—it was not true.

A HARD TASK.

For the last few weeks the writer has continued his accustomed attendance upon the moving picture, carrying with him as ever his "educational field" eyes searching for anything and everything helpful, if not valuable, to the cause in which he is most interested.

It cannot fail to be proved that the intelligent public soon meets the requirements of that which makes even some of the best pictures of permanent value. In the original theater it is not difficult to remember the interesting plays or to enumerate those which have in any way helped even if only in moral value. The numerous short and similar pictures make one feel like a voracious cheap novel reader. How gladly welcome are some of the longer subjects covering two or more reels; may their number be largely increased, for it is undoubtedly from them that greater benefits and satisfaction shall be derived.

It has, however, proved a hard task to detect many that show their appreciation of and give their support to those places where to see sufficient of the good and best for the pleasure of remembering the same is not a hard task.

New Crown Theater, Mobile, Ala.

Music for the Picture

By CLARENCE E. SINN

I WAS beginning to feel lonesome. No letters from anybody; no questions, no suggestions, no kicks, "no nothin'." The hiatus is probably due to the hot weather; at least we can pretend it is that. And the summer season doesn't carry with it any particular incentive for extra thinking on the part of those fortunate (or unfortunate) enough to be working just now. Most of those with whom I have conversed seem willing to quit thinking about pictures and all appertaining thereto as soon as the nightly show is over, and don't care to read, write or talk of picture music. So I was wondering whether I would stall along and mark time or crawl in a hole and pull the hole in after me until somebody woke up (myself in particular), when along comes a soothing little message from a party by the name of Johnson—up in Minnesota where the Johnsons flourish. He says in part: "I am both a piano player and operator; have been in the moving picture business over five years and owe much to the Moving Picture World. Your department I find interesting enough so far as it goes, but you don't go far enough. The "Trouble Department" every week gives us something of practical value—something which we can apply to our daily work, or something which comes within our daily experience. In the answers to correspondents we find things continually which meet our needs. Many times I find questions which I had thought of submitting, but before I get around to it somebody else asks them and I get the answer without the trouble of writing. It seems to me that if you would enlarge your department in some way and get in more information that would be of general use, it would be of more practical benefit all around."

Ouch! Right below the belt. Mr. Johnson says he is both a piano player and operator; a good double. He doesn't tell us whether or not he works at both at the same time. Probably not. I agree with him as to the value of Mr. Richardson's department, and if I was an operator I would no doubt be better able to appreciate its services, but there are reasons why this page does not cover its subject with the same thoroughness of detail. One of the least of these is embodied in the correspondent's letter. By his own showing he is too negligent to ask for information for himself, but waits for someone else to "save him the trouble." I have always expressed myself as being willing to answer anything so far as lay in my power, so if anything is worrying you let us hear about it; if I cannot offer any practical suggestions there are probably some among the constituents who can. While Mr. Richardson has laid his work in a virgin field and has probably had to dig out for himself the answers to the many problems connected therewith, I believe they are largely mechanical—or at least capable of mechanical demonstration. When an operator has his troubles they are likely to stay with him until he discovers a way to rectify them or some one helps him out. The little things which may puzzle a musician in following a picture are usually so ephemeral in character as to be impossible of more than a general description, are incapable of being bound by any given rules or commented upon in any but a general way. They are here today and gone tomorrow, seldom occurring twice exactly alike. But for all that, we have hopes of getting things on a more practical basis than they now are. Come again, Mr. Johnson—glad to hear from you; besides I think you have something up your sleeve.

I took a little jaunt last week among some of the smaller towns in the vicinity of Chicago, and judging from what I heard, the musical accompaniment to the picture has much room for improvement. In one town particularly (Harvard, Ill.), though the pianist was an excellent one, she did not rise to her opportunities. They were showing among other pictures "The Witch and the Cowboys" (American), which contains splendid chances for musical development. It abounds in weird scenes, contrasted with those of agitated, lively and pathetic character and altogether is such a one as the average pianist likes to work up into a "showy" picture, yet this lady was contented to play waltzes, two-steps and "popular" stuff all through. The music fits the picture about as well as a shirt would fill a wheelbarrow.

I want to call your attention to a recent release, "The Call of the Song" (Imp), with special music, vocal as well as instrumental. It will be worth your while to follow the suggestions as outlined by the producers of this picture and you will find the results will more than repay you for the little extra trouble.

"The Pied Piper of Hamelin" (Thanhouser) calls for a peculiar sound effect (that of the pipes), difficult to obtain in most places. Those fortunate enough to have a flute, clarinet or violin in the orchestra will let that instrument play a lively minor strain unaccompanied by the piano in the piper's scenes. An organ will answer the purpose, but if this is used, play a melody without accompaniment to imitate the pipes. Something weird and rather lively—a minor key preferably.

A friend showed me a copy of the Moving Picture World, issue of July 22d, and said: "How is this? You have been classifying the motion picture as pantomime, and here is an article (by Mr. Sargent) which declares it is **not.**" I don't think it requires any comment from me, but if my friend thought a discrepancy existed others might do so as well. I am arguing from an entirely different standpoint. Speaking of the **technique** of the photoplay compared with the technique of the pantomime there may be many points of dissimilarity. I am not prepared to discuss that. I have chosen to consider the moving picture from the standpoint of its **accompanying music** as pantomime. There is nothing to argue about; all we are concerned with is the dramatic action and the descriptive music appropriate to that action. The technique of play building (or photoplay building) is another story.

* * *

In England a musical text book for moving picture pianists has recently been issued. The selections include grand marches or funeral processions, choral music, quick marches, Oriental music, agitators for pursuits, for quarreling and duel scenes, for combat, for death scenes, battle music, pastorale, country dance, peasant dance, gavotte, minuet, Hungarian Czardas, Spanish dances, Chinese music, lullabies, baby music, coquettish music, pathetic music, mysterious music, for reconciliation scenes, pleading music, for drinking scenes, for festive scenes, heavy dramatic music, storm music, American Indian music, etc.

A committee from the City Federation of Women Clubs, under the leadership of Mrs. Warren U. Galbreath, of Dallas, Texas, is trying to induce the city officials to organize a Board of Censorship, to pass on films exhibited in Texas.

Kissing the Blarney Stone.

Though much has been said about "kissing the Blarney Stone," few know of the difficulty of this feat. The accompanying engraving is from a photograph taken while Miss Gene Gauntier, assisted by the members of the O'Kalem company, accomplished the trick. Miss Gauntier claims the honor of having kissed that famous stone three times.

Projection Department

Edited by F. H. RICHARDSON

Notice.—The lessons on light are discontinued this week in order that an extremely knotty point relating to action of light through objective lenses may be submitted to practical lens manufacturers for verification or correction. The lessons will be resumed next week or the week after. Instead of the lesson we will have a little

Talk on Operators' Salaries.

There are very many managers who honestly believe they are making money by paying a low salary to the operator. A dollar saved is a dollar made, they argue, entirely forgetting the equally applicable adage: "Save at the spigot, lose at the bunghole."

Many managers playing to capacity business demand low priced operators. We play to capacity anyhow, say they; so why pay good salary for excellence in the operating room? As the matter stands they are correct. However, it might occur to such a one that if he can play to capacity with mediocre projection he could, beyond question, obtain higher admission prices by putting on a better projection.

"But," say you, "the higher price is no guarantee of improvement in projection." True. Consider this, however. High class projection, in all the term implies, requires not only close application on the part of the operator, but it also means the use of **brains;** and there lies the crux of the whole matter. You employ ordinary workmen to do day's labor and over them you place a foreman. You pay that foreman a considerably better salary than the workmen. Why? His work is easier, why more pay? Simply because you expect of him the application of brain power, at least to some extent; also there is responsibility attached. You employ an architect and expect to and do pay liberally. Why? Because you profit through his training and his brainwork. In fact, it is thus in everything. The moment training and brains are brought into play they must be paid for liberally; also the higher the quality of brains, and the more perfect the training, the higher the remuneration demanded. But it almost invariably pays to pay the price.

It is a fact, recognized by all but the most obtuse, that poor projection operates to cut down the income of any house. It is also a recognized fact that superior projection will increase the income of any theater. It is a fact that the whole investment represented by any moving picture house is dependent on what comes from the operating room. It is a fact that thousands of theaters are inflicted with mediocre projection for the simple reason that the rediculously low salaries paid have operated to make the profession of operating anything but desirable to men of mature years, who have the necessary qualifications to put forth artistic projection; moreover, it is in the nature of things that a man is not going to put forth the same effort, except in rare cases, when working for fifteen dollars a week that he would were he receiving thirty or forty. Nobody cares very strenuously for the fifteen dollar job anyhow. He can earn that at almost anything, so why worry about losing it?

It is quite true that high salaries cannot be paid in very small towns. It is also true that fifteen dollars in the small town is usually equal to fully twice that sum in the city. The writer is a firm believer in the very best of everything in the operating room. He is absolutely positive that it is a good financial investment to pay at least thirty dollars a week for an operator, demanding however, thirty dollar service therefor. He is no believer in the fifteen dollar man in charge of the operating room, whence comes the projection on which is dependent the income on from $5,000 to $50,000 investment. You will observe that I have set this forth not as a plea for the operator, but as a straight business proposition from beginning to end, and by no means infer that the instant jumping of salaries would immediately better projection to any large degree. A gradual raising of operators' salaries will, however, beyond any question of doubt, operate to attract to the business higher class men—men of greater natural ability and better training. It will force the men (and boys) at present engaged in a business of which they know little or nothing, to get exceedingly busy or to retire from the field in favor of others who will. A two dollar pair of trousers is a pair of trousers—true; but a five dollar pair is usually worth more than the difference by comparison. The sketch below, sent in by C. Christiani, Washington, D. C., aptly illustrates a day in the life of the cheap operator.

"THEY GET 15.00 PER- SOMETIMES"
THEY TELL ME YOU GOT IT SOFT UP IN THE BRONX
YEP! I GET UP AT 6AM
EXCHANGE
PAINT POSTERS TILL 8 AM
SWEEP THE THEATRE UNTIL 11 AM-THEN
GO DOWN TOWN AND GET THE SHOW!
GET BACK AT NOON AND OPERATE TILL 11:30 PM
YEP! NOTHIN' TO DO 'TIL TOMORROW
YOU MUST BE A HAPPY GUY!
MILLIE B.
APOLOGIES TO "TAD"
IN THE EVENING JOURNAL

An Elegant Mess.—A new law has been passed by the Legislature in Albany, and is now in force and effect, making it mandatory that all applicants for license shall have served six months apprenticeship. Section 2 of the law reads: "This Act shall take effect immediately, but shall not affect or apply to existing licenses, nor to holders of existing licenses." This means that, if an operator who has had years of experience applies for license, he must be refused as he is not now a license-holder. It also means that if a New York license-holder has allowed his license to temporarily lapse at time of passage of the law he must serve six months as apprentice before being eligible to license; more concerning this later. The crux of the matter lies in the fact that the law requires a six months' apprenticeship under a **licensed operator.**

Good Record.—Mr. W. S. Ray, Salem, N. J., writes: "In July number of World you say there have been three aluminum curtain coating receipts published. We were Index subscribers. Will you kindly tell us how to get same, or are they contained in your handbook. Have been in the business only about five years. Have the poorest machine, but show the best projected picture within radius of eighteen miles; so acknowledged by other exhibitors; yet cannot answer one-tenth of your test questions (July 29 issue). Have had all the troubles you ever heard of and have overcome a few. Spent three years looking for remedy for that film-jump when there is a little speed on an Edison—remedy: drill one small hole in door, right over the stop on the intermittent roller, and put screw in it to hold it off the intermittent sprocket the right distance to not bear on the film."

Well, Neighbor Ray, I was somewhat amused at your letter; also interested. I have edited the department a year and a half, besides having received probably ten thousand letters in my personal mail, many of them concerning troubles. Certainly if you have "had all the troubles I have ever heard of," you have put in five pretty busy years. That you have the best projection within a radius of 18 miles is distinctly to your credit. It may, however, mean that you have

very fine projection or may not; depending on what your neighbors are doing. Certainly you cannot but concede that you would be the better operator for having the knowledge necessary to answer those questions. I thank you for the suggestion in regard to the Edison machine, and pass it along to our readers.

Answers Kansas.—South Bethlehem, Pa., writes: "I note in July 29th issue that Kansas is having trouble with his Edison machine losing the lower loop. Am using this make machine, and operators in a dozen different houses who use the Edison machines had the same trouble, viz.: losing the lower loop. Many suppose that the fault lies in either the sprockets being worn, or out of line; but they are mistaken. It is nothing of the kind. Since I found a remedy I can run my machine with the lower sprocket ⅛ inch out of line and it does not make a particle of difference. The real fault is that the spring which compresses the idler is too weak, thus allowing the film to raise itself up and pull out the loop. Other operators, as well as myself, who had a strong spring substituted have no more trouble and it is the only remedy. I might mention that the lower bracket is too short, thus causing the idler to lie on the side of the sprocket instead of on top, where it should be. I trust this information may be of some value."

We are obliged to you for contributing remedy for Kansas' trouble. I remember that other operators have said the same thing concerning the lower bracket spring of the Edison machine. If I be permitted I would respectfully suggest to the Edison people that they look carefully into this matter. Probably they can make a change for the better, as I am sure they will be glad to do if anything is really wrong with that spring, or the position of the idler.

Likes the "World."—Florida (name of town suppressed) writes: "Enclosed find $1.50 for the handbook. Am constant reader of the 'World.' I note, in July 29 issue, McPherson, Kan., has trouble loosing the lower loop. I had the same difficulty with my Edison, type B, and by watching discovered that when a patch came through it raised the takeup sprocket tension roller bracket. Do you think that driving the Edison inside shutter twice around to the intermittent sprocket once would improve the picture?"

You say the patch "raises the bracket." You probably do not mean that the patch strikes the bracket, but that it raises the roller enough to let the film pull over the teeth. You do not say how you remedied the fault, if remedy it you did. The shutter could be driven at double speed, but it would then be necessary to have but one blade and that one of different width than it now is. I do not see where you would gain anything. One machine used that scheme on its old models, but, while results were fairly good, I never liked the idea very well. Would advise that you study pages 111-12-13 and 14 of the handbook, where the shutter principle is explained.

Wants Employment.—Mr. W. C. Evans, Norman, Okla., writes: "Note your refusal to assist operators in securing employment, in which I think you are unwise. You have space devoted to operators and it would not take up much to publish a man's name and address. I have had six years' experience and during that time have had no trouble securing employment. In fact, have never been out of a position more than a month during that time. Am married and can give any amount of reference. Have been out of a job but short time in this place, but, as you know, a married man must have steady work."

I have not refused to assist operators, but I do refuse to recommend men in any manner. Have gotten little thanks and much trouble nearly every time I did it. If the columns were opened to free publication of names and addresses it would require pages to fill the demand. We offered to publish bona fide "situation wanted" ads at a merely nominal rate; more than that is impractical. You are mistaken in supposing the Department to be strictly for operators. It is for operators and managers both.

Ordinance Wanted.—Wilmington, Del., writes: "You have published two or more ordinances recently, but they all seem to be more or less faulty. I believe this matter of an ordinance governing M. P. theaters and creating and governing the actions of operators' examining boards is a very live one just now. I am sure your readers would appreciate it if you would draft and publish such an ordinance as would meet your own approval."

What you ask, Wilmington, is altogether too great a task. It would consume more time than I can possibly spare. However, I can and will set forth some of the things that should by all means be taken care of in such laws.

Laws creating Boards of Examiners should cover:

(a) Not less than three members to comprise a board, none less than bona fide experience in animated picture projection; one a practical electrician, having intimate, thorough knowledge of moving picture theater wiring and all electrical appliances used in operating rooms. The remaining member may be any good, sensible man, or head of the Bureau of Electrical Inspection of the city, if one there be.

(b) Boards should be obliged to hold regular meetings at stated times, for examination of applicants, said meetings to be frequent enough to impose no hardship.

(c) Board members, except they already be salaried by the city, should receive adequate remuneration for their work.

(d) The City should provide proper room, or rooms for the use of the board, and all necessary appliances, stationery, etc.

(e) City should provide a competent stenographer, who must be present at all examinations and keep a true and correct record of same, including all questions asked and, when possible, answers received.

(f) Board should be prohibited from use of any but practical questions, "Catch" questions should be barred.

(g) Board should be obliged to report to proper City official their exact reasons for rejection of any applicant.

(h) Examinations held by less than two members of board (two members being present) should be illegal.

(i) Fee for operator's license should in no case exceed $2.00 per year.

(j) License may or may not be renewed, at expiration, without re-examination.

(k) License card should contain sealed signature and photo of owner.

(l) License may be suspended for not to exceed 60 days for violation of department rules or laws on second offense may be revoked. All applicants shall appear in person and register, giving residence where mail is received, name, nationality, age, previous experience as operator. Latter may be required to be sworn to.

(m) Board shall either examine immediately (within two hours of application) operators holding license cards, still in force, from other cities or States, or in lieu thereof, issue temporary permit to work until examination may be given in regular course. If temporary permit is issued he shall be immediately revoked in event of failure to pass satisfactory examination later.

(n) Failure to pass should debar candidates for license from further examination for six months.

(o) No person under 21 years of age should be eligible to license.

(p) Habitual use of intoxicants or cigarettes should debar from license.

(q) All applicants for license should be required to prove, beyond reasonable doubt, that they have had not less than one year's actual experience as operator, or as apprentice under competent operator.

The foregoing is somewhat hastily compiled and some points doubtless have been overlooked. However, what it sets forth I consider necessary points to be cared for in the drafting of an ordinance creating a board of examiners and governing their actions. As to a law designed to take care of the matter of operating rooms and their equipment, it should say that

(1) No operating room may have less than 50 square feet of floor surface, or be less than seven feet, in the clear, from floor to ceiling at any point.

(2) All operating rooms shall have a vent flue of not less than 1½ square inches area to each square foot of floor area, same to extend from the ceiling, or a point near the ceiling, to the open air, above the roof if possible; provided, however, that no vent need exceed 360 square inches in area.

(3) All operating rooms shall be of such fireproof construction as is approved by the National Board of Fire Underwriters or the City Fire Marshall.

(4) Every operating room shall have a door, opening outward, not less than 2 x 6 feet in size, provided with an appropriate spring to hold same shut.

(5) Every opening from operating room into auditorium, except door, shall be equipped with a metal shutter, sliding in grooves and semi-automatic in action. Same shall be so arranged that all shutters are held open by a single cotton master cord passing directly over front edge of upper magazine of each machine, just high enough to clear operator's head when standing. Shutters may close by their own weight or by force of a spring. Failure of any shutter to close when tested by inspector shall automatically operate to assess a fine of fifty dollars against the owner of the theater and suspend the operator's license for a period of thirty days. Inspector shall be required to have both operator and manager present when shutters are tested, and these shall be made at least once in 30 days. If vent flue is provided with damper it shall be so weighted that it will normally stand open and shall only be held shut by cord attached to master shutter cord before mentioned.

(6) Front, sides and top of every lamp-house shall be tightly enclosed, except for vent-holes, protected by wire gauze screen, but back of lamp-house may be open.

(7) All moving picture projection machines shall be equipped with approved upper and lower magazines, doors of which shall be closed when machine is running.

(8) All rheostats shall be located outside the operating room, but low voltage transformers (inductors, economizers, etc.), used to control the current may be located inside the room.

(9) No wire of less size than No. 6 B & S gauge shall be used in any projection arc circuit.

(10) Only link fuses, enclosed in suitable metal cabinet with spring door, shall be allowed in any operating room.

(11) All wires, except asbestos covered from outlet to lamps, shall be in conduits.

(12) All switches shall be enclosed.

(13) All carbon butts shall be deposited, immediately on removal from lamp, in metal can containing water.

(14) All films shall be kept in solderless metal case with approved spring-closing cover, or door.

(15) Smoking shall be absolutely prohibited inside the operating room.

(16) There shall be no reading matter inside any operating room. Reading matter to be construed to mean newspapers, novels, etc., but not including catalogues, or books of instruction, or magazines helpful to the operator in his work.

(17) Not to exceed one ounce of alcohol or one pint of lubricating oil shall be allowed in the operating room. Benzine, kerosene and like substances shall not be kept in any quantity in any theater.

(18) Machines may be motor driven provided their circuit be connected through a platform not to exceed 1½ feet wide by 3 feet long, located on the right (operator's), side of the machine and so arranged on springs that it will require 100 pounds weight to complete the circuit, the contact and springs to be closed in and sealed by the city electrician. Evidence of tampering with this circuit shall suspend operator's license for 30 days for first offense, 60 days for the second and revoke license forever for third offense.

(19) All machines shall be firmly and effectively anchored to the floor.

Some of the provisions of the foregoing may seem strange at first glance. I have laid stress on the vent flue and shutters for the reason that they settle the whole fire proposition, if the room be properly fireproofed. With an ample vent flue and **shutters that really WORK**, reels of film can burn and the audience will never know of it. The draft would be in, not out, and neither fire nor smoke would appear in the auditorium. For a long time I have been considering the motor question. The trouble with motor-drive lies in the fact that many operators simply **WILL NOT attend to business** when they have a motor. They "let George (the motor) do it" while they are rubbering out of a window, reading, or tinkering at something, instead of sitting by the machine with their eye glued on the screen, as they should. **The projection INVARIABLY SUFFERS.** By setting a platform (it need not be more than three inches high) beside the machine, supporting it on springs so that it requires the weight of the operator to close the motor circuit contact, he will have to remain on that platform beside the machine The scheme is entirely practical and would remove my objection to the motor. I would be only too pleased to see the operator released from the eternal crank twisting if he can be compelled to stay right there beside the machine where he belongs. Not all operators neglect their projection because they have a motor-driven machine, but the temptation is always present, and very many of them yield, to some extent at least. With the spring platform he can't, for the instant he steps off it the motor stops. The platform would not inconvenience the man who does as he should do, in the least, and it would make the fellow who is careless stick right there where he belongs.

Exhibitor in Serious Trouble.—Mr. W. A. Ryan, Deer River, Minnesota, writes: "I am in trouble and need help. Question: How am I going to get it? I don't find anything in the Projection Department that fits my case. I have been taking the Moving Picture World practically from the time of its birth, but have never run onto a case just like mine.

"I started a moving picture show in this town almost two years ago. At that time I was charged a license of twenty dollars per year. Then, at the following spring election, our council was somewhat changed, and some of the new members got it into their heads that I was making a lot of money (and in a town of one thousand population). Well, the outcome was, they raised the license to two hundred dollars a year. I paid at this rate for six months, when I discovered the ordinance did not appear to be legal, whereupon I refused to pay such a rate. The council had me arrested and brought before the village justice of the peace. I employed a lawyer, and at the trial it was found that the warrant was useless. I was discharged. The council made a new ordinance which they intended to be iron-clad as far as our little show was concerned. I paid fifty dollars for the first three months under this ordinance and wrote on the face of the check that the amount was paid under protest. Council refused to grant license because I did not pay for the previous three months when I claim there was no ordinance covering my show. They ordered me to not open again under penalty of arrest and prosecution, but I never closed the door for a single night. I was arrested again. Justice held that the ordinance was not good and discharged me again. Council got busy and were making preparations to arrest me again, when I went to the county seat and secured a restraining order preventing the council from interfering with me or my business until he should decide the legality of the ordinance. Our lawyers went into the case very thoroughly, I think; had the briefs of the case all prepared, and the judge was to decide the case before last spring election, but for some reason returned the case to be passed upon by Judge Stanton. Then the building in which my lawyers had their rooms burned, and all the papers were destroyed, so that we were forced to start all over again. I now expect a decision to be rendered in August. In the meantime, I have been compelled to put up more money for lawyers' fees, bonds, etc., than I can stand. But if I can get help in any way from the moving picture fraternity, I am reasonably sure that I shall win out. But I know that my lawyer's bill will be more than I can stand, and unless such aid is forthcoming, it will put me out of business. I thought if this matter was brought to the attention of the moving picture people that they would be interested enough to want to see the matter thoroughly threshed out, and would be willing to help. This little matter of mine would, I think, establish a precedent whereby other moving picture people would be able to know just where they are at. I know if it were someone else that was putting up the fight that I would be more than willing to contribute my portion. Do you know of anything in the motion picture fraternity that one can turn to in this particular kind of distress? If I am able to fight this out and win, which I think I shall, I shall be only too glad to have the Moving Picture World herald the glad tidings abroad, because it might help some other brother in like distress."

I can sympathize with you, Brother Ryan. You are not the first one confronted with unreasonable, tyrannous legislation by small-town councils. Plainly you deeply insulted the august members of your village law-making body by refusing to humbly bow to their dictates, regardless of whether the said dictates were reasonable and right, or quite the reverse. Your council is attempting to exact precisely the same license fee charged by Chicago, a city of close to 3,000,000 people. The proposition of paying $200 yearly license in a town of 1,000 is utterly absurd and ridiculous. Moreover, the attempt to assess it is outrageous; also it is unquestionably unconstitutional from the fact that it is in effect confiscatory. I do not believe you can pay that fee, put on a decent show and continue in business, in a town of that size. It is the duty of the council to assess a fair, reasonable fee to the end that you pay your just portion of the expenses of government. If the idea of those new councilmen holds good, that if you are making money the license fee should be raised, then it follows that, were you making a million dollars a year they could and should charge you $900,000 or more a year license. In line with their argument, if you have a bank in Deer River it probably ought to pay $2,000 or more annual license. It is a real pity that such a town cannot be deprived absolutely of all amusement. Your show is probably about all a village of 1,000 has in the way of regular entertainment. Apparently they don't want even that.

But the moral I want to point out in this matter is that if there were an effective exhibitors' State organization, of which you were a member, there would be ample funds for just such a fight. You are now reaping the direct result of lack of organization. You are compelled to rely upon the more or less doubtful aid of individual exhibitors, who mostly have plenty of troubles of their own, instead of being backed by a solid State organization. I have given your full address that any who will may offer financial aid direct.

Failed to pass.—A New York exhibitor writes saying that he recently took the examination for operator's license, in order that he might be able to relieve his operator, presumably for meals, etc. Says he learned from his operator and by studying and experimenting. He sends in a letter from the Department stating that he failed to pass because he did not know the proper use of fuses and did not take necessary precautions before connecting current to lamp. Asks what is the proper procedure, presumably meaning procedure to obtain license, and proper answer to the things wherein he failed.

First and foremost, let me say that, while I do not know who your operator may be, I do know that very many men hold cards in the city of New York who are sadly lacking in practical or theoretical knowledge concerning their profession and therefore would make anything but good teachers. To learn operating you must study electrical action and electrical appliance, as well as projection; also know something of optics, and understand the motion picture mechanism. You say that, among other things, you have studied my handbook. The handbook is designed for operators. It will help the beginner, but not teach him the business. Before connecting to the lamp you should have tested the line voltage and seen to it that there was proper resistance, that the wires were all large enough, that all joints and connections were properly made and tight, that your fuses were in place and of proper voltage and size; that the switches were of proper voltage and size and that the lamp was in usable condition. Fuses are for the purpose of automatically protecting the wires, etc., from overload.

Camera Man.—Winbume, Pa., writes: "Am manager of M. P. theater. Would like to secure position with M. P. company as camera man. Am practical commercial photographer, ten years' experience; age 33. Have made specialty of parade work, motion work and quick finishing for the trade. My combined knowledge of photography, together with my business ability should entitle me to a chance to make good somewhere in the film world. Can you suggest possible method of reaching the proper people?"

An ad. in The World might answer. However, the better method is to personally visit or correspond with the producers, setting forth your claims clearly and concisely. Frankly, the only way to secure a desirable position at anything, unless you have a known record is to hustle for it. I never wait for something I want to "turn up." I proceed, with my little pick, to turn it up. It may turn hard, but it's got to come if I want it, or the handle of the pick will get busted right then and there. Go thou and do likewise.

I. A. T. S. E. Convention.—The I. A. T. S. E., with which motion picture operators' unions of America are affiliated, has just held its convention in Rochester, N. Y. The convention polled 217 votes, of which the operators cast but about 25. This is a cause for complaint in many quarters, operators pointing out the fact that they are at the mercy of stage employees and spot-light men, owing to the great preponderance of their voting strength. Not satisfied with this, one delegate, Otto Bahn, Local Union 77, introduced a resolution stipulating that operators' unions, whether separately chartered locals or auxiliaries, be limited to one delegate in conventions, regardless of their numerical strength. The committee on resolutions had the nerve to recommend its adoption, but, to the credit of the convention, it was turned down. A resolution compelling the election of a motion picture operator as one of the seven vice-presidents was killed, the claim being made that it was "class legislation." A resolution granting New York operators, now organized as auxiliary to I. A. T. S. E. local union No. 35, a separate charter, was not adopted. In fact, the operators do not appear to have fared as well as they might in the convention. Just what the outcome of the refusal of a separate charter to the New York operators will be is somewhat of a problem at this time. The feeling in the auxiliary is rather bitter.

Citizenship, Elizabeth, N. J., asks: "Is it necessary to be a citizen of the United States to procure a license in Boston? Is there an operators' union in that city and is there any fee or examination necessary to joining?"

I believe Massachusetts has no citizenship law, that par-

Sensible Letter.—Mr. R. W. Freeland, Mgr. Gem Theater, Harbor Springs, Mich., in a mighty neatly typewritten letter on beautifully tinted paper sporting a letterhead that is strictly up-to-date, writes:

"Would it be possible for you, through the 'Projection Department,' to call the attention of those managers and operators guilty of the following crimes to their need of reform? First:—Managers expecting their operators to obtain first-class results with old, wornout film; expecting them to rewind one reel while projecting another. Make patches with one hand and make them right. To make satisfactory patches on all kinds of film with only one kind of cement."

"The operator:—Making patches with one hand while running machine with the other is out of all reason. Refuse to do so! Acetone, acetic ether, equal parts, and enough N. I. film that the emulsion has been removed from, make a good cement for N. I. film. Banana oil, two parts, and acetic ether, one part, is the best we know for ordinary stock. Take all film which you are going to use and run it off your rewinds into a box. Examine every inch of it as you pull it off. See that every patch is solid and is in frame. Trim any broken place which you think will not need cutting out. Be on the job early. Take as much interest in the place as if you were the owner. Talk things over with your boss when things go wrong instead of with some outsider. One thing more: watch that **take-up tension,** as it is the real cause of more films being in such bad condition than all other things combined.

"Managers:—Help your operator to put his reels in first class condition. If you do not know how to make a patch get busy and learn. I claim that no man is a real manager until he can step into the operating room and do the work that he demands from any first-class operator. Your operator is just plain flesh and blood the same as you. He will do his best if you give him decent encouragement. It s up to you. Treat him as you would like to be treated. If anything about the work can be improved, talk it over with him in a quiet tone of voice, but be sure you know what you are talking about. This is where being an operator comes in. Did you get that, Mr. Near-Manager? Now, don't get mad; but learn, if only a little each day, something about operating.

"Service:—$1.00 per reel will get you service, but what kind and in what condition will it be? Get good service even if it does cost a few cents more. If one exchange fails to do as they agreed to, try another, but do not expect to get something for nothing. After the last show rush every film you are through with to the express office. Remit promptly. Take the best possible care of the film. Keep it in a cool place when not in use and see that it is carefully packed for shipment when same is made."

I have mentioned Neighbor Freeland's letter-paper, etc., for the reason that it indicated thoroughness in all he does. What he says is just plain sense, which may well be read and pondered by a very large percentage of our exhibitors and operators. In the business are some real, live, up-and-coming managers, who have been at pains to learn as completely as possible every detail of the business. They are hustlers and hard workers, of course. Unfortunately, however, we also have with us, in somewhat considerable number, the near-manager. He knows that the admission price is five (or ten cents), that there ought to be seats in the auditorium, a ticket box, a screen and a machine in every well-regulated theater. He also knows how to say "speed 'er up" and "cut out one reel, while the crowd lasts" and "this way out, please." What he doesn't know would fill volumes. To him a picture is a picture, provided it doesn't climb clear off the screen. When he is employing an operator his first question is not: "What do you know about projection?" No; nothing so foolish. His first query, and probably his last one, too, if the reply be not satisfactory is: "How cheap will you work?" This type of manager knows a lot about operating. Dear me, yes! He knows the machine has a crank and cog-wheels, and that they go 'round. Possessed of a fund of projection lore, he, of course, doesn't hesitate to tell his operator exactly what to do. To him, $15 is a tremendous sum to pay out every week for an operator. Twelve he considers not bad, but ten is his ideal. Think of it! Placing the entire show, upon which depends the income of the house, in the hands of a ten to fifteen dollar man! Can absurdity go further? Care for the film? What? Neither he nor his cheap "operator" knows or cares anything about that item. Tell him or his bargain-day operator to keep the film in a cool place and they'd probably ask you: "Whaffor?" Mind you, I am not condemning all operators who work cheap, as incompetents. I am condemning the operator who thinks more about securing the "job" than about the salary secured, and the manager who places cheapness ahead of competency. I am condemning the operator who has to work cheap because he doesn't know his business and who is making no serious effort to perfect himself therein. I am condemning the manager who knows practically nothing about the projection and is making no serious effort to secure knowledge. I disagree with friend Freeland to the exent that I do not consider it necessary that the manager be a practical operator. It is absolutely necessary, however, that he be a competent, critical judge of results on the screen. It is absolutely imperative that the manager know what constitutes perfection in curtain results, else he is in no position to compel his operator to produce them.

Corrects Editor.—Mt. Jewett, Pa., writes: "On page 209, July 29th issue, is an error, though whether intentional, a misprint or what I cannot say. In answering "Synchronism" you say that sixty cycle current alternates 7,200 times per second. This is entirely wrong, since 60 cycle only alternates 120 times per second, instead of 7,200 times, as you have it. Perhaps you recall that the rule for alternations is: Cycles per second equals alternations per minute divided by two; or, more plainly, Alt. p. m. = cycles p. s. × 2. And perhaps you remember that one cycle equals ½ alternation, and 60 cycle current per second equals 60 x 60, or 3,600 cycles per m., which multiplied by two gives 7,200 alternations per minute. I hope the mistake in "Synchronism" is merely a misprint and not a lack of knowledge."

A careful reading of the article in question will, I believe, show that I wrote "second" meaning minute. It was an error, of course. I believe, however, Friend Mt. Jewett, that you may well look over your own rules a little. If one cycle equals one-half alternation I surely have something yet to learn. You see how easy it is to make mistakes in writing. I credit you with nothing worse than an error, since you have correctly figured out the alternations per minute. I therefore am charitable and assume the other was an error and not a lack of knowledge.

Melting Point.—St. Louis, Mo., writes: "Have had a dispute with another operator and, not knowing where else to seek the desired information in authoritative form, have decided to leave the matter to you. There is a bet of five dollars up. We were making some experiments with iron for lamp leads and the question of fusing point was mentioned between us. One claims wrought iron wire will fuse at lower temperature than will steel wire. The other says no. Which is right?"

The melting point of wrought iron is given as 3,286 Fahr. Steel is given as 3,286—the same.

Seating.—Minneapolis, Minn., asks: "My partner and I are having some difference of opinion and have decided to leave the matter to you. I favor a twenty-inch seat, with some kind of upholstering. My partner favors an eighteen-inch non-upholstered chair. Which is the better, and why?"

In my judgment you are both partly right and partly wrong. The eighteen-inch chair is too narrow to be very comfortable, particularly for such patrons as are inclined to be fleshy. The twenty-inch one is better. True, it allows of but ten chairs in a space which would accommodate eleven of the smaller chair, but, unless your seating capacity is quite limited the added comfort will, in my judgment, more

Comments on the Films

Licensed.

"A Country Cupid" (Biograph).—Excellent photography of daisy meadows, which sets the time as May, with country dooryards and the homely, little district school, give perfect backgrounds to this idyllic picture of the pretty school teacher's love story. The Biograph people have the happy faculty of doing this sort of thing extremely well. By a few skillfully selected sketches—the children coming to school, the little teacher on her way, the half-witted youth, shown as being strangely affected by flowers, and the school teacher's big beau—the producer has made the elements of the situation clear and made everything ready for an intensely dramatic picture.

After the preliminary statement, a scene shows the idiot with a revolver and from that point the situation develops quickly, occupying not very much more time than it takes to picture it. We know instinctively that the shaft of tragedy, as it were, is aimed at the heroine; but we don't know yet whether the idiot will attack her directly and she will be saved by the hero, or whether the idiot will get the hero at a disadvantage and she will save him. We are not left in doubt long. She is alone in the schoolhouse and the idiot comes. He enters and points the revolver at her; tells her that he intends to shoot her and himself and that both will be found together. It is not until now that the scenario writer puts in a scene showing that the hero has the letter from the school teacher making-up after a little quarrel. She had been too proud to send this, but one of her small pupils, the country cupid, had picked it out of the waste basket and mailed it. We remembered that the boy had put two cents in the R. F. D. mail-box with it so that the postman could deliver it, and naturally held that the hero lived perhaps a mile away. The hero now joyfully and very leisurely takes his way to visit his sweetheart, making friends with the children as he goes. It is plain that he never can get there in time to save her. This is the impression the scenario writer intended to give us. His way out of the difficulty was not the old, trite way. He had shown that the idiot was strangely affected by flowers and he had shown the school-teacher tossing a little bunch of flowers into the waste basket. Good, for the scenario writer! The teacher remembers the idiot's peculiarity and quickly snatching the bouquet from the basket, she holds it to the idiot. He at once forgets what he came to do. Slowly he lays down the revolver while the teacher reaches out ready to snatch it as soon as he shall have taken his hand from it on the table. He lets go and she has it. It's a fine scene, and does credit to idiot, school teacher and producer. But, and here again the scenario writer showed wisdom, the idot has no fear of the revolver and the teacher doesn't want to shoot him; he soon is snatching it from her again, but at that point the hero enters and makes the idiot spin around at a good tug on his arm. Here the scenario writer is a little weak; for measuring the time that the hero had to come to the schoolhouse in by the time the idiot spent talking to the teacher, we feel that he wouldn't have got there. If he had been shown as getting the letter and starting, immediately after we saw that the idiot had the revolver, nothing would have been lost, for he was pictured as coming very leisurely, and this ending would have been a bit more convincing.

"The Indian Girl's Sacrifice" (Kalem).—This reviewer confesses that he judges the atmosphere of early southern Californian pictures by H. H. Jackson's great romance, "Ramona." He is the more satisfied as to the righteousness of doing so by the fact that the atmosphere of this and many other good pictures is the same as that of the story of Ramona and Felipe. In this picture, though, the Indians are not friendly. The hero rescues an Indian girl and brings her to a mission school. This Indian maid later overhears a plot of a half-breed who wants to be avenged on the hero's fiancée because she does not love him, and in a very interesting scene she, dressed as a boy, kills the half-breed—it happens in a ceremony called the dagger dance and in the very way the villain was purposing to kill the fiancée's father. Then follows the scene in the church, where the Indians come demanding the supposed boy, who is now a nun. This scene faithfully pictures the Indians' reverence for the Church. The padre easily dominates the situation, shows them the culprit dressed in her black robes and calling sternly upon them to repent, continues with the mass, the Indians kneeling with the others. The one noticeable blemish in the picture is the Padre's wig—it is too plainly artificial. The conduct of the picture and the acting are clear and the backgrounds interesting. It's a very interesting picture.

"During Cherry Time" (Lubin).—The opening scene in an actress's dressing-room of this comedy impress one as having life. It is due not alone to the acting of the heroine (Florence Lawrence), and the dozen or so who support her in this scene, but to the grouping and whole layout of the scene, which are perfect. The rest of the story has a mountain resort for its background and is what may be termed a flirtation comedy, in which an actress comes between two simple lovers. Some of these scenes drag a little, but the picture takes life again when the repentant actress coaches the younger girl in flirting and dresses her up in a truly becoming harem skirt. The final scenes are lively and amusing, and the picture as a whole is a very good comedy.

"By the Aid of a Lariat" (Kalem).—The rescue of the heroine in this film by making of a lariat a bridge on which, hand over hand, she crosses a deep ravine, is a thrilling scene. It was handled a little slowly. An Indian got to the far end of the rope and could have cut it, had, in fact, to wait till he was shot. The picture was very effective, nevertheless. Perhaps it would have been more effective if the spectators could have had a clearer idea of the impassable gulf that separated the girl from her friends as soon as she herself knew that it was there. We were shown a view of the gulf, but as shown, we failed to see why she didn't ride at once across it. When the silhouette is shown, with the girl crossing, the difficulty was made very plain. There's a later scene in the picture of an Indian attack on a pioneer's prairie schooner, and a rescue by cowboys whom the girl brings back, that is also thrilling.

"The Fickle Fiancée" (Pathe).—The costumes of this colored picture appear to be Swiss, but the background of the story is not a mountainous country but a heavily wooded one. The hero is a game-keeper, finds a young woman almost fainting by the wayside and takes her home to his sister's care. Later we see that the wayfarer is the man's accepted fiancée, but is not true to him. He discovers this and dismisses her. The story is not very important, but its scenes are beautiful and its players graceful and pleasing as actors, and the conduct of the picture makes the most possible out of it.

"A Trip in the Island of Marken" (Pathe).—Few travelog pictures that we have seen have given us so much of the atmosphere and life of the places illustrated as this picture gives of the Dutch Island of Marken. It seems to be a fishing and dairy country. We see its people, grown-ups and children, living in little houses built high up, to be above the inundations, and traveling mostly in queer rowboats. We see pictures of school children, merchants with their wares, fishermen and much else of great interest. It is a very pleasing film.

"Wreck of the Federal Express" (Pathe).—Topical pictures are sure of a welcome if they come soon after the event they picture. This gives a clear idea of the results of the recent accident near Bridgeport, Conn.

"The Return of Widow Pogson's Husband" (Vitagraph).—The end of this amusing picture made even the ten o'clock morning audience at Keith & Proctor's Union Square house laugh; it laughed apparently as a whole. That scene was a fitting ending and it doubtless seemed very convincing to the audience. The comedy is wisely laid-out, but would have been a little more effective if, when Pogson started off, we hadn't seen him leaving the delicatessen store No. 1620. It happened that after a year or two had passed and the "widow" was being courted again, Pogson comes back to Brooklyn, and one of the suitors, not knowing him, hires him to burglarize the "widow's" house so that he can rescue

her. Pogsen enters his old house as a burglar, yet is surprised to find that the woman is his wife. The comedy as a whole is very amusing and commendable, and some of the scenes are very funny indeed.

"The Bewildered Baker" (Kalem).—Perhaps it was ten tramps who apparently hid hemselves in the baker's basket. The baker found the basket heavy to drag. He saw one tramp peeping out and called a copper. The copper found the basket empty and went away. Then all ten climbed out one after the other and escaped. It is amusing in a mild way as clever trick films are apt to be.

"Sky Pilot" (Vitagraph).—Love, generosity and forgiveness are largely dealt with in this well-conducted but rather complicated picture of Alaska in winter. It has the usual qualities of Vitagraph Alaskan pictures, including good acting, interesting dog-sleds, Indians and snowy mountains. The photography is somewhat below the standard of this company in one or two of the scenes, especially in one showing four tepees, it is very poor. But the story is very interesting and also instructive. Its atmosphere is very religious; there's an effective picture of a conversion and one of an Alaskan funeral in it. One very small fault is noticeable. The sky pilot falls overcome and is snowed under, is found by Indians, rescued and taken to the tepees, but he nevertheless comes out of the tepee a day or so later with a fresh white collar and cuffs.

"As Fate Decreed" (Pathe).—Here is an emotional film which will cause the audience to become immediately sympathetic. A young monk wearies of the restricted life of the monastery and escapes. He marries, enters business and is prosperous for a time. But reverses come and after his property, his friends and ultimately his child are taken away he staggers back to the monastery, a broken man, and falls dead at the feet of an image of Christ.

"Caught in the Act" (Selig).—The very fact that the roots of the situation pictured in this film, which came from a bystander's misunderstanding of a roadside tragedy enacted by a motion picture company, were also hidden from the spectators keeps them wondering what it is all about till the end in a police court, when the villain or hero or somebody hands the justice a card of a moving picture man. By that time every one has forgotten the predicament of the unhappy heroine; it's all over. Nobody laughed.

"The Knight Errant" (Selig).—When, as happens in this picture, a character appears in the first scene and comes again on the screen after several scenes, it is not sure of being recognized by many. To make a character under these circumstances sure of being known, some peculiar dress or mark would be very valuable. In this picture it is the heroine's mother whom this reviewer failed to recognize and this failure made him think unjustly that the story was poorly constructed. The possible reasons for his not recognizing the woman are: She was fifteen years older then when she first appeared; the reviewer might have been a little inattentive at that point; the photography might have been dim; and the projection poor. Many of the scenes in the play are beautiful and well acted.

"The Younger Brother" (Edison).—Artfully made pictures of beautiful scenes are the most distinguishing feature of this film, which tells a story of an older brother's weakness leading a younger brother into vice and the older brother's shouldering the responsibility of his brother's crime. The scene in the father-in-law's house has a conservatory leading from it which was not very convincing in the picture. Some of the story's pictures are exquisite. There was, for instance, an almost fairy quality in the scene on the balcony overlooking Monte Carlo and the Mediterranean. As full of poetry in another way is the picture of a girl's sorrow as represented by the leading lady, Laura Sawyer. She is kneeling beside her bed destroying the elder brother's letters and the camera has brought out very finely the tones and values in her face, hair, draperies, the coverlet on the bed, the curtains of the room, etc. Again in a later scene at home, as she turns to the fireplace and also when she and the older brother (Herbert Prior) now cleared by the younger brother's (Richard Ridgley) confession, are left alone. The picturesque quality in this scene is very marked. It was a hard story to make clear in pantomime; but the acting was restrained and free, and makes the picture clear and effective.

"Elephant Hunting in Victoria Nyanza" (Pathe).—The photography of this picture is much poorer than usual in this company's wild animal pictures, of which "The Hippopotamus Hunt" is a good example. The picture is not exciting, hardly commendable as being educational. The big animals are shot down like tame bulls, but we see that one in his mortal agony has driven his tusks into the earth. The scene showing the animal being butchered is not particularly interesting.

"Max's Divorce" (Pathe).—One can't help laughing at Max he does get into embarrassing situations. A week or so ago this reviewer called attention to a picture released by an Independent company, as being in the Max vein. The situation, as far as its chief theme goes, in this picture is the same as in the picture we refer to. In the first case the trouble is caused by a June bug, in this case by a flea. The carying out of the idea is much better accomplished in this picture than in the former. One could hardly call this harmless and very funny farce refined. A flea may cause much fun, though he isn't acceptable in the best society.

"Treasure Trove" (Vitagraph).—Two old spinster ladies, much reduced in circumstances, but treasuring some beautiful antique furniture, are shown, when this picture opens, as at last compelled to part with some of it, but their hearts are almost broken. The treasure, that they find by means of a dramatically pictured dream, was buried by a Revolutionary ancestor years before and its discovery saves them from the necessity of parting with their furniture. The pictur's most noticeable defect is that the outside of the house seems but a one-storied shanty, while the inside scenes have the sumptuous proportions of an old Colonial homestead. The most notable quality in the picture is the art with which the grouping and photography were done. The final scene is a very pretty picture. It is a very commendable film.

"Wifey's New Hat" (Lubin).—The situation pictured in this film is both fresh and very amusing. The settings of the comedy are sumptuous rooms and scenes which are very clearly photographed indeed. It's a society picture and wifey's pretty gowns and the hats are pleasing, while the acting of the story, for the most part, is subdued and natural enough to let the spectators enjoy the situation thoroughly.

"Tale of a Soldier's Ring" (Selig).—We have seen one or two war-time pictures of late that have placed the standard of excellence for such very high. This picture is below the best Selig standard and below the best war pictures. Perhaps its theatrical acting is what most keeps it from being effective. There is a theatrical walk that seems timed to slow music. It isn't often seen in real life. Nearly all the players, especially the hero of this picture, indulged in it. He also indulged in much exaggerated posing. Although he and the other players showed, in many of the scenes, much intelligence, they gave a slightly unnatural atmosphere to the picture and, to the reviewer, it seemed to detract from the picture's illusion. The darkies of the picture seemed stiff, lacking in individuality, just two solemnities. They too seem to keep the picture somewhat from being alive. Yet the story is fairly exciting and commendable. The picture of Gen. R. E. Lee is the very best that this reviewer has seen in motion pictures.

"The New Operator" (Lubin).—The new operator came to the Lubin Company, asking for a job as a camera man and was given a motion picture camera and told to show what he could do. The pictures that resulted when he went out with the camera were very clear and distinct, but they were very queer. What is more, they tell the story of his wanderings and troubles better than a diary. When the reel was developed and projected, the Lubin people saw why he had sent the camera back by messenger with a note resigning or rather withdrawing from his job. The picture is very funny and will be very acceptable.

"The Quest for Gold" (Vitagraph).—An epic impression is the object of this picture of the rush of gold seekers to Alaska rather than a dramatic one. There is no personal story given. No characterization is attempted except such as shows the grim determination of Man, as a gold-seeker, to find the gold of the Yukon hills on the one hand, and the hardly less grim determination of the frozen North to freeze him out, starve him, tantalize and crush him, on the other. Many of the scenes were probably taken in Alaska in winter; they most certainly suggest it. In many of the scenes, however, the weather doesn't seem to be very cold. Men are seen taking off their caps after exercising; not often do we see white breath-clouds; and a stake is very easily driven into the ground through the snow. But the picture with the lines of the Yukon poet as leaders, is impressive, and taken as a whole seems truthfully illustrative.

"The Sheriff's Punishment" (Pathe).—Isn't this the first picture in which the sheriff plays the villain? They are not very common, anyway. This picture of bar-room, gambling dive, and man-hunt in a typically Western setting is very well acted and full of exciting incidents which are well knit into one dramatic and fairly convincing story. The best acting of the picture is done by the bar-keeping heroine, though

the Mexican girl, the sheriff and the puncher who is counted the hero, act very creditably. The heroine's work gave a fresh touch to the scene in her bedroom after the sheriff has discovered, by her belongings on the floor that the hero is in the trunk and has promised to fire into it if he doesn't come out. It is a better Western picture than we usually see.

"An Accidental Outlaw" (Lubin).—All, or nearly all elements that give thrills to dramas of wild life in the West are found in this picture which has a tender-foot cowboy for its hero. He seems at first to be a softy and lets any passing bully rob or make sport of him. He walks along the road holding his revolver so like a simpleton that the approaching stage halts, thinking him an outlaw, and the passengers, as though trained, step out with hands held up and throw him their portable valuables. This alone makes the scene convincing, for it shows that they were panic-stricken—any stump that looked like a masked man would have been an outlaw to that stageful. The scene where the heroine, Dorothy, who cannnot ride is shown "out riding" —she walks by the horse's bridle—and is captured by the real outlaws; and the scene where our hero rescues her under the gang's very noses are far from convincing. The camera man, however, succeeded in making some very beautiful pictures of these scenes.

"The Clown's Baby" (Essanay).—In this story a little girl is left alone by her father's death, and is taken care of by a clown. Some wealthy people adopt her, but for a year she is dissatisfied. The circus passes that way again, the little one steals away and follows it and ultimately finds her way to the clown's dressing-room. When her foster father finds her she is locked in the clown's arms and refuses to leave him. The circus people come and give a rousing cheer for the return of Marjorie. There are some good pictures of circus people, and the child's acting is satisfactory.

"The Doomed Ship" (Edison).—Love and the miserly instincts of a ship-owner furnish the situation for this picture. A young man engaged to the ship-owner's daughter sails upon one of her father's vessels. The ship is unseaworthy and is wrecked. The blow kills the old man and almost kills the girl. But her lover is saved, and one day as she sits mourning at their trysting-place, she suddenly feels his strong arms about her and her grief is immediately changed to joy. The wedding bells ring happily, as they say in the stories.

"Conquering Carrie" (Kalem).—Carrie was the cook and something of a buster. She insisted on having a few friends in, and the mistress of the house gave up the parlor for the evening. Carrie's friends were very well selected types, just the men one would meet at a ward caucus. The women were, however, not types but peculiar individuals. Carrie "made up" into another character; but there are people in life also who seem to be changed by their Sunday clothes. The next day Carrie had trouble all day long. It was the big iceman who conquered her—the policeman couldn't.

"The Spender Family" (Essanay).—Heads of large families will appreciate this farcical character sketch. It is very amusing without being laughable.

"Commy, the Canvasser" (Essanay).—The space that this amusing story occupied when recently it was going the rounds as a newspaper skit was about three inches in one column. In this moving picture, it makes a good smile producer.

"Saved by the Pony Express" (Selig).—When the faces and individualities of the players in a moving picture are obscured by shadows, there is often much confusion in the spectator's mind. Because the faces in the first two or three scenes of this picture could not be clearly distinguished by this reviewer, he wasn't sure which of the two men who quarreled in the hut was the more acceptable to the girl on horseback whom it was plain both loved. The producer of the picture seems to have depended for interest largely on the bare dramatic struggle, the ride against time of the pony express rider to bring to the court the evidence that the hero is innocent. He has not shown us this hero in any significant action; we do not know what kind of a man he is. The jury believes that he shot the man who accidentally killed himself. This well-photographed jury of twelve good and true Westerners seems to have been very well chosen. They all look prosperous. Two are quick to take offense in an argument and are as quick to make up when they see their mistake. The pony express man rides remarkably well; he knows horses, wild and tame, and his ride with the dead man's last letter, ends in an exciting jump, horse and all, into the court room. One may ask whether juries in the West are apt to be formal. This jury had to retire again before it could change its verdict. It's an acceptable picture.

Independent.

"Bill Buys a Bottle of Champagne" (Lux).—This favorite comedian is shown in trouble again because a bottle of champagne persists in flying in the faces of passers-by. There is a lively chase, so lively that Bill is weary and must needs rest. Ultimately, however, he arrives at home, but judge his disappointment when he places the bottle to his lips to discover that the champagne is gone. He has had all his effort for nothing.

"Jim Crow—A Tale of the Turf" (Lux).—A dramatic picture, showing a jockey succumbing to the temptation of another owner to prevent the favorite from winning. The horse's foot is doctored. At the last moment the jockey is taken ill and the son rides. Then comes a picture of a famous race. All goes well until the last fence, when the favorite comes crashing to the earth with the jockey under him. He sustains fatal injuries and is taken to the hospital. It is a very dramatic scene in which the jockey realizes that he has killed his own son. He tells the story and the winner is arrested while in the midst of the celebration of his victory. The audience follows this film with unusual attention, both the race and the tragedy exerting a strong influence upon them. The mechanical work is well done and the race looks much like the actual thing.

"Artful Tweedledum" (Ambrosio).—This favorite comedian appears again in an altercation with the unknown father of his sweetheart which results in a challenge to a duel. When he discovers the predicament, he is at a loss for a while. But Tweedledum is not to be outwitted. He succeeds by an artful means in securing the good graces of the old gentleman once more.

"The Settler's Wife" (Nestor).—Stories of the perfidy of a wife or husband have been numerous. But in this film the Nestor company has produced one decidedly out of the ordinary. The smooth stranger readily enough entices the young wife from her husband. The husband overtakes them and would have killed the man, but for the interposition of the woman. However, he turns and leaves them after telling the man to be good to her. The man then realizes that the husband really loves her and sends her back to her home. She slowly drags her way back only to find a heap of blazing ruins. The husband has set the cabin on fire and left. The woman, as a result of her perfidy, finds herself alone in the wilderness, with nothing but its inhabitants to keep her company. The dramatic close makes this an extremely interesting picture. It transforms a rather commonplace subject into a strong story and makes it thrilling in its ending. The Nestorian photography assists materially in increasing the attractions.

"The Cattle Thief's Brand" (American).—In this somewhat complicated and not always easily understood Western story, dealing with the theft of cattle on the range, the wife of a rustler discovers her husband's nefarious business and releases a calf which he and his gang have picked up and branded with their own mark. She has forgotten that the calf will go back to its mother. The ranger appears, there is a fight in which the woman's husband is killed, but she succeeds in having the murderer released because she explains that he was protecting her honor.

"Her Way" (Rex).—A story may be unpleasant, but when it is told with such art as the producer and photographer of this picture have attained, the effect is far from depressing. In telling this story, the producer hasn't burdened us with scenes or details that add nothing, but has conducted it economically, using only what is highly significant, and so he has made it very effective. He also has chosen the settings of his scenes with art; they are natural, which is perhaps most important, and they are picturesque and beautiful. In this also the photographer's skill is very evident, for the scenes have been captured wonderfully. The players who enact this story of a woman who was willing to sacrifice her life for her husband when only an hour or so before she had discovered that he is unfaithful, and who thereby wins back his love, do very good and natural work. In this film the Rex Company has produced a very acceptable picture.

"The Fatal Sonata" (Itala).—Nearly all the foreign films are very well photographed. The camera work shown by this picture is it seems to this reviewer, far better, more careful, than that we usually see in pictures made in this country. We can turn out beautiful work of this kind, but our average work seems some distance below the standard set abroad. The story—domestic infidelity causes the situation that is pictured—has an unusual ending. The husband doesn't kill the interloper; he staggers out with a drunken grin of contempt, leaving the man and woman in the slatternly cabin. "What's the use?" it seems to ask with mor-

dant sarcasm. The situation in which the old man found himself didn't appeal to his drunken brain as being worth a tragic ending. To have killed the man would have been, it must have seemed to him, an anti-climax. The acting is very good and the picture is conducted so as to make it intensely dramatic.

"Toto Without Water" (Itala).—This comedian in a funny play that gets across quite readily. Toto is something of a favorite and his antics in this picture will not reduce his popularity in any degree.

"The Prodigal Son" (Eclair).—This is a dramatic picture founded on the parable called by the same name. It follows the parable's outline closely in the early scenes, but at the coming back of the ragged son, it loses, in this reviewer's estimation, something of power by having the father fail at first to recognize the son. Nearly all the scenes have a restricted background; there are no broad fields of corn, nor herds of sheep; the father might have been a rich merchant. As the picture stands, it is very powerful. To see the man, once rich, feeding with the pigs, they are very dirty, and to remember that he was an aristocratic Hebrew, is very affecting. The pictures seem a little cold, as though the backgrounds were monotonous. One might be able to imagine a still better picture; but this, as it is, is very fine, very commendable.

"Mobile, Alabama" (Imp).—Pictures of cities, to be interesting, need only to be clearly photographed. When the reviewer saw the above title on the screen under the Imp name, he expected a delightful treat and was disappointed. The photography was poor and most of it was taken up by a parade, celebrating the Bi-centennial of the founding of the city, and of the fruit handling apparatus on the wharves. It also showed the clearing of woodland which was being done by blasting out the stumps.

"The Skating Bug" (Imp).—What brought the laughter out again and again while this roller skating picture was being projected was the dude of this picture. His actions were now and again so unexpectedly feminine and lady-like that they made a good many laugh right out. It's likely to be very aceptable to audiences.

"Thou Shalt Not Steal" (Reliance).—The object of this picture, which is not a sermon, is to show the heart of a young girl just budding out of childhood. She is religiously inclined and idealistic, and in her great love for truth or else great fear of evil, has an especial horror of stealing. When the scenario writer makes that girl see her own mother steal a bit of lace from a drygoods counter, he shows us a situation with great dramatic possibilities, and he has worked out these possibilities convincingly and made an unusual photoplay of them. The actress who plays the girl has maintained the child's simplicity with skill and is worthy of high praise. This reviewer doesn't think the first scene, whch, by the way, merely serves as a sort of title to the drama, was humanly normal or wholly convincing. The boy the girl catches "swiping" a bit of candy isn't her brother and she is too young to teach a Sunday-school class. To have had her pass an apple stand with, say, two other little girls and to have had one of them "swipe" an apple, expecting all the three to enjoy it together, would have pictured a very human experience. Whether the girl's spiritual condition was quite healthy or not doesn't concern this reviewer at this time; she surely is typical of many girls of her age.

"Mutt and Jeff" (Nestor).—These two inseparable friends wanted to be actors and got up a sketch representing the "Gold Dust Twins." It wasn't a hit. Poor little Jeff excites a good deal of sympathy. He is such a cute little chap and he seems always to get the roughest end of every encounter and he takes it very philosophically.

"A Happy Home" (Great Northern).—It was house-cleaning day when this picture was taken. A very human little boy and girl—terrible children—help mother and the hired girl till they are spanked and put into another room, where they get into all kinds of mischief. It surely is a lively picture.

"The Engagement Ring" (Great Northern).—The photography of the sea pictures on this film is too poor to show faces clearly. The scenes in the heroine's home are very artistic and clear. This is well, for the Danish costumes and characters are unusually interesting, and the room as well with its furnishings and decorations. In one scene in this picture a fisherman finds a ring in a fish's mouth—a miracle, of course. The story is not as clear as it might have been. There are two rings in the story, one given by the girl to her lover, and one his gift to her. This one is thrown into the sea, and another man, who loves the girl, finds it in a fish. The first lover now loses a ring at cards; but this reviewer had to read the film maker's synopsis before he knew that the girl had given the man that ring. In trying to get these rings back, the first lover loses his life. The scene in the police court during the examination into this man's death shows one or two very interesting typical Danish characters.

"The Parting Trails" (American).—Two brothers in this dramatic picture go west, one to the mountains and the other to the plains, where he engages in the cattle industry. The brother in the mountains becomes an outlaw. One day he hears that a stage coach is to pass with a large amount of money and plans to hold it up. The holdup is successful, but the outlaws do not get the money. In the fight the father of a girl who is the sweetheart of the other brother, is mortally wounded. This girl is present and they then decide to hold her for ransom. A posse is organized at the head of which is her lover, and the gang is hunted down. Just as the handcuffs are to be placed on the leader he falls dead, hit with a stray bullet. Then the man tells the girl that the leader was his brother.

"The Sea Vultures" (Yankee).—Wreckers and their nefarious work furnish the human background of this sea tale. A ship has been lured on the rocks by these men, a baby floats ashore and is adopted by the leader. Later she develops into a beautiful woman and gradually leads her foster father to reform. The two are ultimately instrumental in securing the capture, by government officials, of the gang. The young officer wins the girl for his wife. There are marine views well worth seeing and the story told in the picture is good enough to hold the unflagging interest of the audience.

"Perils of a War Messenger" (Champion).—If this film had begun with what is shown on the last few feet of the first scene, nothing significant would have been lost and it would have been freed from a very unconvincing battle scene. The picture shows the exploits of a Southern spy and is exciting; it is a picture, in fact, for the small boy and the gallery.

"True Hearted Miner" (Bison).—When a picture or work of art is characterized as having "a punch," it probably has behind it, in the artist, a vivid, emotion-giving realization. There is no cloudy sentimentality in this picture; these are living human beings, men and women, and whether we approve of them or not, we are compelled to be deeply interested. The drama has very few scenes and there is very little shown in it that is not significant. It pictures a woman's passion for her husband's partner and is made very convincing.

"Speculation" (Powers).—"Get-Rich-Quick Wallingford," not the play, but the book, furnished, with little doubt, the idea set forth in this picture; but a clever scenario writer evidently prepared it for being produced. It is not the kind of comedy that makes audiences laugh from beginning to end, but one that keeps them amused by picturing human situations, recognizable as possibilities. Sitting behind this reviewer were two middleaged men, business men apparently, but they chuckled heartily at the scene where the sharpers come back to town and find that the great scheme they really thought worthless had panned out that the duped men were rich.

"Outwitted by Horse and Lariat" (Solax).—The speedy movement of the early scenes of this briskly conducted and exciting picture promises a whiplash-snap at the finish which is amply fulfilled. The climax comes so unexpectedly and is so quickly accomplished that it literally brought some among the audience (14th Street Theater) to their feet. In that scene, the heroine is picked up at high speed from the midst of the outlaws who have captured her. The cowboy dashes in on a remarkably trained horse which an hour or so before untied with his teeth the little cowgirl and then took from her a note telling her friends where she was and bringing them to the rescue. As the cowboy picks her up the outlaws rush in pursuit and run into a pepper box of cowboy guns that give them another surprise.

"Double Elopement" (Solax).—Some of the scenes in this brisk farce brought out hearty laughter. Its funniest scene is perhaps where the respective father and mother of the eloping boy and girl find them in the stalled automobile. The worst fault with the picture is the make-up of the player who took the father's part. He wore a white wig, but was quite youthful in appearance.

Manufacturers Advance Notes

"A CRACK SHOT."

Romaine Fielding, Leading Man of the Solax Stock Co.

"When Romaine Fielding, the leading man of the Solax Stock Company, was at Fort Myer recently, the officers of the crack 15th Cavalry noticed he laid claim to being somewhat of a soldier. They arranged a little joke by getting the moving picture actor at target practice. With some mock solemnity, things were arranged. The first was

Romaine Fielding.

a bull's eye; the second, third and fourth were bulls' eyes. Fielding made nine out of ten and the officers opened a bottle. It then developed that Fielding, beside being identified for 25 years with the stage, spent three years at the Shattusk Military Academy, Faribault, Minn. He later drilled the first signal corps California ever had, saber and mounted drill, wig wag, light and heiliograph signal. He has written several articles on the "Use and Abuse of Arms." and is widely known as a crack shot.

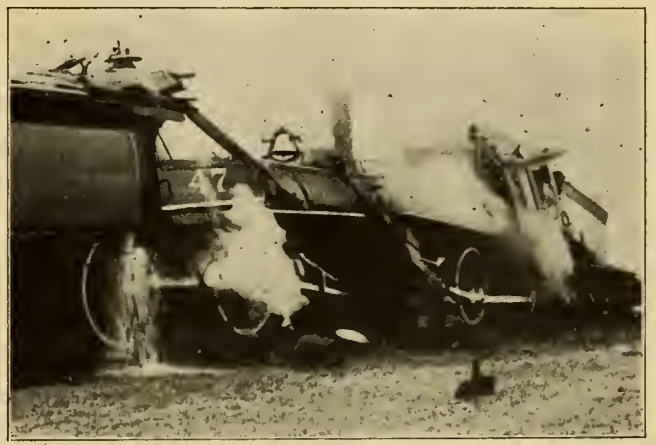
DANIEL TALKS TO EXHIBITORS.

At the recent meeting of the Motion Picture Exhibitors' Association of Illinois, held in Chicago, W. A. Daniels, of the Waterproof Film Company, addressed the meeting on the subject of waterproof film. In introducing his subject Mr. Daniels said: "Elbert Hubbard says there are three kinds of public speakers: instructive, humorous and punk. Before I sit down you will probably realize that I represent Mr. Hubbard's third class. Nevertheless, I am very glad of this opportunity to explain to your asssociation just what waterproof films are, and to give you my version of the reason why you ever get the other kind."

Continuing, Mr. Daniels explained the advantages of waterproof film, already familiar to readers of the Moving Picture World, and said in conclusion: "I want to congratulate you upon your organization. Continue to work in harmony regardless of your supply affiliations, and you must grow into the strongest power for good, which has ever entered the moving picture field. To your president, I would say, preside with due regard for the rights of all. To assist you in this labor and on the behalf of the National Waterproof Film Company I desire to present you with this gavel. May it ever be used with wisdom, and in the interest of truth and justice."

HEAD-ON COLLISION (Vitagraph).

The accompanying picture of a head-on collision between two locomotives is one of the feature incidents in the Vitagraph Monthly of Current Events, an educational and topical reel which will be released on August 18th. The col-



lision occurred at Indianapolis, Ind., on July 4, and was pre-arranged as a scientific demonstration before a body of engineers. After starting their respective engines and throwing on full steam, the firemen and drivers jumped and the two locomotives came together with a crash that was heard for miles. The Vitagraph Monthly of Current Events, August issue, contains several other interesting features well calculated to create a demand for this novel kind of film.

"OLD WYOMING DAYS."

One of the most realistic and thoroughly original portrayals of true Western celebration is the three-reel subject, "Old Wyoming Days," taken at Lander, Wyo., the fringe of the Western border, during the Cowboy Convention July 4th. It is a production of splendid photographical merit and overflows throughout with thrills and excitement of true Western character.

The pictures will be exploited by the Western Feature Film Company of Chicago and will be shown throughout the country. The new company has created no little interest among the sporting circles of Chicago, as its founders are well-known exponents of the "Great American Pastime" and have won fame and fortune by their stunts on the dusty diamond. Jim Scott, for three years a satellite in the "White Sox" aggregation, and Bert Keeley, known to fame as a slab artist for the Washington "Senators," are the new recruits to the film game, while George Scott, the Cowboy Artist; A. L. Cooley, Ex-Assistant Chief of Scouts, U. S. A., and Sam Benjamin, well known showman, will lend their energies and influences to the success of the new venture.

"THROUGH JEALOUS EYES."

Jealousy, as manifested in human emotions, has been presented by the Lubin players in a picture soon to be released entitled "Through Jealous Eyes." It has a number of novel features of plot and has been worked out in a manner exceptionally convincing. The story has to do with a physician, his wife, their son and the office nurse. The son Arthur is about to go on a hunting trip with a friend. Before going he proposes to the nurse with some success. Through a series of incidents the doctor's wife conceives the idea that

Scene from "Through Jealous Eyes" (Lubin).

Scene from "Through Jealous Eyes" (Lubin).

her husband has become unduly familiar with the nurse and at once becomes jealous. Subsequent events seem to confirm her suspicions and she is goaded almost to the point of doing murder. At this point in the story, the son, who has been accidentally shot while hunting, is brought home, and the jealous wife and mother is brought to understand the true meaning of the incidents that aroused her jealousy.

It is the belief of the Lubin producers that this subject will prove to be one of the most powerful picture plays made by them in some time. The accompanying illustrations are from scenes in the picture.

MORE MOTIOGRAPH FOBS COMING.

The Enterprise Optical Company asks the Moving Picture World to advise late applicants for the Motiograph Watch Fob that it will be necessary for them to wait a while for their fobs. The first edition of fobs, something near to 6,000, have been distributed, and the Enterprise folks have letters of thanks enough to make a large and very interesting volume. Since the supply was exhausted fifty or more applications have been received. These will be held up for a while to enable the Motiograph people to determine just how many more it will be necessary to order. It's worth waiting for.

A GLIMPSE BEHIND THE SCENES.

Visiting the Vitagraph factory after a period of one year, the writer found great changes and greater developments over those chronicled a year ago.

Besides an enlargement of the factory plant, a larger force of employees in the technical and mechanical branches is evidence of a continuously increasing industrial activity. A large company of artists were busy before the camera in the extensive studio. Never before has the writer had the rare opportunity of visiting a many-staged theater; a tri-ringed circus is possible in the field, but a tri-staged theater seems only possible under such enterprising conditions as those which control such important moving picture concerns of which the Vitagraph is a type.

Standing, watching a comedy to the left and a drama to the right; in the further studio a stage production, and in the open an automobile scene; it became simply a matter of taking one's choice in which to become most interested. The thoroughness of this acting before a dead camera rather than with the inspiration derived from a living audience is very complete. A few years ago an air of indifference seemed to control all artists, for were they not "only before the camera," life and realism were plainly absent, actions were perfunctory and speech such that it mattered not if actions and words did not agree. To-day this is all changed, and it is impossible to find more thorough realism that that shown in these studios.

Actors and actresses have found that the lens is but the focused eye of countless throngs, and act their parts with a perfection that is thrilling, and which explains why the pictures have become more popular in that they are more real. The only absence noticeable in these plays is that of the deserved applause, but here the artist is recompensed by that representative of the public—the director, whose "well done" or "very good" is the sought-for appreciation, and upon whose verdict the play passes into picture.

A part of each day is given to a genuine "picture show," where "first views" are given and those who have taken part may "see themselves as others see them"; here all mistakes, artistic, moral, technical, are noted and (figuratively speaking) the editorial blue pencil is vigorously used. Improvement and advancement seems to pervade the very atmosphere of Vitagraph; everyone seems to have caught the spirit of the age; instruction and injunctions posted for the information of all are of the highest order, and manifest a determination to produce such results as can only come from proper surroundings.

A view "behind the scenes" usually means to catch a glimpse of "secrets" and "weaknesses" which it were better the public should neither see nor hear about; the writer's view behind the scenes of Vitagraph revealed no such "hidden things," and this is as clear behind the screen as in front of it. Thanks to the kindly courtesy of Mr. Blackstone and Mr. A. E. Smith, the writer's visit to Vitagraph only compels his congratulations and best wishes.

"ROMEO AND JULIET" IN TWO REELS.

The Thanhouser feature production of "Romeo and Juliet" in two reels has been whipped into shape for exhibition. It will be released on consecutive Fridays, Part I, Friday, September 1st, and Part II, Friday, September 8th. Prior to this, private exhibitions will be given for exchange men and other interested parties, and the film of "the greatest love story of all" will be given chance a plenty to make good with the people who distribute the Independent product.

The reels are so constructed that each tells a complete story. Giving a half hour's show as they do when [illegible] together, they will enable exhibitors to give a "Romeo and Juliet Night" that affords all manners of [illegible] opportunity for feature advertising. Many managers will use them as they appear for the first showing, and book them together for the return date.

CAPTAIN WARREN DEAN.

15th U. S. Cavalry, Fort Myer, Va.

Captain Dean was a welcome visitor at the Solax Company's studio this week, where he dropped in to see some of the big pictures made by his crack regiment recently by the Solax Company, and in which he once or twice appeared. He expressed himself as being highly pleased with the results, and the entire productions give credit to the realities as they are at Fort Myer

A PAL'S OATH.

A Heart Interest Drama by the Essanay Western Players.

Not long ago the pastor of a church in California wrote to G. M. Anderson, director of the Essanay Western Stock Company, complimenting him for the uplifting and ennobling influences of his productions saying that he considered the moving picture a great power for good. This is the view of one clergyman of a broader mind that a number of his brethren. It shows the ever increasing tendency to give the picture fair play and broader-minded criticism.

"A Pal's Oath," a coming release by the Essanay Company, is a sermon picture with as strong a moral and as human a story as has recently been released by any company. Two pals, Jack Manley and John French, are "bunkies" on the XX ranch. Having punched cattle side by side for five years, partners always in every game of poker at "Red" Ike's in town, they are stanch in their friendship.

Scene from "A Pal's Oath" (Essanay).

At the opening of the story French has fallen ill with a fever. Both of the boys are "broke" and after Jack finds that his pal must have a doctor he saddles a horse and rides to town for Dr. Small. Small is an avaricious fellow and when Jack asks for his aid he replies that the cost of his services will amount to $30 and that he must have the money in advance. In despair Jack returns to his shanty where he tells French of his luckless visit to Dr. Small. Musing in a puzzled manner of how he can obtain the money he suddenly arises and turning to the door opens it to the pony express rider who has just arrived with a few pieces of mail. Jack chats with the fellow for a moment and notes curiously a small bag, evidently containing money which the rider shifts from one pouch to another. Suddenly seizing his gun and the cartridge belt, he fastens on these, slips a handkerchief around

Scene from "A Pal's Oath" (Essanay).

his neck and with a hasty goodbye to John, runs hurriedly out of the cabin, quickly mounts his horse and is cantering off in hot pursuit of the flying rider. What follows can easily be understood.

The Doctor comes now with Jack to the sick man's bedside, who is relieved by the treatment. After the recovery Jack confesses the hold-up of the pony express rider, but French is loyal and understands. Stretching out his hands he takes the other's and murmurs: "Your secret is mine. You did it for me."

Now both meet a girl and fall in love with her. Jack wins the girl and French is enraged. Suddenly he remembers the crime of his pal and betrays him, the latter is arrested and put into prison.

A few years later French and his wife and little girl are seated in the parlor of their little home, the child playing at their feet. On the outside of the cottage, a slinking form comes out of the bushes and approaches the window of the cottage. Suddenly there is the flash and the barrel of a revolver is pressed against the curtain of the open window. French, inside, suddenly stoops and picks up the child, tosses her in his arms and turns with her facing the window. The man, outside, drops the gun to his side and looks at the spectacle with an expression of pain. But he conquers the better motive and turning again raises the gun. The operation is repeated twice, the last time Marie rising and throwing her arms about the baby's neck while French clasps them both in his arms, safe from Norton's bullet behind the little child and his wife. Outside, Norton turns away, a look of despair on his face, then thrusts the gun into its holster and pausing to again look at the scene inside turns again and slips off into the bushes, while the gathering dusk hides him from view.

A THRILLING LEAP (Rex).

The Rex Motion Picture Company has just completed an Indian subject that sets a pace for most of the redskin dramas in the matter of physical endurance. The picture will be known as "A White Red Man," and turns upon the pivot of circumstantial evidence. An Indian found some articles of jewelry that had

Scene from a Rex Release, "A White Red Man."

been dropped by a wounded robber. A little later the Indian became entangled in a bear trap and made his way in great pain to the cabin of the trapper. The trapper's wife dressed the wounds of the red man, who, in order to show his gratitude, gave her some of the jewelry and passed on his way.

Meanwhile, the sheriff, on track of the stolen gems, arrived at the trapper's cabin where he saw the jewels, which were still lying on the table. The trapper was taken to jail as the guilty man. That night in another town the Indian in a bar-room heard the story of the arrest of the kind-hearted trapper and at once set out with all speed to testify in his behalf. Traveling overland on foot and in haste, there were many obstacles to encounter, but principally a chasm which yawned before the dusky brave to a depth of eighty feet. Rivers and chasms were not to be considered where the life of a good man was at stake. Arriving at the precipice the Indian saw at a glance that it was a case of jump, or his benefactor would be lynched. Without hesitation he plunged into the roaring canyon and was soon buffeting in the whirlpool. Struggling on, the redskin arrived in time to save his friend's life. This particular feat of high jumping is one that has seldom been equaled anywhere, whether in moving pictures or otherwise, and will be a feature that can be strongly advertised.

UNLAWFUL IMPORTATION.

U. S. Government Prompt in Protecting Copyright Films.

The United States Government will effectually protect the copyright, obtained for a film, whether such film is of domestic or foreign make. Persons, who have heretofore been "careless" in respecting copyrights of this nature should take warning from the following facts:

Mr. Ingvald Oels, of the Great Northern Film Company, some time ago secured an American copyright on the three reel production, "Temptations of a Great City," and subsequently notified the Treasury Department, U. S. Custom Service, to the effect, that he anticipated an importation of this film by other parties. The importation of a copyrighted film from abroad is not only an invasion of the rights of the party securing the original copyright, but also constitutes an unlawful act and a violation of the U. S. Custom Regulations. The Treasury Department took careful notice of Mr. Oels' request and at once notified all the ports of entry, which were supplied by Mr. Oels with photographs depicting various scenes from the reels.

On the 29th of July Mr. Oels was notified, that the examiner on duty in the Philadelphia Post Office had discovered in the parcels post a three-reel film, which upon examination proved to be the production previously copyrighted by Mr. Oels. The matter was reported by the examiner to the Special Agent in charge of the Philadelphia Custom Service, Mr. W. S. Chance. Mr. Chance at once communicated with Mr. Oels, notifying the latter of the fact that the unlawfully imported film had been found and was now held for forfeiture proceedings. Mr. Oels will at once take the necessary steps to enforce the forfeiture provisions of the new copyright law and the film will be destroyed.

It is said, that as an extra precaution against unlawful importations of this film there has been deposited by the American lessee of it, a complete copy with Chief Wilkie of the Secret Service Bureau. This was done to make it easy for that department to trace the film, if it should ever get past the watchful eyes of Uncle Sam. Judging by the prompt and careful action of the government officials in this case this extra precaution was hardly needed, but can do no harm.

THE EXHIBITOR'S LIBRARY.

In the advertising pages will be found the announcement of three books, printed, published and sold by the Moving Picture World at nominal cost to exhibitors who wish to present literary, classical or historical feature films of special note in a proper and profitable manner. In this exhibitor's library is a second edition of the book, "How to Put on the Passion Play," which has a well-established reputation among exhibitors for usefulness and accuracy. A similar book has been printed for the feature films, "Dante's Inferno" and "The Crusaders or Jerusalem Delivered." The books will will be found useful, if not indispensable, by every exhibitor who wishes to rent any of the features mentioned. Additions to this library for the exhibitor may be made from time to time as occasion will seem to demand. The lectures, which form part of every one of these books, have all been specially prepared by W. Stephen Bush.

HERRICK EXPLOITS KINEMACOLOR.

Howard Herrick, who, in co-operation with Col. Jas. S. Hutton, so successfully handled the publicity and booking of the moving pictures of the Confederate Reunion and parade at Little Rock, which were taken by the Industrial Moving Picture Company of Chicago, under the direction of Watterson R. Rothacker, has been specially engaged by the Messrs. Shubert to handle the publicity for the Chicago presentation of the kinemacolor pictures of the coronation at the Garrick Theater.

Mr. Herrick left the newspaper field about ten years ago to engage in theatrical work. Since then he has been manager and press representative for such stars and attractions as Bertha Kalich, Virginia Harned, Ernst von Possart, "The Shepherd King" and the "Clansman."

MOVING PICTURE THEATERS PREPARING FOR FALL AND WINTER.

As indicated by the numerous inquiries received for new equipments, and exchange of new moving picture machines for old, Mr. J. H. Hallberg, "The Economizer Man," reports that the outlook for the coming season is very bright. Managers all over the country recognize the fact that their patrons demand the best that money can procure in the way of picture projection, and the old make-shift devices are being relegated to the junk heap. "I want a good light and a clear, steady picture." That is the prevailing note in all the inquiries.

Calendar of Independent Releases

MONDAY AUGUST 7th, 1911.

AMERICAN—Cattle, Gold and Oil (Dramatic) .....
CHAMPION—Dewey (Comedy) 950
ECLAIR—The Sorrowful Mother (Dramatic) .....
ECLAIR—Too Much Swedish Drill (Comedy) .....
IMP—The Old Peddler (Dramatic) 1000
YANKEE—Kathleen Mavourneen (Dramatic) .....

TUESDAY, AUGUST 8th, 1911.

BISON—Grey Cloud's Devotion (Dramatic) .....
POWERS—Cheyenne Days (Scenic) .....
POWERS—A Harmless Flirtation (Comedy) .....
THANHOUSER—Back to Nature (Dramatic) .....

WEDNESDAY, AUGUST 9th, 1911.

AMBROSIO—The Queen of Ninevah (Dramatic) .....
CHAMPION—Chief Fire Eye's Game (Dramatic) 950
NESTOR—Roped and Tied (Western Dramatic) .....
RELIANCE—The City (Dramatic) .....
SOLAX—His Wife's Insurance (Comedy) .....
SOLAX—A Bum and a Bomb (Comedy) .....

THURSDAY, AUGUST 10th, 1911.

AMERICAN—The Ranch Girl (Dramatic) .....
IMP—Dorothy's Family (Comedy) 1000
ITALA—Love and Discipline (Dramatic) .....
REX—The White Red Man (Dramatic) .....

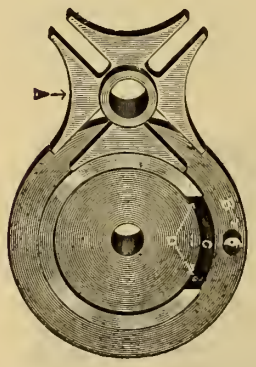
FRIDAY, AUGUST 11th, 1911.

BISON—The New Cowboy (Dramatic) .....
LUX—Bill Wishes to Make Butter (Comedy) 458
LUX—The Cripple (Dramatic) 462
SOLAX—An Enlisted Man's Honor (Military) .....
THANHOUSER—Cupid, the Conquerror (Dramatic) ..
YANKEE—Grey Wolf's Squaw (Dramatic) .....

SATURDAY, AUGUST 12th, 1911.

ITALA—Stoic Restores Youth .....
GREAT NORTHERN—The Mother's Mark (Dramatic)
GREAT NORTHERN—Teddy Trained by His Mother (Comedy) .....
POWERS—Lone Eagle's Trust (Dramatic) .....
RELIANCE—The Pitfall (Dramatic) .....
NESTOR—Mutt and Jeff and the Goldstein Burglars (Comedy) .....

THE LAVEZZI OUTPUT GRADUALLY INCREASES.



The testimonials which appear in his advertisement in this issue regarding Lavezzi's improved star, cam, arbor and sprocket, show the real value of his improvements.

Mr. Lavezzi states that operators have always had considerable trouble removing screws from intermittent sprockets. The reason for this is that the screws are put in with a special screw-driver that will not split and injure the slot. It stands to reason that the screws will have to be removed with the same sort of blade. Mr. Lavezzi has met the need by placing on the market a special screw-driver, which will have nicely tempered interchangeable blades, to remove small screws from tension springs, etc. He will furnish circulars, etc., if you will drop him a line.

A LAW UNTO THEMSELVES.

Correspondents signing themselves "Two Aggrieved Exhibitors," ask The World to inform them by what authority managers of exchanges take regular releases, such as "Faust," "Ten Nights In a Barroom," "Tale of Two Cities," etc., out of the regular service after they have been run for some time, and place them under the head of specials, charging $10 per day for them.

The World confesses ignorance of any rule or usage that might prevent the exchange manager from going as far as he likes along the lines mentioned; it's up to him to get all he can for service. Of course, the exhibitor has the privilege of getting service somewhere else if he doesn't like the treatment accorded him now. That's the only antidote we know of.

LETTERS TO THE EDITOR

COWBOYS ALWAYS POPULAR.

July 29, 1911.

Editor Moving Picture World,

Dear Sir.—Notwithstanding Mr. Emmett Campbell Hall's masterly retort to my rejoinder concerning his reply to my articles on adequate payment for comedy scenarios, I positively refuse to follow the illustrious precedent initiated by Davy Crockett's coon, and to "come down."

Mr. Hall may remember that the title and substance of the article in question was: "Does It Pay To Be Funny?" Mr. Hall admits that he has had little experience in the writing of comedy. Mine has been considerable, and the experience was not so invariably "funny" as were my scenarios—which is, perhaps, not saying a good deal. At any rate, the "motif" of my original rhapsody was that the manufacturers howl eternally for comedy, and particularly for comedy—and yet decline to hand over a compensation for the work liberal enough to pay a writer to dig deep into his imagination and shovel out the real article.

And the Average Patron and the Average Exhibitor are not "sick of cowboys with bewhiskered pants." Where does Mr. Hall get his information? Not at first hand; for to quote Mr. Hall direct—"I belong in the backwoods—and only once in awhile—a very long while—grease my boots and wander down ter the city." Then his opinion is not worth much as evidence. How many photoplay audiences does Mr. Hall see in a week? The writer lives in a large city, with New York nine miles away; and he has seen an average of twenty reels of licensed film a week for the past three years. Furthermore, he has made a close study of Mr. Average Patron; which is why he affirms for the third and last time that cowboys and real comedy are popular everywhere and always, and that the average "dramatic," in a comparative sense, is not.

As for the rest, we are "tilting at windmills." Mr. Hall is a likeable and courteous opponent; but a "highbrow," with a leaning toward the tragic muse. The writer is a manufacturer of comedy—and a plain man with a grouch. But we agree in essentials. If our opinions differ as to what constitutes the "popular" in motion pictures, we are both working for the good and lasting future of the industry, and we both think we are delivering the goods. Probably we are. There is room in the photoplay world for the "dramatic" and the sunny side of life, but it is unfair that the optimist should have a harder time reaping his reward.

For if Mr. Hall should stray from his "twelve-cent raspberry" elysium and wander with imagination into the moonlit fields of comedy, he would find moonbeams a light repast for a healthy appetite and he would hit the trail for his mountain-top" with all the speed consistent with his "highbrow" dignity.

Reciprocating Mr. Hall's kind sentiments and his enjoyment of our controversy, and trusting that the argument has been as amusing to the World editor and the World readers, I remain, Sincerely yours,

WILLIAM H. KITCHELL.

A "KICKLESS" SCENARIO WRITER!

Kokomo, Ind., July 27, 1911.

Editor Moving Picture World,

Dear Sir.—While mailing you my annual subscription for the World, I wish to avail myself of the opportunity to say a few words regarding the treatment I have received from scenario editors in general, and one in particular.

I have noticed contributions from scenario writers from time to time, most of them being kicks. This one—is it different? It is not my purpose to say just how successful a writer I am, though I will say I am not in the same class with Mr. Hall, who has sold ninety per cent. of his stories. However, I have "peddled" enough to know that I have been very well treated by the editors. While it is true I have never received a fancy price for a script, it is also true that I have not received as low as $15 except in one instance, and that for a half-reel subject. Promptness seems to be the motto of every editor with whom I have had dealings, as in only two instances have I had a script kept a month. The first was by reason of the company moving into new quarters. The other was a lost script, of which I will speak presently. I sold one story which could not possibly have been in the editor's office more than one day. I have never had a script mutilated by notations but once, and that would not have occurred had I placed a sheet of blank paper on either side of it, as I now do. Thanks to Mr. Sargent for that tip.

Now, about the lost script: After reading a number of complaints about them in The World, I supposed, of course, that if a firm ever lost one of mine I could say good-bye to it. But that did not worry me much, as I always keep the original, which every writer should do. Well, it finally happened. Did that end it? Not much—and right here is what I call a square deal. The editor wrote me that the script could not be found, and although it was lost through no fault of his (I know that to be a fact), if I wished payment for it he would send me check at once. Of course I did not take advantage of his liberal offer. I merely had a copy typed, sent it in and shortly afterward received a check. What company? Imp. And I have only the highest praise for the courteous treatment extended me by Editor Hoadley.

"KICKLESS."

GOOD OPERATOR DISCOVERED.

Butler, Pa., June 30, 1911.

Editor Moving Picture World,

Dear Sir: If you will kindly allow me a little space in your valuable publication, I would like to tell your readers of a young operator whom I found here in Butler in the person of Mr. John North. I landed in this town Wednesday, June 28th. After a good supper at the Hotel Nixon, being an old operator myself, I started out to see a moving picture show; and as the Lyric is the best here, I was directed there. Imagine my surprise, upon entering, to see some of the finest work that it has ever been my pleasure to witness. I was told the operator's name was John North; that he was a native of Punxsutawney, Pa.; that he was young in years but old in experience. Why, Mr. Editor, to sit there and watch his pictures you would almost swear that they were standing still instead of moving. He is by odds the best operator I have seen for a number of years. He certainly has his Powers No. 6 down pat; and, in conclusion, I want to say that the proprietor who is lucky enough to secure such an operator as John North, of Butler, Pa., should certainly appreciate him. Yours truly,

AN OLD OPERATOR.

AN APPRECIATIVE EXHIBITOR.

Sacramento, Cal., June 9, 1911.

Editor Moving Picture World:

Dear Sir.—I have been a subscriber of the Moving Picture World for several years and what I know about the projection of pictures I owe to the **Moving Picture World.** This paper is the best of its class in the world and exhibitors and operators cannot afford to do without it, as it is a great benefit to cinematography interests. Speaking of operators. I certainly have one of the best in Sacramento. This man has been working for me for several years and his main object seems to be to give the best pictures possible.

Yours very truly,

J. W. OSTARIO,
Mgr. and Prop. Lyric Theater.

PLAYING THE PICTURES.

Superior, Neb., July 14, 1911.

Editor Moving Picture World,

Dear Sir.—As the original demonstrator of "Playing the Pictures" I would respectfully make a suggestion to all film manufacturers who are desirous of extending their business, and that is: to engage a thoroughly competent pianist of experience who can play the pictures as they ought to be played and act as demonstrator of films in every State in the Union, thereby showing the public the realistic effect produced by having the pictures properly played and cued, and not having their films murdered by incompetent and inexperienced pianists. Such a demonstrator would prove an invaluable acquisition to any film manufacturer and by the time he would cover the various houses in the State he demonstartes the films in, the manufacturers would increase their business tenfold. To such a man the film manufacturer could afford to pay a good salary and thus properly advertise his films in every State. My instrumental demonstrations of "playing the pictures" have long been regarded as a striking feature in the popularizing of the leading films produced by the Biograph, Vitagraph, Selig Polyscope, and Edison companies. Trusting this suggestion will be acted on by any film manufacturer who desires to popularize his films, believe me, Yours fraternally,

FRANK J. FLOOD.

MORE TALKING PICTURES.

Baltimore, Md., July 21, 1911.

Editor Moving Picture World,

Dear Sir.—I am a subscriber to your Moving Picture World and find it to contain very interesting reading matter. I am a mechanical expert and inventor of several years' experience, and would like to call the attention of film manufacturers through your paper to what is within their reach to improve the motion pictures. I have invented and have patents pending for taking and reproducing talking, singing and dancing pictures with the sound of the actors, or, in other words, producing the play as on the stage with orchestra accompanying, etc. The discarding of a part of the film does not destroy the effect, and is not dependent upon the operator to remedy, but is done automatically.

I would be pleased to hear from any film manufacturer that is interested in this subject. This same device can be used for the bettering of projection of pictures, as through your paper I have read several comments that "a part of the picture should be run faster, and a part slower than the usual speed to produce better effects."

For this you depend upon the operator, who in many cases pays no attention to that important matter; but let the manufacturer of the film fix the film with the device in the operating room, which will control the speed.

I would also say, let the managers, operators or any one else suggest ideas of what would improve the picture shows through your paper and if they have not ability to invent a way for it, you will find that the inventors will "find the way." I would thank you very much if you give this correspondence space in your next issue. I am,

Very truly,

JAMES D. WILSON,

1714 W. Lafayette Ave., Baltimore, Md.

AN ARGUMENT FOR THE OPEN MARKET.

Jacksonville, Fla., July 13, 1911.

Editor Moving Picture World:

Dear Sir.—The licensed makers are to be congratulated on the class of pictures released in the last sixty days. Some of these subjects I consider at least equal, if not superior, to any that have been made within the last year. I refer most especially to the following: "Faust," by Pathe; "Star Spangled Banner," by Edison; "Indianapolis Auto Races," by Essanay; "Enoch Arden," by the Biograph Company; "Fighting Blood," by the same company; "Coronation," by Pathe; "Battle Hymn of the Republic," by the Vitagraph; "The Railroad Raiders of '62," by the Kalem Company; "Saving the Standard," by Gaumont; "The King's Daughter," by the same company, and "The Crusaders," by Edison. In fact, with the exception of one or two companies, I consider that the associated manufacturers have greatly improved their product both in subject matter as well as photography. It is my opinion that the Gaumont product as a whole pleases more intelligent moving picture patrons than any other pictures released by the Patents Company. I am firmly of the opinion that the time is not far distant when the public demand will necessitate the making of more two and three reel subjects. I have always contended that if a sufficient amount of pictures of real interest and accordingly of greater length, were made, the exhibitor could charge a higher admission price, and could show each subject more than one day, and could easily afford to pay as much rental for six subjects that comprise two reels each as he is now paying for twelve reels comprising one subject each. I am further of the opinion that by reducing the amount of subjects the scenario writer and the producer could give more serious thought to the perfection of details, and the product in turn would warrant from the public such commendation as would make the second day's showing in most instances more profitable than the first. A great many years of my life have been devoted to the moving picture business, during which time I have studied conditions very closely. This applies not only to the exhibitor but to the manufacturer as well. I have observed with chagrin some of the sudden developments, and the continued determination on the part of the manufacturers to give more thought to quantity instead of quality has been a serious worry to me. It seems a pity to me that pictures of national and international interest should be shown for a paltry sum of 5c. or 10c. The price alone would deter a fair percentage of good thinking people from becoming patrons, and in turn the supporters of the world's most educational form of amusement; however, the exhibitors' hands are tied by what I consider the manufacturers' own mistake to insure a permanent success for the moving picture establishment; the exhibitor must charge a uniform price of admission, and unless he has from the manufacturers assurances that their product will always warrant the raised price of admission, his desire to elevate the price as well as the tone of his amusement place will be futile. As matters stand today, the exhibitor who has given his entire life and every thought to the moral elevation of the business must stand on a level with the illiterate and indifferent exhibitor who gives no thought to the future of the business further than the protection of his investment. If more high-class pictures were released, the exhibitor of deeper thought and heavier investment would some day be recognized, at least by those of his class. It has often occurred to me that there should be a distinction in pictures, for it seems a shame to place a Western picture that depicts a saloon brawl as its moral on the level with the Biblical production of "The Kiss of Judas."

It appears to me that the manufacturers' methods of selling their product much resembles the ancient method of disposing of slaves, in which respect quantity and quality bear an equal footing.

The writer wishes to assure the editor of the Moving Picture World that the expressions herein are prompted only by a desire to assist in the elevation of what I consider can be made the most certain and permanent amusement this generation has ever known.

Thanking you for due consideration to the matter, I am

MONTGOMERY AMUSEMENT CO.,

By F. T. Montgomery, President.

THE COMPLAINT OF A PICTURE FIEND.

Editor Moving Picture World,

Dear Sir.—In writing this article I do not wish to give the impression that I have visited every picture house in the country, nor do I want any one to think that I am an authority on running them. I only wish to give my views as one of the public. I am deeply interested in motion pictures and have followed them from the "Great Train Robbery" film down to date; in fact, I'm a picture "fiend" of the most critical kind and take in a picture show daily. But what has prompted me to write this is the houses that make a specialty of playing two or three vaudeville acts in connection with their show. Why will a manager spoil his show with this stuff? Let it be understood that I am not knocking vaudeville or its artists. Good vaudeville is a very high class of entertainment, but poor vaudeville is something fierce and pretty hard to endure sometimes. Unfortunately it is always the cheap kind that breaks through via the picture shows. If the public want a cheap vaudeville show they can go to a vaudeville house and see it, but when they want to see motion pictures they want to see them and not a lot of "Ham" actors stalling around the stage for fifteen minutes. Motion pictures are by far a much higher class of entertainment than poor variety acts, and as soon as the managers of the picture houses get wise to this fact, they will find business better than it is. I have seen many a ten, twenty and thirty cent vaudeville show and the pictures were the best thing on the bill.

Illustrated songs don't go so far to make the show better—that is, when the singer happens to be one of the sing-song variety. I have sat in many a picture show and heard people express their disgust of the singer. It kills the show and makes people go away with an idea that the whole show was poor.

Nothing helps the pictures as much as properly played cue music. The music adds the proper element of expression to the subject, for if the picture is a sad one, sad music will play it up strong. On the other hand, if the picture is a comedy, lively tunes enliven it. Some of the theaters here in the city where I live have made the mistake of having one of those automatic kill-joys in front of their place. No matter what picture you are seeing, the hurdy-gurdy contiues to grind out its uncertain melody, sometimes the overture from "Faust" and again the "Grizzly Bear." This sort of thing should be stopped for the good of the business.

There is another thing that I want to mention and that is our friend the drummer. The other day I sat enjoying a very dramatic film entitled, I believe, "Sins of Society." The atmosphere of this picture is highly emotional. Toward the finis of the picture, where the husband embraces his wife, I was aroused from my enjoyment by the honking of an automobile horn in the hands of the drummer—and this is one of the best picture houses in the city! This kind of work is pretty crude and gives the "rough-necks" in the house a chance to indulge in a lot of "horse" laughs and "cat" calls. The film of course lost all of its dramatic worth and the effect was spoiled by foolishness of a drummer. Managers should watch this and stop it, for it surely does not help the business any.

As for the producers of pictures, let us have less of the Indian drama, less of the Cowpuncher comedies—where the

cowpunchers never seem to be working—and more historical dramas which are both entertaining and instructive. The travelogues are very interesting to one who has never traveled to any extent, yet one a week is plenty.

But listen to this plea, picture house managers, cut that cheap vaudeville stuff. Cut it out even if it shortens your show by half an hour. Remember that the quality of the pictures is always on the increase, but cheap vaudeville remains the same. And don't forget to tell your drummer about that horse play work while the drama is on the screen; only the "rough-necks" fall for that sort of stuff and they are not the people that go every day. Yours for straight pictures. "FILMITIS,"

One of the regulars.

The Vaudi-Photo Amusement Company, which recently opened in the old Clunie Theater, Sacramento, Cal., gave up the ghost after a few weeks' stay and has also folded its tents and departed from Marysville, and Chico, Cal. The Marysville Democrat says that a couple of kid managers were at the helm and that they tried to make good without the use of advertising, with the usual result.

"DANTE'S INFERNO"

WANTED—for road work. Expert operators and effect men for road picture shows. Those formerly with Lyman H. Howe preferred. State all particulars in first letter. Also wanted treasurers and well educated lecturers of good address. Address by mail only.

MONOPOL FILM CO.
145 W. 45th Street, NEW YORK CITY

LUMIERE
Cinematograph Film
UNIFORM and RELIABLE
The Best That Money Can Buy.
GUARANTEED
Perfect in Manufacture.

Positive and Negative (Sigma & Green Label)
A **fresh supply** of the **new** and **improved** stock is here and selling fast. **3½ cents per foot** (unperforated); ¼ cent per foot extra for perforation.

Methynol (same as Metol) the best developing agent known. Use it and save money. **Write for prices.**

We have something interesting to tell you manufacturers. If you are a wise one, register your name.

Lumiere Jougla Co.
75 Fifth Ave., (Between 15th and 16th Sts.)
New York City
PHONE 531 STUYVESANT
Chicago Branch - 30 East Randolph St.

A FAMOUS FARCE
"THE RED DEVILS"
A COMING CHAMP
The well-known Actor and Playwright
SIDNEY DREW
Author

Sold through Motion Picture Distributing and Sales Company

GET CHAMP FILMS!
Historical Features Every Monday

"THE THREE CALLS"
Champion Release for Monday, Aug. 14th, 1911
This film deals with an officer of the Signal Corps in 1863, who lost his reason by the explosion of a shell, and how he regained it through a faithful girl. : : : :

"How The Girls Got Even"
Champion Release for Wed., Aug. 16th, 1911
Here is where real jollity appears—where fun rages rampant. A film that will draw explosive cackles from All. Besides it's A Champion Western. : : : : :

EVERY CHAMP PLEASES : GET EACH ONE

CHAMPION FILM CO.
MARK M. DINTENFASS, Gen. Mgr.
12 East 15th Street, New York City

CORRESPONDENCE

LOUISVILLE.

As usual, the picture men are glad to say, Louisville moving picture theaters have passed through a prosperous week. Indubitable evidence of present prosperity lies in the plans for extension in local show interests, for within the next six months, the aggregate investment in the business in the Bluegrass metropolis will have been increased at least 50 per cent. Considering the present magnitude of photoplay interests in this city, the statement is important.

Fred J. Dolle, Henry Reiss and Architect S. P. Ostrander, all connected with the Broadway Amusement Company, returned from a trip to St. Louis, Mo., and Chicago, Ill., last week, bringing a wealth of new ideas to be incorporated into the two handsome houses which the Broadway concern will erect in the suburban districts of Louisville. It has been announced that the Broadway company will replace its present airdomes, the Ideal, at Twenty-sixth and Market Streets, and the Baxter, on the Bardstown Road, with large and strictly up-to-date theaters, work of construction on these establishments to be commenced as soon as possible.

"The new houses will each have a capacity of about 1,500 persons," said Joseph Steurle, of the Broadway company, to a representative of The Moving Picture World. They will be modeled along the most approved lines as regards both beauty and safety, Architect Ostrander having accompanied Messrs. Dolle and Reiss for the purpose of gaining professional knowledge of the latest and best showhouses in St. Louis and Chicago. It is expected that each of the houses will cost $30,000. Further details concerning the new structures will be forthcoming later.

"The Princess Amusement Company has been very successful with its chain of shows during the past week, but there have been no especial developments," said General Manager Irvin Simon.

L. J. Dittmar, of the Majestic Amusement Company, reports a gratifying amount of business at both the Majestic and the Royal, in fact, the Majestic is being enlarged to take care of growing business. Mr. Dittmar has had plans drawn for a $30,000 addition to the theater across from the Custom House, and expects to have his enlargements completed by November 1st, affording a total seating capacity of 1,500 persons. The Majestic addition will be as complete in modern detail of safety and convenience as is the present structure.

L. J. Dittmar, who organized the Kinemacolor Company in Kentucky a few weeks ago, for the exhibition of specially made Kinemacolor films of King George's coronation, holding state rights in Ohio, Indiana and Kentucky, said that these special offerings would probably not be in shape for presentation in local territory before a month or so.

"Our business has been normal, but very satisfactory," was the report of the Crystal Amusement Company, conducting the Crystal House.

M. Switow, of the 3-Falls Cities Amusement Company, operating shows in Jeffersonville and New Albany, Ind., and the Crystal, in Louisville, and now constructing The Novelty, on Fourth Avenue, went to Chicago, Ill., the early part of this week to gather new ideas for the $30,000 showhouse, which is to live up to its name by installing the latest and best in the picture show world.

J. Greenberg, a well-known local pawnbroker and hotel keeper, is seeking to dispose of his picture show property, The Victoria, on Market Street, near Third Avenue. Mr. Greenburg says that his other interests require his entire attention.

Manager Charles Shaw, at The Avenue Theater, is having continued success with his mid-summer run of picture offerings. Interesting and instructive scenes of out-door Western life are proving to be big favorites with the Louisville public, he reports.

It is not often that executive authority in a metropolis has to take a hand in the moving picture business, but such was the case last week in Louisville, when Sol. Ullmann, 1479 South Second Street, organized a stock company for the purpose of erecting a picture theater on Second Street, near Burnett Avenue, in one of the highest class residential sections of the city. The house was to cost $10,000, and was to be up-to-date in every respect. It happens that Mayor W. O. Head lives directly across the street from the proposed theater site, and his Honor objected on the grounds that the house would be a nuisance to residents of the neighborhood. Executive displeasure proved sufficient to cause Mr. Ullmann and his associates to give up the project and search for another suburban location less liable to a knockout from the administration.

A deal was closed last week in Madisonville, Ky., whereby E. K. Walker and A. D. Noe become the owners of the equipment of the Lyric picture theater in that place. The new owners have closed down the Lyric and are operating at the Princess Theater in Madisonville.

G. D. C.

SAN FRANCISCO.

Through the streets of San Francisco, a few months ago, a white-canvased, red-lettered wagon wound its way slowly. A brass band heralded its approach, and it didn't need close observing to read the following announcement: "We'll go them one better. Come to the Princess Theater tonight. We get the latest films first. Pictures and vaudeville changed every day. Every seat 5 cents." "Another good theater gone wrong," my companion observed to me as the moving ad passed us. "Another good theater gone right." I corrected.

The theatrical situation here seems to have simmered down to a frantic effort among the managers to secure first-runs of the photoplays. The consequence is, that the film service is costing them so much that their expenses exceed their profits. As a part solution, some of the managers of the houses have joined hands, so to speak, and are doing what is called "tagging the reels." After the reel has been run in one theater, a messenger jumps on his wheel and hurries the film to the other theater. In that way the cost of the reels are cut almost in half. There is an effort being made to put a stop to "tagging reels."

The Globe and the Lyceum Theaters here are doing something I haven't heard of any other house in the country doing, and that is running four first-run pictures daily. The owners of these two houses are Turned & Dahnken, also owners of the local film exchange. While other theaters advertise that their pictures each day are all first-run reels, in reality Turner & Dahnken are the only ones so far doing it.

The Princess, in becoming a picture house, is merely following in the footsteps of other big theaters here that were originally intended, and until lately used, for high-priced productions. Built especially for stock companies, later leased by Pantages at 10, 20 and 30 cents, the Princess, under both regimes failed. The night it was opened as a picture and vaudeville house, it was filled to overflowing and has been that way ever since.

The managers of three remaining houses here that play dramatic productions, are complaining bitterly that the picture houses are hurting them and one realizes that they are not exaggerating when one sees lined up in front of the picture houses automobiles and one observes the prosperous, intelligent-looking people that make up the audiences in the first class moving picture theaters.

Next door to the Princess is the Garrick, another "legit" house turned into a picture house, and I can truthfully say it is the most popular one in San Francisco, for three reasons, namely: the pictures are always interesting; the orchestra is excellent, and, last but not least, no cheap vaudeville is put on. Instead there is usually one or two singers whose voices are worth listening to.

San Francisco is overrun and satiated with poor vaudeville players and it is one lamentable feature of the picture houses. Eventually the managers will get wise and instead of expending money in salaries for inexperienced and untalented vaudevillians, will expend in providing fine orchestras which will play appropriate music for the picture and selections between reels to rest the eyes of the audience.

The attitude of the people toward the photoplay performers reminds me of the spirit patrons usually have toward a local stock company—a sort of matinee girl's worship of the leading man and woman. We, all men and women, boys and girls have our favorites in the moving pictures whatever company it happens to be.

If you have ever observed the people watching the photoplays you will notice that there is never a moment of restlessness. It is a wonderful study in faces. Young and old reflect the emotions displayed in the pictures to such an extent that one could almost know what character of picture was being shown merely from watching the audience. But when the curtain goes up for a vaudeville turn then there seems to be a general restlessness and an air of tolerance only is assumed toward the performer. The hand-clapping is done these days, not for the performer, but for the picture.

Other theaters that have become 5 cent places are the National, formerly on the Sullivan & Considine circuit; the American and the Central, the biggest theater of its kind in the city. It is all on one floor, having no balcony or gallery. The Empress (S. & C.) and the Orpheum are practically the only houses here that haven't been reduced to 5 and 10 cents.

Out in the Mission district there, which is alive with picture houses, there is one enterprising man (Mr. Davis, part owner with his brother of a cozy little house), who has more fun out of the pictures than anybody I know. He stands on the balcony by the operating room and through a large megaphone tells the story of the pictures in his own particular picturesque language. He is naturally both dramatic and witty, so that in serious and comedy pictures he is equally good. He calls his talks "lectures," but there is nothing dull or wearisome as we sometimes imagine lectures to be. He is the only one in the city following the idea.

There was a picture house here some months ago called the "Electric," using talking pictures. There were four members of the company that stood behind the curtain and talked for the performers in the pictures. It was very entertaining, but the leading man told me that the manager of the theater thought that the profit was not sufficient to justify him in continuing it.

The most extensive failure to be recorded in the history of San Francisco's picture houses is the recent closing of Joe Bauer's $10,000 house built about two months ago and run in opposition to the Bell (Independent), and the Lyceum (Licensed). It is a beautiful place, but it only ran six weeks owing to the fact that the Bell and Lyceum both have first run service and Bauer was unable to produce any first run too, so that his house soon got the reputation of having old pictures. The consequence was the falling off of the patronage to such an extent the place had to be closed.

The Mutt and Jeff pictures made a tremendous hit here. The Bell theater, which was the first in San Francisco to run them, just doubled its receipts the day they were exhibited.

ONA OTTO.

SEATTLE.

Manager Elwell announces that the Lyceum Theater, starting Sunday, July 29, 1911, will feature three vaudeville acts with three reels of moving pictures. The admission will remain the same, 10 cents.

Dave Cohen, of the Stag Theater, of this city, returned home July 10, 1911. Mr. Cohen has been East for a much needed rest and will be on the job again soon.

The Ideal Theater, formerly owned and controlled by Eugene Levy, has been sold to Messrs. Brown and Smyth of the Class (A) Theater of this city. Mr. Brown announces that the Ideal will be thoroughly re-decorated and re-modeled throughout, and the name will be changed to the "Black Cat" Theater. The house seats 230 people and is very pretty.

Five motion pictures were shown during the week of July 17, 1911, of the Child Welfare Exhibit at the Coliseum Theater under the auspices of the Mothers' Congress. Several of them were commercial films, including the fight of a city for health, the education of a youth by a city, the experiences of a dog at Hull House Settlement, and the use of pure milk. Miss Anna Louise Strong, of Chicago, Ill., lectured with the pictures. Mrs. A. M. Quigley presided. Two seven-minute talks were given, one by C. J. France on "The Curfew Bell," and one by Probation Officer Lilburn Merrill on "Probation Work." The musical program is in charge of Miss Lucy K. Cole, of the public schools. As one of the features of the "Golden Potlatch" the motion pictures are attracting crowds that pack the theater every morning while the exhibition is in progress. The exhibit is said to be the only one of its kind in the country, educating the parents by means of motion pictures rather than by lectures.

The motion pictures of the Wolgast-Moran fight, pulled off at San Francisco on July 4, are the attraction at the Ideal Theater. Eugene Levy, who outbid all other competitors for the State rights to the fight films, will continue to show them at the Ideal Theater the week of July 17.

The Pastime Theater opened July 15, and is one of the most modern photoplay theaters to be found on the Pacific Coast. There has been no expense spared in arranging every little detail for comfort and convenience. The entrance to the Pastime is of antique mission style, presenting a very nice appearance. Mr. Frank Stebbing is proprietor and manager of the Pastime, and has secured the very best of film service from the Pacific Film Exchange of this city.

The following officers were elected for the ensuing year, of Local 154 I. A. T. S. E.: W. W. Ladd, president; H. F. Lampman, vice-president; Thos. Kennedy, secretary; C. C. Farmer, treasurer; Chas. Doyle, business agent; G. A. Smith, sergeant-at-arms: Jay Haas, L. L. Goldsmith, E. W. Jones, trustees: Art Lamhson, C. P. Mervin, delegates to Labor Council.

The Lois Theater opened during the "Golden Potlatch," with motion pictures for the week. The feature of the bill was Vitagraph's release, "A Klondike Steal." They had a very pretty lobby display.

The theaters have been putting in a very bad week of it during the "Golden Potlatch," in spite of the exceptionally good bills at all the local vaudeville and picture houses' attendance has been poor. The out-of-door attractions have been too strong in opposition. Mr. W. H. Harbeck, official motion picture photographer, has made 4,000 feet of "Potlatch" events. Much of this material was taken on First, Second and Third Avenues, while the parades were passing on Wednesday, Thursday, Friday and Saturday. About 100,000 people will have the joy of seeing themselves in the motion pictures, as the Coliseum Theater will show the picture for one week.

Manager Levy, of the Levy Amusement Company, returned last week from Spokane, after looking after the interest of the Spokane Theater, and reports that it will open September 3rd, 1911. Mr. Sam. B. Cohen will manage the Spokane Theater and Mr. W. M. Hartford will be chief operator.

Manager "Dad" Russell, of the Alhambra Theater, held a "Baby Show," during the week of July 23rd, as a special attraction.

The Savoy Theater, owned by W. P. Spurrier, has closed, a fire in the operating booth destroying four reels of film and the projecting machines. As Mr. Spurrier's lease has but one month to run, it is doubtful if he will re-open.

L. L. GOLDSMITH.

PITTSBURG, PA.

Everything and anything to advertise a moving picture house, seems to be the watchword of Geo. Balsdon, the alert manager and proprietor of the Photoplay Advertising and Specialty Co., Inc., at 121-123 Fourth Avenue. This concern is considered to be the largest and oldest photoplay advertising concern in existence in the United States. With two offices in Pittsburg, two in Cleveland and one in Detroit, this firm is in position to handle the wants of exhibitors in the Middle Western States. Their shingle reads, "Signs, show cards, song slides, banners, posters, heralds, and all display advertising for the photoplay house." This concern represents The Besely Co., of New York, with their extensive line of stereopticons and stereomotographs, and also Henuegan's exclusive advertising matter.

On July 30th, 1911, Meyers Lake, Canton, Ohio, extended its hospitality to the gayest bunch of moving picture exhibitors and employees ever assembled for the purpose of having a good time. Every one was there with the bells on, every one was cheerful and happy, and every one had a dandy day. The Moving Picture Exhibitors' League of Pennsylvania, are to be congratulated for their enterprise in choosing such a beautiful spot to throw off the seriousness of the week and to have a real day of happiness. This was their first annual picnic. The trip was taken via Wabash R. R., special train, leaving at 8.00 A. M., returning, left Canton at 7.30 o'clock.

Wm. James visited the offices of the Exhibitors' League on Friday, July 21. Mr. James is as hale and hearty as he has been noted to be. Business at The Oxford, Uniontown, Pa., owned and managed by Mr. James, has shown a great degree of improvement.

The Pastime Theater, at 101 Washington Avenue, Allentown, Pa., is as neat and as well managed house as can be found anywhere. This house has a seating capacity of 300, and is very well ventilated. The projection department consists of an Edison one-pin machine in a regulation asbestos booth. The lobby is very neatly decorated, and a judicious display of the posters of the day's run add a great deal to its attractiveness. Three good runs Independent pictures form the program for an admision of 5 cents, but it is contemplated to cut down the program to two reels as soon as arraugements can be made with the two competing houses. Messrs. Pfancook, Bowers & Megown are the proprietors. Mr. Megown is the manager, while Mr. Bowles takes charge of the projection department. Mr. Megown is also corresponding secretary of The Moving Picture Exhibitors' League of Pennsylvania, and is a staunch adherent of straight moving pictures as a program.

The Reliable Theater, at Millvale, Pa., with its silvered screen and with the projection under the personal charge of its owner, has, beyond a doubt, the clearest and best projected picture in Millvale. The Reliable is located at 515 Grand Avenue, and can run to about 240 seating spectators and 50 standing. An asbestos No. 2 booth, equipped with an Edison one-pin machine, are the projection equipments. Three reels of Licensed films are used. Mr. Thos. J. Barbin is the manager and proprietor. He is also the vice-president of the Motion Picture Exhibitors' League of Pennsylvania.

To encourage recognition of the Motion Picture Exhibitors' League to exhibitors in general, James Clark, general manager of the Pittsburg Calcium Light & Film Co., stated that he would allow a special discount on all machines bought by exhibitors who can show their membership in the League.

A very regrettable accident occurred to Mr. Oliver Mckee, the manager and proprietor of Mckee's Theater, on Southern Avenue. While hanging the banner advertising the opening day of his newly remodeled theater, he happened to fall and sustained a severe fracture of the leg, which will confine him to bed for about five months. Mr. Harry Mckee will take charge of the theater during his father's convalescence. Mr. Mckee is one of the oldest and most popular exhibitors in the city. All the members of the Motion Picture League, of which he is a member, extend their deepest sympathy.

The offices of The Pittsburg Photoplay Co. were honored by a visit of none other than the hustling business manager of The Imp Co., namely, Mr. Julius Stern, the other day. Mr. Stern, while on a business trip to Chicago, stopped off to see some of this city's moving picture enterprises, and incidentally to invite Mr. Davis, of The Independent Film Exchange, and Mr. Lande, of the Pittsburg Photoplay Co., to a private exhibition of the Imp masterpiece, "The Call of the Song." It is stated that special music has been arranged for this film which will greatly add to its value. Mr. Stern took a trip down to the two foremost Independent theaters in the downtown section, and his opinion of them (the Olympic and the Minerva), is very flattering to Pittsburg's moving picture circle.

Mr. J. M. Remally, the progressive manager and owner of the Temple Theater, Greensburg, Pa., reports that business is pretty good round his way, considering the heat. The seating capacity of the Temple is 189, and standing room for about fifty more. The program consists of two reels Licensed films. The projection is fairly good, an Edison one-pin machine being used, in a regulation asbestos booth. This house is also well ventilated and equipped with necessary exits and aisles.

F. J. Herrington has severed his connection at the Alhambra Theater, on Southern Avenue, Mt. Oliver, and his partner, Mr. J. E. Wilkinson, will take complete charge as manager and proprietor. The Alhambra is a sister theater to the Coliseum, about a block away, having been built at the same time. The seating capacity is 285. The projection is very good, an Edison one-pin machine being used for this purpose. The lobby is very attractive and is used for judicious display. Two rear-end side exits insure perfect safety to patrons.

Moving picture projection at the Family Theater has improved wonderfully since last week, the bill on this week is also exceptional.

The Kursaal has just received a new process curtain by the Premier Scenic Co., manufacturers of the silver glaze daylight picture screens. This firm have also recently installed their curtains at The Reliable Theater, Millvale, Olympic and American theaters, Braddock, Nickelodeon Theater, Smithfield Street, Novelty Theater, N. S., Star Theater, Greencastle, and The Park View Theater, N. S.

EDDIE WHEELER.

LOS ANGELES.

M. H. Newman has just returned from Arizona, where he made a three-weeks' trip in the interest of the Co-operative Film Manufacturing Company. He reports that be obtained some good concessions.

The Selig Company, which recently went to the Santa Cruz Islands, returned to the studio last Saturday. Every one was in good health, even Fred Huntley, who was confined to the hospital at Santa Barbara, while the company was out taking pictures. The trip was reported as a huge success, some excellent marine pictures having been obtained. Members of the company report that they never saw such beautiful scenery as they did on this trip and that the coming pictures will be a surprise in the way of marine studies. About four reels were obtained. The Company was fortunate enough to arrive on the day the steamship Santa Rosa ran into the bank. A number of pictures were obtained of the boat when it split in half. The Selig Company in Yosemite Valley are expected to leave for Los Angeles very soon. The company has made a good showing, sending in quantities of film.

Miss Belnap, the young woman who was recently appointed life guard at the beach, has been engaged by the Pathe Company, to take part in a series of marine pictures. A picture was taken last week in which she appeared. She rescued the occupants of a canoe which was tipped over. The picture was exceedingly realistic, as Joe De Grasse, who was in the canoe before it tipped, can testify.

Frank Shaw, formerly with the Edison and Selig companies, has been engaged by the Pathe Company. Considering his long experience, he should prove a valuable man.

Last Sunday, the Bison Company, which is at present in Bear Valley, caused a panic among the campers at that resort, when they appeared as a band of renegade Piute Indians. Hearing the war-whoops of the supposed Indians, the campers fled in terror, believing that they had escaped from a reservation and were on the warpath. In the height of excitement, the Indians engaged in battle. So terrified were the campers that two of them, who were new comers, ran five miles to another camp. When they returned with a party, they found, instead of scalpless forms of their fellow campers, the mountain visitors calmly watching the battle.

Frank Montgomery, who had been an inmate of the Pacific Hospital for the past week, was discharged and is now on his way to Bear Valley to join the Bison Company. The company reports that it has had some bad weather, which has interfered with the work. However, conditions seem to be favorable to keep the company busy for some time to come.

New Moving Picture Ordinance.—After a long and strenuous fight, the local motion picture exhibitors have convinced the city council that it would not be right for them to pass the ordinance requiring them to secure permits from the police commission in order to run their businesses. The other sections of the ordinance providing for an advisory committee or board of censors, was passed. This board is to consist of five members, one each to be appointed by the mayor, police commission, board of education, Los Angeles Civic Association and The Southern California Motion Picture Men's association. All films will be censored before being exhibited to the public.

Church Films.—A novelty in church services was enjoyed Sunday evening at the Salem Congregational Church on East Twenty-eighth Street, when moving pictures were shown. Rev. B. H. Reutepohler had been denied a permit again and again, until a few days ago, when the city council declared churches having aisles of a ceratin width would be allowed to exhibit pictures. Three pictures were shown, including "Easter Babies," "Gorges of Tarn," and "Athaiah, Queen of Judea." One of the members of the choir sang an illustrated song entitled, "Don't Forget to Drop a Line to Mother." These entertainments will continue every Sunday and Thursday night during the summer. The views selected for all of the services will be both scenic and educational. No pictures will be shown that will not be in keeping with the spirit of the occasion.

Educational Films.—To illustrate his course of lectures, "See America First," Adam Dixon Warner has taken moving pictures of some of the most beautiful spots in Los Angeles. With his moving picture machine now on an automobile, now on a special car, Mr. Warner took views of the business streets and the parks and boulevards. These pictures will be shown all over the country. In addition to the pictures of California, Mr. Warner has secured views of Oregon, Washington, Idaho, Nevada, Utah, Arizona, Colorado and Alaska, and the beautiful Hudson river. Mr. Warner has delivered his lectures all over the country. He is a Los Angeles man and has practiced law in this city for eight years.

Blaming the Pictures.—The police of Los Angeles have arrested two young men on a charge of murder, which they attribute to the influence of moving pictures. Both young men in question, worked for a local moving picture exhibitor, who declares that the probable reason for the crime lies in the fact that they were afraid to work and not because they witnessed any hold-up scenes.

Independents Lose a Good Customer.—The Bijou, Main, near Sixth, commencing Monday, the week of July 17, will show Licensed pictures. This theater, for the past year or more, has never run anything but Independent releases. Mr. Quinn, the proprietor, states that his only reason for changing is, that he thinks he can better his business. He will run three second-run pictures.

At the last meeting of the local men's Moving Picture Association, W. Nixon resigned as president. He did not appear in person, but sent his resignation in by letter. His resignation was accepted. The association reorganized and the following were elected: Arthur S. Hyman, president; Judge Tugwell, vice-president and Mr. Kaiser secretary. The executive committee consists of all the officers with the addition of M. Stutz.

M. Stutz, of the firm of Stutz & Campbell, proprietors of the Shell moving picture theater, was arrested recently, charged with violating that section of the city ordinance which makes it a misdemeanor to exhibit signs without wooden backs. Mr. Stutz was given time to plead to the charge. He declares it is his intention to make a test case of his trial and if necessary, to appeal to the supreme court in order to have the ordinance repealed. Mr. Stutz contends that, as his signs are not over the property line, the city ordinance does not cover his case.

At last a movement has been started in this city to eradicate the five-cent novels of the Nick Carter type. Rev. Tyler Dennett appeared before the library board recently and asked them to co-operate with him. President Henry M. Newmark has declared his intention of joining the fight.

M. Rutner, assistant manager of Miles Film Exchange, of San Francisco, is visiting Los Angeles with his wife. They are the guests of Mr. Stutz.

The first moving pictures ever shown in connection with religious services in a Los Angeles church, were exhibited last Sunday at the Salem Congregational church, Twenty-eighth and Paloma Streets. They were under the personal direction of Rev. B. H. Reutepohler, the pastor. Despite the warm weather almost one thousand persons witnessed the innovation. Two comic and one drama pictures were shown. Between pictures, brief remarks were made by the pastor. The success attained by this cuhrch, which intends to give a free entertainment each Thursday evening, in addition to the Sunday evening services, has attracted the attentiou of the other Protestant churches of the city and the plan of combining to give free entertainments each evening during the week for both children and adults, is being seriously considered.

In this manner, in furnishing amusement and recreation, as well as religious principles, it is thought that the churches may be made a more vital factor in the lives of the people. Rev. Rentepohler, in speaking of the innovation, said: "I conceived the idea of picture shows in churches several years ago, when I was in Spokane, Wash., and it has only been since I came to this church last September, that I have been able to put it into practice." In addition to the congregation, a group of children from Washington Home Finding Society, were present. Rev. Reutepohler stated, following the service: "I wish to be put on record that I believe the moving picture theaters generally are doing great good. They attract from the saloons and other bad places and are stimulating to the imaginative powers."

INDIANAPOLIS.

E. J. Cayior has received a permit from the city for the construction of an airdome in Martindale Avenue, near Twenty-third Street. It will be open about August 1, and will seat about 500 people.

There are about 150 licensed moving picture operators in the city and there is some talk of forming an organization among them.

BOSTON.

Beacon Theater employees held their first annual outing at Paddocks Island, Sunday, July 23. A baseball match between married and single men was won by the former. There was an old fashioned fish dinner, at the hotel at which 39 plates were laid. Later the party went to Nantasket

Beach and returned home in time for the first show at 6:30 P. M. The members of the Beacon Theater Co. were present during the festivities and Mr. Gilman, manager of the theater, umpired the ball game.

F. G. Collier has been appointed manager of the Old South and New Washington theaters, both on Washington Street. This position was held formerly by Nat Burgess.

George Delmore, in charge of the picture programs of the Bowdoin Square and Howard theaters, has returned from a three-weeks' vacation in Maine and New Hampshire and is again hard at work.

Manager Commeford, of the Bowdoin Square Theater, is on a two-weeks' vacation in Maine.

NEW ENGLAND NOTES.

C. W. Sheak has taken charge of the Relay Theater, at Nahant, Mass.

The Pavilion Theater, Greenwood Garden, Peaks Island, Me., is pleasing large crowds with pictures. N. J. McGelway is in charge.

The Salem Theater, Salem, Mass., closed Aug. 3 for repairs, during which the regular program will be given at the Empire Theater. Manager Dan Landry, of the Salem, says that he cannot complain of the business done.

Manager DeMarra, of the firm of Toomey & DeMarra, operating the Nickel Theater, Lawrence, Mass., entertained a party of Elks on July 27.

Coronation pictures from the Green Exchange with vaudeville and other good Independent pictures, were the program for a special performance at the Broadway Theater, Everett, Mass., on Aug. 21. Nat Brown is manager.

Manager John Keon, of the Comique Theater, Salem, Mass., has very cleverly succeeded in painting and renovating his house without closing.

HENRY.

ST. LOUIS.

The O. T. Crawford Co. has opened two elaborate and commodious airdomes. One is situated at Union and Easton Avenues, directly across the street from their photoplay house. It is well constructed and arranged, the stage is built of solid concrete throughout and enfringes on the street, so that the large arc lights which illuminate the exterior, do not effect the pictures as heretofore. The stage has always been erected in the rear of the airdome. The ground has been well sloped, and the stage is well viewed from the first seat to the last seat. The seating capacity is about 1,000. Mr. Dubbs is the manager.

The Aubert airdome, located at Aubert and Easton Avenues, is one of the latest to be opened in this locality. It is one of the finest in St. Louis. Its design is original and varies from all others as far as construction is concerned. The stage is built of concrete and sets extremely high, so that the pictures are visible by the people occupying rear seats. Its seating capacity is about 2,000, making it one of the largest in St. Louis. In the rear of the seats the management has provided chairs and tables for the convenience of the public, and have several waiters to serve the public with soft drinks, ice cream, etc. It is the first airdome to provide this convenience. The operator's booth is constructed of solid steel, and stands about 50 feet high. The management has also obtained special lenses from New York to make possible a 175-foot throw and give a clear picture. The pictures are wonderfully clear, considering the open air and the long throw. Directly in front of the box office a lamp post has been erected, upon which four flaming arcs have been hung. The long fence facing Easton Avenue, is studded with about 500 green lights, which adds to its beauty. The Aubert Airdome is showing Western Wheel Vaudeville and all first run pictures of the leading film companies.

The Whiteway Airdome, at 6th and Hickory, is playing to full houses on amateur nights, which are every Tuesday and Friday. There vaudeville and pictures are first class.

The Empress Airdome, located at Grand Avenue and Olive Streets, under the management of Heib & Kiley, is showing high-class vaudeville, furnished by The Westerd Vaudeville Association.

The Missouri Airdome, at Delmar and Hamilton Avenues, has booked The Great Lawrence Co., and chief trumpeter of the world, who was formerly chief trumpeter of Theo. Roosevelt's Rough Riders and also for Gen. Frederick Funsten and Gen. McArthur, of the Philippines. In addition to the above feature, the Missouri has booked some select motion pictures for this week.

The Hamilton Airdome, announces the appearance of Adair and DeArmand Co., in a comedy sketch entitled, "True to a Jockey's Color," for this week.

The Lyric Theater, at 6th and Pine Streets, has been showing the first photoplay that Miss Lawrence has appeared in for two weeks, entitled, "During Cherry Time." This was a special feature at the Lyric, and drew large crowds daily. The management also announces that they have obtained a set of special ground lenses which were made by the Gundlach-Manhattan Optical Co., of New York. These lenses are double size and project a picture fully two feet larger than the one in use previously. The Lyric has booked one of Edison's latest releases entitled, "Christian and Moor," for this week. This picture is laid in Cuba. Another film booked is, an "Aeroplane Disaster," which will prove interesting.

Mr. Elmer H. Coudy, manager of the Aubert Airdome, has organized a minstrel company, which played to large houses nightly at his emporium. Mr. Coudy has, with pains and care, cast together one of the best minstrel companies seen in this section for a long time. Mr. Geo. Weller, formerly of Lew Dockstader's Minstrels, is with this company and has made a big hit with his singing.

The Maple Airdome, at Kingshighway and Maple, entertained its patrons with some very high class vaudeville during the past week. Anna Buckley's dogs pleased the audience very much with their little drama. Rossley and Rostell amused the crowd with their comedy sketch. The star performance of the week was Mlle. Silverado, contortionist, who is said to be the most muscular woman in the world. The Maple has booked good vaudeville for the future.

Mr. C. W. Carter, manager of the Western Film Exchange, of Kansas City, spent several days in St. Louis this week. Mr. Carter avers that the photoplay houses in Kansas City, are meeting with great success owing to the cool weather for the past three weeks.

The St. Louis Times, a local leading daily, is featuring the photoplay houses with a special column three times a week.

OTTO SCHAEFER.

HARRISBURG, PA.

The New Victoria, owned by George Brothers is doing capacity business with first-run Independent service. James George, manager, is ever on the alert for that which pleases the patrons of the house. He is running Mutt & Jeff weekly to appreciative audiences.

The Lyric and Star have gone back to five-year-old Licensed film. This move is being watched with interest by the other exhibitors and if the old films draw the business, it is posible that all will go back to older service.

Manager Magaro, of the Bijou, has a force of carpenters at work putting in an inclined floor, which will add greatly to his popular little theater.

A. Branka, manager of the Photoplay Film Exchange, has made many improvements in his office, which will enable him to successfully handle his increasing business.

Chas. Adams, of Altoona, Pa., arrived in this city Sunday, and has taken the position of assistant manager of the Photoplay Theater.

G. W. Maun, special traveling representative for the Mirror screen, was a business caller in our city and Steelton, where he demonstrated the superior qualities of his screen.

Considerable excitement was caused over the "Rosary" film recently, when two of our local managers became mixed up in a much heated argument as to who was entitled to run the "Rosary." After telephoning to Pittsburg, the Theatorium ran the film, while Lenneys made explanations to their patrons as to why they advertised something they did not have.

Manager Miller, of the Summit Theater, continues to draw well with Independent service, running from four to seven reels in competition with three reels of Licensed pictures.

It is with regret that I am called upon to refer to the death of Mr. Douglass, one of the pioneers in the Cinematograph field, having been for many months connected with the Actograph Co., of New York, as manager of their Harrisburg branch, after which he went to Utica, N. Y., in the same capacity, returning here about a year ago, suffering with dropsy, from which he died on Saturday, July 29, after much suffering. His remains were taken to Boston, Mass., for burial.

The Arena, owned and managed by Rumpford & Rexroth, opened its doors to the public, and bids fair to do a big business. The seating capacity of the Arena is about 2,000. At present pictures only are run, but on or about September 4, vaudeville will be added and the admission price of 25c will be charged.

Mr. George Burket, part owner of the Lyric, has embarked in the fruit and candy business, having opened an elaborate store at the corner of Fourth and Chestnut Streets.

Well, it looks good. The operators have held a preliminary meeting; fifteen have signed the application for a charter and the same has gone into the grand office for final action. Here's hoping the boys will live long and prosper.

M. H. HILE.

WASHINGTON, D. C.

The Biograph players are working up some scenarios with views of the Capital City. Rock Creek Park appears to be one of the rendezvons. There are many pretty bits of scenery in the District of Columbia and vicinity that would make charming backgrounds for motion pictures.

As an illustration of what may be made in the financial end of motion picture business, one has simply to watch the full-page weekly advertisement of the Moore Amusement Company, which controls a chain of several houses here. This is costing no small money, and yet Mr. Moore finds it a paying enterprise. I do not know of any other company that has entered into advertising of picture houses so extensively. Indirectly, this is a boost for the industry, for the pages contain straightforward statements and scenes from the plays. W. H.

IN THE MISSISSIPPI VALLEY.

Freeport, Ill., theaters have been inspected again. The effect of this latest of the periodical examinations has varied with the temperament of the managers. The proprietor of the Grand Theater says he has changed his wiring three times to conform to inspectors' orders and that now the latest State official estimates that it needs about $6,000 worth of changes. Half of this is too high, retorts the manager, and avows rather than keep up with constantly changing wiring fashions, he will remodel it into a flat building. Another manager is quoted as willing to burn 3,000 feet of film in his operating room to convince the State inspector and the public that there is no danger from fire. The word of an electrician that this theater wiring is up to the Chicago or Minneapolis theater wiring, is offered. Manager Hopper, of the Lyric, has changed his wiring and added two exits as a result of the report.

Managers of Elgin, Illinois, photoplay houses, gave timely programs recently. Prior to the encampment of the Illinois National Guard, they poured upon their patrons everything available that breathed of militarism—battles, manœuvres and scenes of battleships. The same kind of programs, it was announced, would rule through the week of the encampment, one manager endeavoring to secure pictures of the big National Guard parade through the streets of Elgin two years ago.

Alex Johnson has opened a moving picture show on Tenth Street, in Waukegan, Ill.

F. Geele ,of Sheboygan, Wis., is at the head of a new $25,000 theater to be erected at North Eighth Street and Ontario Avenues, in Sheboygan.

Mrs. Abby Seaman Deeds is now singing at the Opera House moving picture show in Carlinville, Ill.

The advertising committee of the Elgin National Road races was seized with an idea of novel motion pictures. It was planned to secure, if possible, a film of a race between an aeroplane and an automobile, the views to be taken from a second aeroplane hovering above the racing flying machine. A proposition was made to the Chicago Aero Club and to the Chicago Moving Picture company, it is stated.

Four reels of film, seventy-five slides, a machine and other moving picture adjuncts, valued at $750, were destroyed when fire consumed the Lyric Theater, at Robinson, Ill. A stock company was playing when a piece of burning trash blew in at the back door and set fire to the scenery.

Samuel Ketz, who has been with the Varsity Moving Picture Company, in Cape Town, South Africa, has returned to his home at Champaign, Ill. He reports the company, which is a Champaign concern, as successful in the foreign field.

Look where the Rockford Republic places the moving picture. In announcing that a theater there will no longer be a home to "Lottie, the Cloak Model," and her kindred, this sheet says: "The vaudeville houses and the picture shows have crowded the lower-priced and lower grade attractions off the boards."

George H. Gaskill has purchased Dell Rockford's interest in the Electric Theater, at Lewistown, Ill.

When the merchants of Shawneetown, Ill., decided to have a "market day," they rightfully decided that one of the best inducements to get people to town would be to arrange to have the local moving picture show furnish eutertainment for the visitors at the expense of the business men.

Dr. Frederick H. Wines, of Springfield, Ill., is one of the most prominent charitable workers in the United States. In his capacity as statistician for the Illinois Board of Administration he has a chance to see the needs of the unfortunate. Scarcely a convention of prison authorities, alienists, and those who care for State wards, is held in the country that he is not asked to speak. In an article in the Institution Quarterly, of which he is editor, he shows that moving pictures are of especial benefit to State charges, and adds:

"The Quarterly recommends the general use of this form of combined amusements and instruction in prisons, reformatories and institutions for the insane. The special schools for the deaf are moving along this line, and a considerable sum of money has already been subscribed to enable their pubils to profit by it. The moving picture is a feature of the Illinois State School and Colony for the feeble-minded at Lincoln. The Kansas State Hospital for Epileptics has purchased a machine for the entertainment of patients and a picture show is given several times each month."

The Vaudette, Springfield, Ill., W. W. Watts, manager, makes a feature of local "daffydils," such as have been prevalent in the newspaper eartoons. Patrons are invited to send in their puns on the names of local people, which are projected from slides.

Calendar of Licensed Releases

CURRENT RELEASES.

MONDAY, AUGUST 7, 1911.

BIOGRAPH—The Ruling Passion (Dramatic)..... 997
KALEM—Peggy, the Moonshiner's Daughter (Dr.)... 950
LUBIN—Her Two Sons (Dramatic).....1000
PATHE—An Up-to-date Elopement (Comedy)..... 525
PATHE—In Switzerland (Scenic)..... 262
PATHE—The Zylras 180
SELIG—A Fair Exchange (Dramatic).....1000
VITAGRAPH—Intrepid Davy (Comedy).....

TUESDAY, AUGUST 8, 1911.

EDISON—The Battle of Bunker Hill (Historical)....1000
ESSANAY—Love in the Hills (Dramatic).....1000
GAUMONT—A General Strike (Dramatic)..... 825
GAUMONT—A Raging Sea (Scenic)..... 175
SELIG—Slick's Romance (Dramatic).....1000
VITAGRAPH—The Long Skirt (Dramatic).....

WEDNESDAY, AUGUST 9, 1911.

EDISON—The Adventures of a Baby (Comedy)..... 660
EDISON—The Stolen Dog (Comedy)..... 340
ECLIPSE—The Heiress (Dramatic)..... 705
ECLIPSE—Lyons, the Second City of France (Scenic). 295
KALEM—The Round-Up At Dawn (Comedy).....1000
PATHE—The Flaming Arrows (Dramatic)..... 827
PATHE—Lionelly Contortionist (Comedy)..... 138
VITAGRAPH—Billy the Kid (Dramatic).....

THURSDAY, AUGUST 10, 1911.

BIOGRAPH—That Dare Devil (Comedy)..... 606
BIOGRAPH—An Interrupted Game (Comedy)..... 392
LUBIN—Bob's New Scheme (Comedy)..... 600
LUBIN—Tent Village (Comedy)..... 400
MELIES—His Terrible Lesson (Dramatic).....1000
PATHE—Fidelity (Dramatic) 689
PATHE—The City of Singapore (Scenic)..... 308
SELIG—Their Only Son (Dramatic).....1000

FRIDAY, AUGUST 11, 1911.

EDISON—The Spirit of the Gorge (Dramatic).....1000
ESSANAY—The Gordian Knot (Western).....1000
KALEM—The Romance of a Dixie Belle (Dramatic).. 985
PATHE—The Unexpected Gift (Dramatic)..... 456
PATHE—In Cambodia (Scenic) 354
PATHE—Tunny Fishing (Ind.)..... 195
VITAGRAPH—The Bell of Justice (Dramatic).....

SATURDAY, AUGUST 12, 1911.

EDISON—Friday, the 13th (Comedy).....1000
ESSANAY—The Ranchman's Son (W. Dramatic).....1000
GAUMONT—The Academy Girl (Comedy)..... 585
GAUMONT—Jimmie's Luck (Comedy) 405
LUBIN—The Arrow Head (Dramatic).....1000
PATHE—Billy's Marriage 872
PATHE—Monuments and Cascades in Rome (Scenic). 128
VITAGRAPH—Birds of a Feather (Comedy).....

ADVANCE RELEASES.

MONDAY, AUGUST 14th, 1911.

BIOGRAPH—The Sorrowful Example (Dramatic) 999
KALEM—The Wasp (Dramatic) 1000
LUBIN—Home Is Best After All (Comedy) 600
LUBIN—The Auto Bug (Comedy) 400
PATHE—In the Paris Slums (Dramatic) 500
PATHE—Extracting Palm Juice in the Forest (Ed.) ... 275
PATHE—Vienna, Austria (Scenic) 194
SELIG—Jealous George (Comedy) .....
SELIG—A Turkish Cigarette (Comedy) .....
VITAGRAPH—For Love and Glory (Dramatic) .....

TUESDAY, AUGUST 15th, 1911.

EDISON—The Winds of Fate (Dramatic) 1000
ESSANAY—Judge Simpkin's Summer Court (Comedy)
ESSANAY—Tramp Artist (Comedy) .....
GAUMONT—The Inventor (Dramatic) 1000
SELIG—The Regeneration of Apache Kid (W. Dram.)..1000
VITAGRAPH—Captain Barnacle's Baby (Dramatic)..

WEDNESDAY, AUGUST 16th, 1911.

EDISON—His First Trip (Dramatic) 1000
ECLIPSE—(Title Not Reported) .....
KALEM—Special Messenger (Dramatic) 1005
PATHE—The Trapper's Fatal Shot (Dramatic) 912
VITAGRAPH—Man to Man (Dramatic) .....

THURSDAY, AUGUST 17th, 1911.

BIOGRAPH—The Blind Princess and the Poet (Dr.)..1000
LUBIN—(Title Not Reported) .....
MELIES—The Local Bully (Comedy) 550
MELIES—Two Fools and Their Follies (Comedy) ... 450
PATHE—The Ad., the Maid and the Man (Dramatic).1000
SELIG—The Blacksmith's Love (Dramatic) 1000

FRIDAY, AUGUST 18th, 1911.

EDISON—Two Officers (Dramatic) 1000
ESSANAY—He Is a Jolly Good Fellow (Comedy) ....
KALEM—The Promoter (Dramatic) 1020
PATHE—Satan's Rival (Dramatic) 900
VITAGRAPH—Vitagraph Monthly (Scenic) .....

SATURDAY, AUGUST 19th, 1911.

EDISON—The Modern Dianas (Dramatic) 1000
ESSANAY—A Pal's Oath (Dramtic) .....
GAUMONT—The Son of the Shunammite (Dramatic).1000
LUBIN—(Title Not Reported) .....
PATHE—The Message of the Arrow (Dramatic).....1000
VITAGRAPH—A Second Honeymoon (Comedy) .....

HOT TIME AHEAD AT RED OAK, IOWA.

S. C. Wallace, operator at the Beardsley Theater, Red Oak, Iowa, gives the Moving Picture World a graphic description of the keen competition existing between the picure theaters in his town:

"The picture business here in Red Oak is going at an awful pace. Both houses are fighting like a couple of four-year-old kids. Both are licensed and both run three reels; one changes every night and the other three times a week. One has an eight-piece orchestra, the other has the Red Oak military band of twenty-five pieces and an orchestra of ten pieces. We show from first-run to 30-day service and the General Film Co. is making more out of it than anyone else.

"We both ran 'Il Trovatore' and 'The Deluge,' first run, and if a house runs from one to three first runs weekly in a town of 5,000, it is going to kill the business if they keep the pace up. The projection is unusually good at both houses. We have direct current.

The people of Red Oak are sure getting their money's worth these days. They are show-goers, for both houses are nearly filled every night. The Beardsley has the advantage on Saturday nights, as it has a seating capacity of 800, while the Comet has only 400. We run two shows every evening and three on Saturday.

CHANGE AT LAKE CHARLES, LA.

Mr. James P. Pittman, proprietor of the Imperial Theater, Lake Charles, La., recently sold his house to Messrs. Pearce and Lyons, owners and managers of a long string of fine picture houses throughout the South. The new proprietors will assume charge about July 27th and will close the house for extensive repairs, reopening it about August 10th, to be known as "Pearce's Dreamland." Mr. Ned E. Depinet, who has been identified with some of the licensed film exchanges in New Orleans, will manage the house. The latest licensed picture will be shown, accompanied by a five-piece orchestra.

EL CAJON VALLEY FLUME.

Commenting upon a coming picture, "The Poisoned Flume," the American Film Company points out the fact that the flume in question is the big conduit which supplies all the water for the El Cajon valley. This flume is more than 100 miles long and is fed by the waters of Cuyamaca Lake, far up in the mountains. This interesting fact adds a touch of the educational to the picture.

Other interesting subjects to be released by the American are "The Brand of Fear," "The Ranch Girl" and "The Outlaw," all of which are said to contain many thrilling incidents.

Last week we advertised a novel Western release for Tues. Aug. 8, The Vaudeville Hit known as

"Cheyenne Days"

A Broncho Busting and Lariat Throwing act now going big on the Keith and Percy Williams time.

On Sat. Aug. 12, we follow up with our Regular Saturday Indian Picture Release

Lone Eagle's Trust

THEN—On Tues. Aug. 15, The Children's Reel

Babes in the Wood

The old, old story that is ever young and of which children never tire. A real treat for the Kiddies and one they all deserve.

Produced under the direction of Mr. Fred Walton, the well known Pantomimist of many years experience in England and U. S.

It is one of those pictures that the Exhibitor can book again and again—while for the Exchange it is an investment that will pay dividends for years to come.

On Sat. Aug. 19—Our Regular Indian Story

The Squaw's Devotion

The story of a white man's bravery and a half-breed's cowardice—proving once again that faint heart never won fair lady nor fair squaw, for both are women.

A Nature Picture that will please all lovers of the free open life of the primeval forest, with just enough adventure to make it thrilling. : : : :

An Amusing and Interesting Split Reel for Tues. Aug. 22

Measuring a Wife

A humorous phase of early western days when women were more scarce than policemen and the choosing of a wife was usually a Hobson's choice.

On the same reel

The Falls of Bohemia

A beautifully photographed view of these historic falls.

POWERS PICTURE PLAYS

145 W. 45th St. EXCHANGE BUILDING NEW YORK

Licensed Film Stories.

ESSANAY.

LOVE IN THE HILLS (Aug. 8).—Living with her two brothers in the Kentucky hills, Doris Stevens meets Tom Rogers, a young surveyor, and both fall in love. Rogers is working with another surveyor, and their tent is pitched several miles up the river, and though Rogers often meets Doris, he has never visited her in her home and for that reason has never met her brothers. The two become engaged and it is with the intention of calling at Doris' home to meet her brothers when he receives a letter from his father to hurry home immediately, as his mother is very ill. Tom hastily pens a note and gives it to a boy, with an explanation to Doris regarding his hasty departure for the city. The boy loses the note and Doris, who has been worried about Tom's absence, confesses to her brothers her fears that Tom has deserted her. The brothers in a rage decide to find Tom and bring him back to Doris and force him to marry their sister. They arrive at the tent of the two surveyors and seeing Jackson, Tom's friend, think he is Tom and drag him unceremoniously back to their house, refusing to listen to any explanation from Jackson. However, Tom arrives on the scene, just in the nick of time, when explanations are made to the brothers, who apologize for their conduct.

THE GORDIAN KNOT (Aug. 11).—Marion Walters and Harry Robbins are in love. Robbins is a promising young contractor and has the esteem of Marion's father, a shrewd old fellow who wants to see the young people happy and see Marion married before he dies. The happy prospects are quashed, however, when Elizabeth, Marion's older sister, elopes with a young man of the village, leaving a note stating that she feels Marion will surely not care to marry as long as her father is alive, whereat Marion breaks off her engagement with Harry, despite his pleas and her father's endeavor to change her mind. A plan is finally concocted in the back room of the drug store, with Doctor Finney's assistance. Walters has driven into town with Marion and has persuaded her to go driving with Harry. After they are out of sight, the old man is carried out of the drug store, helped into a buggy and driven home by the doctor, while the news is spread that Walters is dying. The young couple are sent for and arrive home, where Marion finds her father apparently gasping out his last breath, in which he asks her to marry Harry immediately. A preacher is there and the ceremony is conducted, after which the old man springs to his feet and tells them of his conspiracy. Marion's wrath is soon appeased and the happy couple are congratulated by all present.

THE RANCHMAN'S SON (Aug. 12).—Allen Harley, a young ranchman, quarrels with Pete Lewis, a puncher, in a saloon and finally, when Lewis is insultinng, Harley knocks him down. Lewis then slinks out of the saloon and encounters Jake Webster, with whom he also has a quarrel. Guns are drawn and the result is the death of Lewis, when Webster accidentally discharges his weapon. Harley later comes on the scene and at first thinking that Lewis is in a drunken sleep kicks his feet, laughing, and then discovers that Lewis is dead. Harley is crouching beside the body of Lewis, with the gun in his hand when the sheriff arrives and arrests him, charging him with the murder. Harley is locked up and the real criminal, Webster, rides hurriedly away. Arriving at the Harley ranch, he applies for a position here and is given work. A few days later, when old man Harley is worrying about his son, a newspaper is handed him announcing the finding of the jury in his son's trial. Harley has been found guilty and has been sentenced to be hung at sundown. Webster finds the paper, and after struggling with his conscience resolves to ride to the county seat and save young Harley's life. He arrives at the jail just in the nick of time, confesses, and young Harley is granted his freedom.

PATHE.

AN UP-TO-DATE ELOPEMENT (Aug. 7).—This remarkable comedy is one of the funniest things ever put on the screen. A little fellow elopes with an enormous woman in his 120 horsepower automobile and finally the thing blows up. All the time the father of the girl has been in pursuit, but when the machine explodes they go where he cannot follow.

THE FLAMING ARROWS (Aug. 9).—Polly visits a ranch in the West and the cowboys all fall in love with her—one in particular, but he is too bashful to tell her so. On the day she departs for her home in the East they are attacked by Indians on the way to the station and a great fight ensues, in which the bashful cowboy proves a hero. All finshes in the way most people like to have a story finish, with everybody happy.

FIDELITY (Aug. 10).—A mother and child live alone except for a big St. Bernard dog. One day the little girl dies and both mother and the little girl's playfellow, Don, seem grief-stricken. Later, in order to pay the rent, Don is sold, but is not happy in his new home, and day by day carries flowers in his mouth to the grave of his former little mistress, where he is finally found by his former owner's mother and they are never parted again.

THE UNEXPECTED GIFT (Aug. 11).—Away in Provence is a mother left childless by the death of two of her children. That Sunday at mass, she tells the curate of the parish of her great sorrow. Strange to say, that same day a little baby was left at the door of the church by unknown hands. The curate, being a kind-hearted man, makes a great big egg, puts the baby in, ties it up with a ribbon and sends it with a little note to the childless mother.

BILLY'S MARRIAGE (Aug. 12).—Billy is in love with a lawyer's daughter, but the lawyer cannot see Billy for a moemnt. Finally Billy disguises himself and entering the lawyer's office tells him he is in love with a girl whose father refuses to give his consent, and pays two hundred dollars for the lawyer's advice as to what to do. The lawyer advises him to elope, which Billy promptly does, with the lawyer's daughter. After many exiciting adventures they are married, and when the irate father is about to kick Billy out, he springs his father-in-law's legal advice on him and all is settled satisfactorily.

IN THE PARIS SLUMS (Aug. 14).—A young woman, who is an animal trainer, is seen by one of the Paris toughs, who falls in love with her. He makes an appointment with her at a dance hall, but when she arrives she is claimed by another apache. A fight ensues and to settle matters the animal trainer takes both to her tent and throws a rose into the leopard cage, offering her heart to the one that regains it. The retrieving of the rose is a most thrilling picture.

THE TRAPPER'S FATAL SHOT (Aug. 16).—The trapper and his little daughter and her big brother live together in a log cabin in the wilds. One day, while the men are absent, the cabin is attacked by Indians and the little girl stolen. When she reaches the Indian camp, she is put in charge of an old Indian to whom she rendered a service months before. He attempts to return her to her father, who has discovered his loss and is on the hunt for the savages. Seeing his daughter in the distance in the company of an Indian, the trapper drops on his knee and taking a long shot kills the old redskin, who is returning his daughter.

THE AD, THE MAID AND THE MAN (Aug. 17).—A young lady gets a position as a stenographer in a broker's office; the cashier makes a fool of himself and forces his attentions upon the young lady, who promptly slaps his face. This, of course, results in an investigation and the cashier is discharged. The young lady is thus brought to the notice of her employer and, being pretty, ere long a romance springs up which ends delightfully as all romances should.

SATAN'S RIVAL (Aug. 18).—Satan is weary and decides to seek the excitement of the social world; consequently he changes himself into a Hindoo prince and with many gifts asks the hand of the daughter of the ruler of a nearby kingdom. The young lady, however, is in love with another fellow and refuses, much to her father's displeasure. There ensues a war of wits between Satan and the accepted lover of the girl, and Satan wins until the young man appeals to the church to help him, when Satan is finally overthrown.

THE MESSAGE OF THE ARROW (Aug. 19).—There is a plot between some white men and a renegade Indian to steal certain Indian lands. This plot is foiled by a cowpuncher, who thus incurs the enmity of the plotters. One of them attempts to assassinate him, but the would-be assassin is shot by an Indian maid just in the nick of time. She escapes and the cowpuncher is held for murder. The little redskin is hiding in a cave by one of her tribe, who wants to see the cowpuncher hung. She writes a message, however, on a portion of her clothing, ties it to an arrow and shoots the arrow into space. This is found and leads to the ultimate release of the unfortunate cowpuncher.

BIOGRAPH.

THE RULING PASSION (Aug. 7).—Little Billy has been taken to the theater by his parents and as a result becomes stage-struck. At a children's party Billy plays stage manager and drills the children in some of the scenes he has witnessed. Later in the day while playing on the lawn the idea strikes him to play the drama with realism, so they go down to the shore and use a rowboat for a pirate ship, seizing his sister and placing her aboard. This is considered great, until the boat breaks from its mooring and little brother and sister are carried by the rough sea far out from the shore. As his parents are away on a visit to the city, it is some time before Billy can secure aid. Upon their return, papa, after an exciting sail in a motor boat, rescues them.

THAT DARE DEVIL (Aug. 10).—Dan's Sweetheart forces him to become a hero by pushing him into the park lake, into which a child has fallen. The water is shallow and Dan manages to drag the little one to the shore. For this deed he is rewarded by being made a copper. A brave cop he is, too, when it comes to chasing little boys. One day he goes to the lake shore and indulges in a plunge. The boys find his uniform, and stealing it away place the coat on the wharf. This leads to the impression that he gave his life to save another's, and while they laud his apparent bravery, he is hiding in the bushes, clothed only in a bathing suit.

AN INTERRUPTED GAME (Aug. 10).—Baxter, to get away to join the boys in a little game of cards, tells his wife he is going to visit a sick friend. She gives him until ten o'clock. When he doesn't return she goes after him and consequently his friend has to play sick, receiving at the hands of Baxter's sympathetic wife mustard plasters, etc. For the time, the friend submits to the torture—but "never again!"

SELIG.

JEALOUS GEORGE (Aug. 14).—George White, a young architect, is insanely jealous of his innocent and beautiful wife.

As a sort of a peace offering, after one of these stormy hours in an otherwise serene household, George buys an expensive opera coat and picture hat, which he presents to his forgiving spouse.

The same day, the wife, being indisposed, retires. Her maid, Jane, grasps the opportunity to take a half holiday, and takes the liberty of wearing Madame's new hat and coat.

Later George catches a glimpse of Jane and her beau strolling down the street. He recognizes the hat and coat, and naturally supposes the wearer to be his wife. This drives him into a jealous rage and dropping his work he starts in rapid pursuit.

Losing track of the pair he proceeds to his home, where he encounters his wife, who insists she has been ill at home all day. While the young architect is berating her, the maid enters and confesses her part in the mix-up.

A TURKISH CIGARETTE (Aug. 14).—A wandering tramp (Mr. Walton) is given a Turkish cigarette, which causes him to fall asleep. He dreams of being transplanted into a moorish harem, and his experiences are excruciatingly funny.

THE REGENERATION OF APACHE KID (Aug. 15).—The home of a frontier family is suddenly attacked by Apache Indians, who kill the parents, set fire to the house and carry off the small boy. He is raised to believe himself an Indian and becomes the leader of his tribe.

Fifteen years later, we discover him a man, grown. While on a raid, he and the Indians see the wagon of a settler and give chase. They overtake it, kill the driver and burn the wagon.

Col. Worthington receives a message that "Apache Kid" is responsible for this. Two scouts discover the burning wagon, and a dead white man. The troop soon arrives and sally forth in search of the Indians. The cavalry captures "Apache Kid" and his foster father, Old Chato.

At the barracks, the ladies become very much interested in the "Kid" when they learn he is of white origin. Mary, the colonel's daughter, believes there is some hope for him; she persuades her father to send for him. Of course, the colonel cannot refuse Mary.

They are brought into the room, and Mary insists upon removing the chains. She further requests that the "Kid" be allowed to occupy her brother's room that night. When left alone, he sees Mary's picture and it has a strange power over him.

A year later we find the "Kid" a regular soldier and improving rapidly under the tuition of Mary, whom he loves with the devotion of a faithful dog. One day she received a letter from her fiance that he is coming, and urges their marriage hastened. She explains this to the boy, and he, thinking only of his own great love for her, fairly stuns her with his declaration. She orders him to leave at once.

Life holds nothing more now for the "Kid," and he cannot rise above his disappointment. He goes to the foothills.

The lieutenant next day finds his body. He had learned to love, but in vain.

THE BLACKSMITH'S LOVE (Aug. 17).—The Civil War has begun, and Mace Brewer goes to the front, leaving his young wife alone. His friend, Joe Saunders, also has to leave his aged mother and answer the call of duty to his country.

The misfortunes of war claim Mace, and at night as Joe, sorely wounded, limps off the battlefield, he leaves Mace for dead. Soldiers burying the dead, discover life in Mace and he is hurried to the hospital, where the surgeons succeed in reviving him.

Thinking Mace dead, Joe writes to his mother of this tragedy, and she sadly shows the letter to the wife. Joe returns. Mace's widow calls for the details of his death.

After recovering from the operation it is found that Mace's mind is affected, and he is taken to an asylum for treatment.

A year passes and we see Joe a sturdy blacksmith, being visited in his shop by his mother and the widow with whom he is plainly in love, but he lacks the courage to tell her so. Finally one Sunday on the way home from church, he manages to slip a note into her hand.

He has asked her to place a lamp in the window that night if his answer is to be "yes."

Fearfully Joe watches for that light and is overjoyed when it appears. Mary accepts him.

At the close of another year, Joe and Mary are supremely happy in the possession of a baby.

These two years have completely restored Mace Brewer to health and reason and he is discharged from the asylum. So he goes back to his home. Mace seeks his friend Joe. The horror of recognition almost makes a madman of Joe, and when Mary comes in and sees this man as if from the dead, the shock is so great she falls insensible upon the floor.

Poor Mary must decide between them. She loves Joe twofold, for himself and also because he is the father of her child. But old fashioned ideas of honor compel her to sorrowfully place her baby in the arms of the father, and to go with her lawful husband.

LUBIN.

HOME IS BEST AFTER ALL (Aug. 14).—Accepting an invitation from their married daughter, Mr. and Mrs. Simpson left the farm and went to visit in her elegant city home. The old couple came up to the city prepared to enjoy its wonders and sights, but they had no sooner left the train than they found themselves the object of unpleasant curiosity. They could not understand this, for they had on their very best store clothes.

They arrived at their daughter's home, and were admitted by the butler, who responded to their questions with about as much expression as a wooden Indian. Their daughter received them graciously and gladly, so did her husband. Still, things didn't go as pleasantly as down on the farm. At the table, they became confused at the different kinds of knives, forks and spoons. The butler amirked and the maid tittered at their mistakes in table etiquette. They made all sorts of amusing errors.

When they reached their room, Mrs. Simpson was about ready to cry and Mr. Simpson was mad as a wet hen, by cracky! So they took the hull by the horns, wrote a note, and then slipped out of the house and away to the railroad station. Back at the farm once more, they found genuine pleasure in being able to live as they pleased in solid comfort without any regard to man-laid manners and customs.

THE AUTO BUG (Aug. 14).—Bud Williams was dippy about automobiling. He spent most of his time reading automobile catalogues and journals. He wanted to own a car, and finally he heard of a second-hand one for two hundred and fifty dollars, which was just the amount of money he had saved.

He started off gleefully to buy it. On the way, he met a man whose touring car was out of order. Of course Bud had to stop and hutt in. While he was so doing, the gasoline tank exploded, and the owner held Bud responsible for the accident. Poor Bud had to pay two hundred dollars damages. Fortunately, he saw another second-hand car advertised for fifty dollars and bought it. The car proved to have plenty of life. Bud found that he could not stop it, and he went riding about the town at a fearful rate. Finally out in the country, the thing exploded. The machine was blown to pieces, and Bud was blown out of sight. He was picked up by some farmers and taken to a "ting house." There the doctors and men of science examined him and found his poor head full of wheels.

GAUMONT.

THE INVENTOR (Aug. 15).—Poor man—working on valuable patents—wife becomes ill—he must send her to another climate—borrows money—sends wife to distant city. He continues work on invention. Debts come due—about to sell invention cheap—wife and little son find rich man's purse and return it—become acquainted—rich man buys invention for $50.000, and gives inventor a position at a high salary.

THE SON OF THE SHUNAMMITE (Aug. 19).—The woman of Shunem provides comforts for Elisha. The prophet seeks what good he may do for her—he prophesies the birth of a son—the child is born—when the child is grown he dies—Elisha restores the child to life. Scenes: 1. The Shunammite and her aged husband. 2. Elisha, the prophet, on a visit to Shunem, meets the woman, who gives him shelter and food. 3. And Elisha send Gehazi, his servant, to learn what he can do to repay the woman for her kindness. 4. Gehazi reports that the woman prays for a child. And Elisha prophesies that a son will be born to them. 5. And according to Elisha's prophesy a son is born. He prospers for ten years. While visiting his father in the fields the child is overcome by the heat. 6. He is taken to his mother and dies in her arms. 7. The mother places him upon the bed of Elisha, the prophet, and leaves him there. 8. Seeking out the prophet she vows she will not leave him until he restores her child. 9. Elisha prays for the restoration of life to the boy. 10. And the child is restored.

KALEM.

THE WASP (Aug. 14).—Susanne is hurt at her husband's indifferences and seeks consolation in an innocent flirtation with a young artist. Circumstances seem to combine to make her lark with the artist Redfern assume a serious aspect. Bernice Tesselver is a woman of thirty who has missed the great love of a woman's life and whose disposition has been hardened and soured until she has become known to the family as the Wasp. Redfern learns of the Wasp's arrival at the home of Susanne and the Wasp learns of Susanne's folly and determines to save her. Carrying out this plan the Wasp intercepts a note and realizes she must act quickly. Redfern recognizing Susanne's position decides to appeal to the Wasp by arousing the woman in her, but as the best laid plans of mice and men often miscarry, Redfern discovers that the Wasp is the woman he loves after all and Susanne eventually finds comfort and safety in her husband's arms.

SPECIAL MESSENGER (Aug. 16).—Royal, a gallant Southern lad, kisses his wife and mother goodbye and departs for the front. Two years later the young Confederate bearing dispatches through the enemy's country is discovered and pursued. Then follows a daring race for life and flag. His pursuers being thoroughly familiar with the country divide their forces, one part continuing after Royal, the other striking across country with a view to heading him off as he crosses a bridge. Royal eventually reaches the bridge and starts to cross. When he has about reached the middle, glancing ahead to the other end he sees he has been caught in a trap. A party of Union soldiers are blocking his way. To think is to act. Jumping his horse into the water, twenty-five feet below, he succeeds in reaching the bank of the river ahead of his pursuers. Making for a piece of woods close by, while his horse is going at a high rate of speed, he jumps and catches the limb of a tree, pulls himself up, hides in the branches and allows his horse to rush on. Not detecting the ruse, the Federals pursue the running horse and learn of the trick played upon them only after they have come up to him several miles distant. Desperately wounded Royal, who has been shot by the Federals while pursued by them, lies in hiding until night, when he manages to crawl to his own home not far distant. The Federals, however, are still on his trail. His wife and mother succeed in hiding him in the stable. The Federals come up, make a thorough search of the house and grounds and finally decide Royal has made a successful escape. The next day Royal's wife decides to deliver his messages herself, and after a narrow escape Nancy fulfills her husband's mission.

THE PROMOTER (Aug. 18).—Bertie's landlady is on a rampage. She wants her money, but Bertie is broke. At dinner that night one of the boarders, a would-be stock broker, explains the mining stock game to Bertie. The same evening the broker and two friends visit Bertie's room for a quiet poker game. Bertie winning all the money decides to go into the mining stock business, and the next day takes a desk with his broker friend in the office of the Bonanza Mining Co. Business is brisk, but much to Bertie's chagrin when the closing hour arrives, his broker friend takes the money. A few nights later Bertie gives a swell dinner in a nearby café. When the time arrives to pay the check all the guests quietly slip away, leaving Bertie to face the music. Being unable to produce the necessary funds, the manager of the café has Bertie arrested ,and his finale is a cold, dark cell in the police station.

MELIES.

THE LOCAL BULLY (Aug. 17).—"Roaring Bill" was the terror of Black Bear Gulch. The boys were in the habit of giving him his own way for fear of being made to dance to the tune of a five shooter. But all secretly disliked him, and were the first to laugh when the wit of a young Easterner presented the opportunity.

John Grey, a blithe young salesman, blew into the saloon as "Roaring Bill" was putting the "chink" through some stunts. Grey was a new target for Bill, and lest he come to some harm, the hotel-keeper led the young man into the next room to explain Bill's character. Grey was not the kind to be easily upset. He ordered a good meal and ate it, taking notice, of course, of the extremely pretty waitress.

Presently Bill entered and addressed an insulting remark to the waitress. Grey resented it and both were on their feet in a moment. Bill flourished his gun, but the salesman gave him an uppercut that sent him sprawling, and then unloaded his gun. Bill sneaked out of the room, swearing seven kinds of spectacular vengeance on the salesman. He was telling the boys in the bar-room what he was going to do to Grey, when a note arrived from the latter proposing a shot-gun duel, which would give an even chance to both.

Bill was for backing out of the use of shotguns, but any refusal on his part he knew would be jeered. The time arrived. They took one step backwards—two, and then— Would one believe it, Bill dropped the gun and ran?

Grey was a hero. Back to the hotel they took him and drank his health, after which he calmly opened his suitcase and displayed merchandise for sale. Did he sell? Well!

TWO FOOLS AND THEIR FOLLIES (Aug. 17).—Texas John was one, his wife the other. She vowed she'd go to the city to shop, and extracted a good size bankroll from him for that purpose. Her last words were, "Don't dare drink while I'm gone." But what a waste of words. John invited all his friends for a two-days' "tout," and they certainly made havoc of a once tidy home.

Two Fools and Their Follies (Melies).

Mrs. John returned, but no one knew it, for the simple reason that harem skirts do work wonders with old housewives. No one recognized her, save John, who knew her face when she smelled booze. Well, bottles and harem skirts flew about the air for a time, with the cowboys as an audience.

Finally both became exhausted in the struggle, and putting on their sane attire, raised two hands upward and repeated the familiar saying, "Never again." The boys were wise, and forming a group in the window, serenaded "a pair of fools."

VITAGRAPH.

FOR LOVE AND GLORY (Aug. 14).—Young Lieut. Osmond, of the British Army, is engaged to be married to Rose Seaton. His father objects. Later they are married, and Lieut. Osmond is denounced as his son. Rose Seaton's father dies of heart-failure superinduced by business troubles.

The young Lieut. is ordered to go to South Africa with his regiment to fight the Boers. In this battle he is killed. His wife receives word of his death, and at once apprises her father-in-law of his son's death and of her helplessness. He does not recognize her. While walking down the street, the old man loses his wallet, and his grandson, who happened to be walking behind him, picks it up and returns it to him.

He offers to adopt George (his grandson), but will not shelter his mother. For the sake of her boy she consents to his taking care of her son. As the mother is passing the old man's house one day, her son recognizes her, and running out of the house, clasps her to his bosom. The old man's heart is now touched, and subsequently takes her into his home.

CAPTAIN BARNACLE'S BABY (Aug. 15).—Disappointed at his failure to secure the young lady whom he intended to make his wife, Captain Barnacle becomes grouchy. He fears even the good offices of the Widow Marlin, who assists him in keeping his home neat and tidy.

The night is dark and stormy. The captain sits before the fireplace, meditating. A cry for help is heard. Hastily drawing on his rubber boots, putting on his oilskin coat and hat, he rushes to the beach just as the boat, filled with rescuers, is making its way to the sinking vessel. He shouts encouragement, fires the signal of approaching help and awaits the return of his brave companions. While pacing the sands, he catches sight of a raft which carries a small child out amid the breakers. Plunging into the foaming sea he tows the raft nearer the shore, lifts the little baby from it, and takes it to his home. The love of the little girl disperses his gloom and softens his heart, reunites him with his friends, bringing an element of happiness and contentment into his life.

MAN TO MAN (Aug. 16).—Black Bart, a desperado, is apprised of the fact that the sheriff is after him. Taking heed of the warning, he rushes off into the woods. But the sheriff has scented his trail, and the desperado is captured after a long chase and a hard struggle. As he is being led to jail they are obliged to ford a river, into which the desperado falls, and as he is helpless, the sheriff saves him from drowning.

Later they are attacked by hostile Indians. The sheriff releases the desperado, and together they fight the approaching redskins. One by one they fall. The ammunition of the sheriff is gone, and there is but one bullet left. That is in the desperado's gun. He now realizes that he has the

"drop" on the sheriff, but remembering that the sheriff saved him from a watery grave when his hands were tied, he hands his gun to him. As the sheriff is turning the key, he feels that he is standing face to face with a man, who is deserving of a better fate.

VITAGRAPH MONTHLY OF CURRENT EVENTS (Aug. 18).—In this first issue we are treated to the pleasure of witnessing a head-on collision between two locomotives going at the speed of sixty miles an hour, just after the crews have jumped from their cabs. With terrific force they are interlocked with each other like two giant wrestlers.

Another feature is the games of the American Athletic Association, held at Pittsburg, for the national championship.

Furthermore we are brought face to face with President Taft at the LaCrosse games of the Crescent Athletic Club and reviewing the annual parade of the Sunday schools of Brooklyn, N. Y., presenting some of the activities of the life of the head of this great nation in encouraging the people in doing things that tend to make stronger and better citizens.

Besides all these, there is the National Aviation flights of the national aviators: and an actual fire scene of a stirring and thrilling character; and the marathon race at Coney Island.

THE SECOND HONEYMOON (Aug. 19).—Gladys Merwin, at the salesroom of a fashionable modiste, takes a fancy to a very pretty gown and orders it sent to her at once. Sadie Moore, immediately after Gladys has gone, enters the establishment, and seeing the dress which Gladys has just purchased, orders one for herself of exactly the same material and design.

Shortly after this prologue, Gladys and her husband, Jack Merwin, receive an invitation to spend part of their honeymoon at the home of Judge and Mrs. Brown; in honor of their visit, they are accorded a reception. Sadie Smith enters the hall room wearing the exact duplicate of Gladys' costume, escorted by a young man in whome she appears to be more than interested. Jack thinks Sadie is his wife and becomes disturbed. He is on the point of following them when Gladys appears in the doorway alone. He turns to his partner and makes violent love to her, in order to arouse the jealousy of Gladys. When bis wife sees him she becomes angry.

The next morning Gladys and Jack are not on speaking terms; they bid good-bye to Judge and Mrs. Brown, and leave for their home, where Gladys falls into her mother's arms weeping and telling of Jack's behavior. Each consider the other at fault; it is not long before tbey are divorced from each other.

The Browns, at whose bouse the qnarrel began, have not heard of their divorce; Jndge Brown invites Jack to spend a week-end with them, and Mrs. Brown sends an invitation to Gladys to he present on the same occasion. Both Jack and Gladys accept and attend but are entirely nnaware of each other's presence. They are both shown at different times to the same suite, and, later, when they are about to dress for the evening, Gladys finds on entering the ante-room, all of Jack's belongings; she throws them out and unpacks her own. When Jack comes into tbe room, he finds Gladys' wardrobe spread about and he gets rid of them and proceeds to make himself comfortable. Jack goes into the bedroom to shave. While he is doing tbis, Gladys comes in again and finds the male apparel, and, as before, disposes of it without ceremony. She then retires from the room. Jack enters and finding his own clothing gone, in a spirit of fun dresses himself in Gladys' clothing. Gladys returns to the sitting room, dressed in a frilled petticoat, short enough to display a pair of ankles, and her long hair is hanging in golden strands far below her waist. She does not see Jack hut he sees her; she goes to her bedroom; he peeps tbrough the door and is canght hy Gladys. She is enraged, bnt as she bebolds Jack, whom she now recognizes as her husband, dressed in her own clothing, she can't help hut laugh at the ridiculousness of the situation. He thinks Gladys bewitching. There is sues a lively explanation of the cause of their qnarrel and divorce, and both of them decide that they will be re-married by Judge Brown, start life again and enjoy a second honeymoon.

EDISON.

THE WINDS OF FATE (Aug. 15).—A gust of wind blows one of a number of bonds off tbe table, (upon which the young clerk placed tbem) under the clock. The rest are placed away. A little later the manager has occasion to ask for them. He discovers that one is missing and placing the biame upon the clerk, discharges him. He goes home in despair to his wife and cbild. It is difficnlt to secure work, and hills are coming in quickly.

As his little boy is walking down tbe street, a gnst of wind blows his hat off, and it rests on the spot where lies a pocket-book, containing a large amount of money. The young fellow brings the money to his father, who discovers that it belongs to his former employer. It is returned, and as the manager is writing the man's name on a piece of paper, a gust of wind blows it under the old clock, where he finds the missing bond. It is needless to say that both employee and manager are soon together agaiu.

HIS FIRST TRIP (Aug. 16).—William Moore, a merchant, sent his son, Lee, on a trip to sell some of his goods. After many weeks of hardship, Lee is despondent. His father, a hard headed business man, extends to him no sympathies. However, he sends him the name of Mr. Green, of Hampton, Pa., who is a prospective customer.

In the hotel, young Lee confides his plan to a fellow salesman, who, being quick-witted, takes Lee's pants out of his room, when he is asleep, and gives them to the hell-hoy, with instructions to have them pressed, and returned to Lee at 10 o'clock next morning.

The next morning, Lee is in a dilemma as to what to do, having no pants to wear. It now comes to him that he has been tricked hy his fellow salesman, Samuel Lowenthal.

Lee now telephones to Mr. Green, inviting him and his family to come to him as his guests. The offer is accepted. Lowenthal arrives at Green's residence, only to find that they have gone away. He goes hack immediately to the hotel, where he finds that Lee has secured the order.

TWO OFFICERS (Aug. 18).—Two officers were pals for all their lives, hut they knew that as soon as jealousy got a footing, there would he some trouhle, for they hoth loved the same lady. So they consented to cut the cards, and the one drawing the highest would get the girl they loved. Richard loses—hut ouly for a time. While he was riding out of the country to forget about the lady and everything else, his horse tripped, giving him a hard knock on the head.

At this psychological moment, the lady Richard and Henry were fighting for, happens to he riding past in her automobile. She tenderly picks the man up and takes care of him. Henry soon learned that he was not the winner of the prize after all, so he tore up the agreement he had made with Richard. It is needless to say tbat the young lady's name is now Mrs. Richard Gray.

THE MODERN DIANAS (Aug. 19).—There are six little society girls who are beloved hy six society boys and tbe leader of the girls is a young woman of considerable wealth and position also of an equal amount of determination and originiality. Being a little hored with the social world and seeking a way to spend the summer vacation, she lights upon a hrilliant plan which she proceeds to submit to the other girls. The plan is that they shall all take possession of a little island of her father's in the St. Lawrence River near the Canadian shore and leaving the boys and civilization far behind them, shall fish, hunt and live in the woods and as far as possible, follow the example of Diana and her maids. Naturally the six hoys and sweethearts do not agree but the plan is put into execution nevertheless.

The island is beautiful and tbe girls do have a pretty good time at first. Then in the city we see the lonely boys, and one of them discovers in a newspaper a little note which says that some remote tribe of Indians in Canada have partaken too freely of firewater and are on the rampage. This suggests a brilliant idea to his fertile imagination and it, like the girls' plan, is put into immediate execution. The newspaper clipping is sent to the girls and produces something which resembles a panic in their bearts. Although they have with them an Indian servant and squaw, sent hy the owner of the island, they are convinced that their lives are in peril and they proceed to build a stockade about their little camp.

Then we see the hoys leaving New York and landing on the shores of the island at night, dressed in outrageous Indian costumes, which they finish putting on after they land.

Through the glasses at a distance, the girls see this band of Indians grouped among the trees and rocks of the island, not far from their camp. Certain that their lives are in peril, they send their big Indian guard ont to parley with the enemies.

The hoys, when they meet him, take possssion of bim and telling him their plan, persuade him to join them and become apparently a prisoner. Thus it happens that the xent time the girls look through the glasses they see their faithful ally chained to a tree with the Indians dancing a wild war dance about him and apparently torturing him.

One of tbe girls wants to exhibit a flag of truce but is refused hy the little leader, and not until after several days when provisions grow low and tbe canned goods are all gone, will she consent to parley with the enemy.

Through the half-closed gate they make terms and finally the Indians are admitted. They form a circle around the girls' camp fire and, sitting down, discuss the situation in guttural tones. And then to the girls' horror ,they insist upon their smoking the pipe of peace, forcing it in turn upon each one of the little maidens. Of course it soon comes out who the Indians are and the girls would be very angry save for the fact that the hoys have provided themselves with strings of fresh fish and other good things. Consequently they are made welcome and all ends happily.

Independent Film Stories

NESTOR.

ROPED AND TIED (Aug. 9).—Why father preferred Victor Jackson, just hecause he had money, to a fine chap like Ned Harvey, for his sister's future husband, Dick Lyons, was totally at a loss to understand. Money wasn't everything, and he didn't intend to have Millie made miserable for life, not if he could help it.

Accordingly when Ned, after proposing for the girl's hand, had heen literally kicked off of the place hy Daniel Lyons, Dick gallantly came to the fore by offering to act as messenger for the lovers. The hoy's first attempt, bowever, met with but sorry success; his father not only demanded the note from him, but, likewise, planned with Jackson to surprise Ned at his trysting place, and give him a sound heating. Fortunately, Dick had overheard their plans, so hy notifying his friend, who quickly secured Long Bill to take his place, the tahles were neatly turned, and both old man Lyons and Jackson were only too glad to reach home. But so enraged was the father at this outrage to his dignity, that he declared Millie should marry the man of his choice, on the following day. So determined to take no chances, he promptly locked the young lady in ber room. No sooner had bis footsteps died away, however, than Millie sat down and wrote a note; then, watching out of the window nntil Dick passed by, she cautiously attracted his attention, and hade him take the note to her sweetheart, witb all possible speed.

At first, Ned was at a loss which way to proceed, but as be gazed at the hrother, and noted their striking resemhlance, a plan quickly formed in his mind. In a few moments, Dick had galloped hack to the ranch, and on the tape which Millie had let down, ticd Ned's answer, telling her to throw out some of her clothes, a hat and veil, and leave the rest to him. Qiuckly the boy snatched them up, and hurried hack of the harn, where with the aid of sister's "Sunday hair," he was soon transformed into what Tenbrook declared was "some squah."

Quietly the three stole up to Millie's window, then, after Dick had mounted his horse, and a ladder had been placed conveniently near, Tenbrook was sent in to notify old man Lyons and his friend, Jackson, who had just arrived with tbe minister, that Millie was at that moment making her escape. Waiting until he beard the two men almost behind him, Dick dasbed out of the yard, and although the others quickly ran for their horses, it was some time before the truant was captured, and even then, his veil protected him from detection.

In the meanwhile, the ladder had been nsed to such good effect, that Parson Jenkins had already given Mr. and Mrs. Harvey his hlessing, and they had slipped into the next room to watch the fun, when Daniel Lyons, with his runaway "daughter," and her future husband arrived. Reading by the old minister's astonished face that all had gone well with his friend, Dick calmly lifted his veil; an amusing scene followed, in which Jackson angrily insisted that Lyons had been playing a joke on him, and hnt for Ned's timely interference, the father would certainly have received a good heating. Happily, the other's outburst of temper had brought the old man to his senses, so that when Millie informed him of her marriage, he not only gave the young people his blessing, but a suhstantial wedding present, as well.

MUTT AND JEFF AND THE GOLDSTEIN BURGLARS (Aug. 12).—Mutt, the elongated, Cyrano-nosed companion of chunky little Jeff, cannot leave well enough alone. This time he gets in more trouhle than even pessimistic Jeff could dream of, the latter of course is dragged along into the vortext of mischief with its incidental uproarions mix-ups.

Goldstein's pawnshop is visited hy two mysterious strangers, who cleverly vanish with a good assortment of watches, diamonds and miscellaneous jewelry. The police are called in to apprehend the burglars; hut nothing substantial is accomplished. The iuvestigation, however, brings out the fact that one of the "crooks" is tall and thin, while the other is exceedingly short and stont.

Goldstein is in despair; with him every second lost means a great deal—he's not thirsting for vengeance alone, vengeance being hut a secondary matter—he wants his property hack—time is therefore, precions to Goldstein. Accordingly, he offers a reward for the apprehenslon of the thieves—here's a fine chance to make some easy money, thinks always-on-the-joh Mutt. Why not get on the scent and earn an honest cent? Why not? echoes little Jeff.

Mutt and Jeff as detectives, are more than a scream. They get in all sorts of mishaps, but Fate is with them, and they always manage to get out nntil—well, until they get "pinched" as the mysterious Goldstein robbers. In a flash, fame and fortune dissipate like mist before the sun, and though the real culprits are finally caught and "get theirs," Mutt and Jeff firmly decide to leave sleuthing alone.

ECLAIR.

THE EDELWEISS (Aug. 21).—Livea are risked daily in pursuit of pleaaure, more often to acquire little thinga of insignificant value.

Louise loved rare flowers, particularly the much-valued Edelweiss, to secure which many lives had been risked and sacrificed.

She had heard and read of these rare flowers and, now that her family were in the vicinity of the mountains, was determined to have a large bouquet for her very own.

Her parents strenuously objected to an ascent of the mountain peak, but suggest aending Henry, the girl's fiance. But Henry is subject to fits of giddiness and refuses to go, until chided by Louise for his lack of bravery. Part way up the mountain, Henry luckily meets a guide returning from a similar quest and succeeds in purchasing a part of his flowers. Then he returns in triumph to Louise, who is greatly overjoyed. His pleasure is short-lived, however, for suddenly the guide appears and accuses Henry of giving him a spurious coin. Louise is much enraged and decides to make the journey herself, accompanied by the guide from whom Henry made his purchase.

The latter, heartily ashamed of himself, determines to redeem if possible his lost ground, and hurriedly takes another path towards the same goal. Fortunately Henry reaches there first and is able to surprise Louise when she arrives. She accepts his offering of Edelweiss and all is forgiven.

HOW THEY WORK IN CINEMA (Aug. 21).—Dissatisfied with the new director, all employees of a large motion picture enterprise decide to go on a strike. In spite of entreaties they leave the studio in a body, thinking to cripple the concern. But the ingenious director was prepared for every emergency, and by means of a wonderful electrical invention demonstrated his ability to stage an entire production without the aid of human assistance.

Automatically the stage is prepared for a scene while furniture fittings and decorations mysteriously take their proper places.

Mechanically perfect artists appear before the camera and enact the drama. In short the picture is finally made in time for release on the advertised date.

THANHOUSER.

BACK TO NATURE (Aug. 8).—After extracting the best that was in him in the course of twenty years' service, with them, the Peoples' Insurauce Company discharges Joe Jackson, a faithful bookkeeper. So at middle life, Joe finds the sum-total of a "city career" a nervous wife, a drooping infant and a grown-up son and daughter, whom the city has converted into shallow, idle, selfish creatures. His own gains are a bank account that wouldn't stand the strain of city rent-paying and city living, while he was hunting for a job, so Joe concluded to get—"back to nature." He bought a farm with his savings and transported himself there with his family, much against the wishes of two members thereof—the indolent son and daughter, of course. But farm life proved the best blessing that could have been wished on the pair. They finally jumped into it with a vim, and it rejuvenated them, making them self-respecting and self-supporting and winning the daughter a prosperous neighbor for a husband. And the country air gave the youngest child the good health that the city could not extend to it.

In his new world, the farmer found that he had many friends, and he gradually became a person of influence among his neighbors, who had a chance to observe his sterling qualities. Oddly enough, it happened that many of them were policyholders in the insurance company that had once employed Joe, and there was a fight for control. And the farmers, who believed that the corporaiton needed to be reformed, decided to pool their influence, and gave Joe their proxies. They had confidence in his knowledge and integrity, they knew he was not falling behind.

The contest between the two big "interests" was so close, that Joe, to his surprise and to that of others, found that he held the balance of power. And the president, who had thrown him out, was sure that the one-time clerk would now avenge himself.

But Joe proved he was mistaken. Of the two forces he preferred the old directors, and from his knowledge of the business, gained during his obscure work, he was able to impress the board with the necessity for reforms he advocated. They expressed a willingness to carry out his idea, and he left the control of the company where it was.

The directors were impressed with the ability of Joe. The president admitted, shamefacedly, that the man had formerly been an employee, but had been "let out." The president went to Joe's farm to offer him another job, at much higher pay.

The farmer left the decision to his family, and the vote was unanimously, "no." Each member of the household realized that he or she had gained morally and physically by going "back to nature," and the president returned to the city, wondering, but still envious of the happiness he saw in that obscure little upstate farm.

CUPID THE CONQUEROR (Aug. 11).—A young artist, in love with a society girl, finally induces her to consent to pose for him, in a picture which he believes will be his masterpiece. And his confidence is increased when he finds just the child he wants for Cupid, to be in the painting with his lady fair.

The picture is a success, but the painter's courtship does not progress so favorably. He musters up courage enough to propose to the girl, and is utterly cast down when she refuses to give him a decided answer, although she does not actually reject him.

He waits, hoping to hear from her, but without result. Looking at the nearly completed painting, he wishes that he could invoke the power of Cupid to aid him, and dozes off. Cupid does come to him—in his dreams.

But Cupid, like the artist, has a hard time of it. He finds that for once, his arrows are not potent, and not only is he scorned, but he is harshly treated. Altogether, it is a sad and mightily ruffled little Cupid who calls to tell of the failure of his mission.

But when Cupid is really determined, you cannot avoid him. And in this case Cupid was on the job. Failing as a gentle Knight of Love, he adopted the coarse methods of the up-to-date highwayman, and at the point of a revolver, compelled the maiden to stand and deliver her heart. Then he returned in triumph.

The artist woke to find it was all a dream. But sometimes dreams come true, and this one did, for the girl who surrendered to the "dream Cupid," gave her hand and fortune to the painter, who loved her.

NOBODY LOVES A FAT WOMAN (Aug. 15).—Jack Darcy finds that it is hard to make a living in a great city, no matter what certain rich men may say, and is naturally overjoyed to receive word that he has inherited $50,000, left by a great uncle, who has severely neglected him in life. There is only one unpleasant string attached to the gift. To win it, Jack must, within one year, wed the daughter of the uncle's friend, a womau he has never met.

But that condition does not seem ao terrible until Jack has met the lady fair. She has a kind face, but she looks like twins. Jack makes a great hit with her; she causes Jack an awful shock. He would have given up the task at once had it not been for the lawyer, who tells him he has a year to think it over, and not to be hasty. Also, one never can tell what a woman will look like in a year, and this lady fair may look better, as it is certain that any change will be an improvement. So Jack while not committing himself, decides to suspend judgment.

The daughter of the uncle's friend does the best she knows how to train down. She wants to be a slim athlete, and goes through torturing training, without result.

The lawyer, with an amiable desire to get Jack accustomed to the woman, invites both to a house party at his seaside home, and there Jack decides to stop being an heir. He sees a young girl who has all the grace that he admires in a woman. She is an excellent swimmer, too, and when in a race she easily defeats Jack and several other men, he realizes that even $50,000 is not much money under certain circumstances. And this belief is intensified when he sees the fat girl in a bathing suit, and nearly dies of exhaustion on trying to rescue her in deep water.

He goes to the lawyer, and firmly informs him that he does not want the money, it can go to charity or any other old thing. The lawyer questions him, and finds that his mind is made up. Then he produces a codicil to the uncle's will, to be in force only if the young man refuses to marry the girl. In that case, the uncle says, he admires the boy's manly spirit, applauds him for his refusal to accept dictation—and doubles the legacy.

All of which shows that sometimes it pays not to be mercenary, and that virtue is occasionally well paid. But as nobody loves a fat woman, the outcome of the matter did not exactly please the daughter of the friend of Jack's great uncle.

THE TRAIN DESPATCHER (Aug. 18).—The H. T. & D. Railroad engages a new general manager, who, while he has plenty of ability, also has some decided prejudices. One is that women have no business in the service of a railroad, and the first thing he does after being installed is to notify the women that their services are no longer required. One of the victims, because of her faithfulness and excellent service, has risen to the position of train despatcher, but she goes like the rest of her sex.

The girl lives in a little country town, and is the sole support of her crippled little brother. Losing her position so unjustly was a severe blow to her, but she bravely made the best of it, and hid her troubles from the child.

The boy was taken sick one night, and his sister, alone with him in the house, started out over the country road to get a doctor. On her way she crossed railroad track, and to her horror saw that there had been a washout. Knowing the train time as she did, she was aware that the night express would be along shortly and unless it was halted, there would be terrible loss of life.

The train was coming from the opposite side of the abyss, so she could not flag it. There was no station near, and no telephone that could be reached in time to prevent the catastrophe. But the girl was resourceful, climbed a telegraph pole, and with a makeshift apparatus called up division headquarters.

Even then her heroism would have been of no avail, had it not been for a lucky accident. The despatcher who took the girl's place, was fond of liquor, and on this night, was in a drunken slumber. He did not hear the call, and every moment increased the danger.

But the general manager happened to be in his office. He had seen his mother off on that train, and then returned to his desk to attend to some important business. He heard the insistent call in the next room, and being a railroad man, went in to investigate.

There he found the operator asleep at his post, and took the message himself. It came in time for him to hold the train, but he realized that he had saved the train's passengers and the mother he dearly loved only by a narrow margin. Also that the one person deserving of credit was the girl he had discharged, simply because she was a woman.

The manager made amends the best he could. He restored the girl to her old position at an increased salary, and as gratitude is often akin to love (and with more reason than pity) there is reason to believe that the despatcher lost her job again, but this time to take a life position in happy surroundings.

AMBROSIO.

THE QUEEN OF NINEVEH (Aug. 9).—The Queen of Nineveh plots with Prince Canaeh to destroy the King. Hidden behind a curtain they see the King drink poisoned wine. The High Priest takes the King's young son Aznra, and hides him, and fifteen years later brings him forth and presents him to the populace, which greets him with acclamation and moves on the palace to avenge the death of the King. Prince Canach cravenly hides when the Queen bids him lead the royal guard against the mob, and she dons his armor and takes his place at the head of the troops. A sensational battle takes place ,reaching its height on the steps of the palace. Azura singles out, as he thinks, Prince Canach and when his opponent falls mortally wounded he finds it was his own mother.

BISON.

GRAY CLOUD'S DEVOTION (Aug. 8).—The tribe moves on, leaving behind the parents of Alatoma, who are very sick. Alatoma stays with them, and Gray Cloud, her suitor, remains to assist her. A party of surveyors comes in the vicinity, including a handsome young doctor, and the latter cures the sick people. Alatoma falls in love with the doctor, but he gently stops her advances, showing her the photograph of his fiancee. Gray Cloud, who has been furiously jealous, admires the honorable conduct of the doctor, and gives him a bag of gold nuggets, taken from a secret mine of the Indians.

THE NEW COWBOY (Aug. 11).—Bob, the new cowboy, is smitten with Helen, the rancher's daughter, who looks with favor upon him. Bud pesters her with his attentions, although snubbed and rebuffed. He tries to force her to marry him, waylaying her on the road and leading her horse to the office of the justice of the peace despite her angry protestations. Willie, her little brother, riding on his pony, sees Bud intercept the girl and rides swiftly to the ranch and tells Bob. He plunges the spurs into his horse's flanks and gallops at break-neck speed to the scene, and disarming Bud administers a sound thrashing to the bully.

RELIANCE.

THE CITY (Aug. 9).—Reading in a newspaper an interview with the manager of a big corporation regarding the scarcity of competent employees, a young man goes to the city, leaving his wife and baby in the country till he shall have made a new home for them. He finds the newspaper article is an exaggeration, and his quest for work is fruitless. Overcome with the heat and worry, he is taken to the hospital and suffers the entire loss of his memory. He finally secures employment and in ten years rises to the position of general manager, living in affluence. His wife comes to the city to find him, but is unsuccessful She earns a meager living for herself and child by needlework, and when the boy reaches the age of eleven he determines to look for work. He secures a position as office boy in his father's office in spite of his youth, owing to the manly plea he makes. Entrusted with the bank deposit he loses the money, and is suspected of having stolen the money. The manager, however, has faith in him and accompanies him home with a policeman. There husband and wife meet, and the sight of her face restores his memory, and father, son and mother are quickly locked in a close embrace.

HIS SON (Aug. 5).—Refused credit at the grocery store, to save his starving wife and child, a

ECLIPSE

KOSMIK FILM

ECLIPSE

A Gaumont Every Tuesday and Saturday
And an Urban-Eclipse Every Wednesday

THE INVENTOR

AT WORK IN HIS LABORATORY

A Struggling Inventor—working on valuable patents—wife becomes ill—he must send her to another climate—borrows money—sends wife to distant city. Debts come due—about to sell invention cheap—wife and little son find rich man's purse and return it—become acquainted—rich man buys invention for $50.000, and gives inventor a position at a high salary.

DRAMA ABOUT 1000 FEET

Eclipse Release Wednesday, August 16th, 1911
REEL ABOUT 1000 FEET

For the Honor of the Name
Showing a father's heroism to save the family's reputation
DRAMA ABOUT 750 FEET

Moss Covered Ruins on the Isle of Wight, Great Britain
All that the title suggests
TRAVELOGUE ABOUT 250 FEET

THE PROPHET ELISHA

The Son of the Shunammite

COLORED FILM

A magnificent production bringing the well known story to us in all the beauty of the country in which it originated. The woman of Shunem provides comforts for Elisha. The prophet seeks what good he may do for her—he prophesies the birth of a son—the child is born—when the child is grown he dies—Elisha restores the child to life.

BIBLICAL DRAMA
ABOUT 920 FEET

THE WOMAN OF SHUNEM

Gaumont

ADVANCE ANNOUNCEMENTS MAILED FREE

GEORGE KLEINE
166 North State Street
Old No. 52 State Street
CHICAGO, ILL.

LICENSED BY THE MOTION PICTURE PATENTS CO.

Gaumont

young man steals some money. The woman, weak from privation, passes away and he is arrested. In a dramatic courtroom scene he is convicted and sentenced to the penitentiary. The doctor raises his boy, who becomes a successful physician and marries the doctor's daughter. The father serves his time and emerges a bent and broken old man, with hoary head and palsied hands. Through an advertisement he is engaged as butler for his own son, keeping his identity secret to save the young man the disgrace of having an ex-convict father. The two meet at the grave of the wife and mother, and father and son are re-united.

IMP.

A BOY'S BEST FRIEND (Aug. 14).—James Carrington, born in a country village, is a successful broker, at the zenith of his career as a speculator. He left his birthplace as a boy and has never returned so engrossed is he in the game of amassing wealth. He has neglected his parents in the hustle and bustle of the street and the story opens at a crucial time when his operations require all his time and attention in marshaling his forces in the big struggle to acquire a controlling interest in some stocks. There are scenes of activity in his office, where he is passing through the throes of a busy day, directing his army of assistants. He is tired and weary of it all, satiated with the excitement of outwitting his competitors.

He receives a letter from his old home announcing the illness of his mother. Mother—the name brings fond remembrances to his fagged brain. He has not seen her for years—longer than he cares to attempt to remember, and he reflects. He is brought back to the sordid things of the world by the announcement that his grand coup—his master stroke to amass a huge fortune—is about to be pulled off as the time is opportune. He receives the news in a matter of fact way, his mind reverting to his childhood days and—his mother.

He leaves the office, being reminded that the morrow will be the critical time—when he will crush his business enemies and be a power in the street, his name on every lip, as the clever financier who has succeeded.

He goes to his apartments, not interested in business, his thoughts constantly reverting to his youth. He will go, although sacrificing a fortune. He sends a telegram to his mother and quickly follows.

The story closes with the mother, ill in bed, anxiously awaiting the coming of her boy. He arrives and is clasped in her arms.

BEHIND THE TIMES (Aug. 17).—For many years Rev. David Ellis has been pastor of the congregation of a village church. He has been loved by his flock and has seen it grow from a small number to a flourishing pastorate. The aged preacher has not kept pace with the times and the fact is noted by the members of one of the women's societies. The president, a society woman, has her ideas and decides that the old teacher should be replaced by a younger minister. It is decided to retire the old pastor on a pension and install his successor.

Rev. Charles Montgomery arrives and the news is broken to Dominie Ellis at his home. The new minister is young, and a favorite with the women. His first sermon is listened to with interest and at the close he is congratulated. The old pastor is there and he wends his way out with his faithful wife.

Reverend Ellis has one stanch friend, a sweet young girl of the village, and her mother becomes ill. The daughter meets the Reverend Mr. Montgomery as he is about to go motoring and implores him to go to her home. He has no time for calling on his parishioners.

The girl goes to the old minister and tells him of the illness of her mother. Stopping to pluck a flower, he goes with her and sits by the bedside of the mother.

His coming is a surprise to the woman of fashion, but he takes matters in hand, kneels by the bedside of the child and prays—long and earnestly. His supplication is heard, the child revives, much stronger. The mother starts to thank him and he moves away.

The next Sunday the Reverend David Ellis occupies the pulpit and at the close of the sermon he is surrounded by the congregation and warmly congratulated.

AMERICAN.

THE BRAND OF FEAR (Aug. 17).—Jack Vernon, the sheriff of San Juan County, and his wife are happy when an escaped outlaw steals upon them and fires the fatal shot that plunges their home in gloom, leaving Mrs. Vernon a widow. Later the pre-natal influence has marked her newborn babe with the brand of fear, and he goes through life shunned as a coward, an object of derision to all his companions.

One day as the boys are tormenting Jack, Mildred Clayton, the daughter of the boy's employer, put in an appearance, and rescues Jack. She takes him home and introduces him to her parents. An unexpected visit is made by Manuel Vak, a Mexican half-breed, who is in love with Mildred. He flies into a rage when he sees Jack. He is ordered to leave by her father; but he swears vengeance. He returns with two of his cronies, and captures Mildred as she is going to the pump for water. Her screams bring her father, but he is knocked almost unconscious by one of the men.

Jack leaves the ranch house, and returns to the village, where the boys continue to humiliate him. They take the sheriff's badge from him, and place it upon Jack, proclaiming him the new sheriff. In the midst of their humiliation, Mildred's father staggers up, and relates to them what has happened.

In an instant, to the astonishment of the boys, Jack starts in pursuit of the Mexican. He finds him, gives him a good blow, and rescues Mildred.

CHAMPION.

THE THREE CALLS (Aug. 14).—When Paul White gave up his school of cadets and went to the front, it wounded the heart of his little sweetheart, Mabel Thompson.

Soon Paul was placed in charge of a signal corps. One day his sweetheart came with her father, a major, on a visit. During the visit, Paul explained some of the mysteries of heliographing or signaling mirrors, using her own little pocket mirror by way of demonstration. It was a pretty scene between teacher and pupil, and love was the lesson.

But one day, in the midst of success, a catastrophe worse than death overtook our hero. The explosion of a shell deprived him, not of life, but what we regard as more precious, the mind. No more did he lead his men in the resounding charge and din of battle, but utterly oblivious to all of his surroundings, his days went by until the war was over.

Through it all, and ever by his side, stood the loyal little girl. The doctor, an eminent specialist, had given up all hope for his recovery. Overcome by her emotion, she wept bitterly, and then recovering herself, she had recourse to her mirror, that she might view her face and remove the tears. But something startling occurred. The flash of the mirror in the sunlight caught the eye of the stricken youth, and like a beam of light, a ray of reason entered his mind.

The doctor had already said that only could some great or momentous occurrence restore that faded mind. Thus came a great hope to Mabel, for an idea struck her. It was simply this; to re-enact the scene, in which Paul had participated when the calamity befell him. This was done—the same spot was chosen—the men in arms again donned the gray. The mimic warfare was at its height—then suddenly the blessed reason was restored to him. They led him away and complete recovery rapidly followed. And the great happiness of knowing and enjoying the love of one of the best and truest of women was his once more.

HOW THE GIRLS GOT EVEN (Aug. 16)—Three young men plan to play a joke on their girl friends. The boys and girls were in the midst of a quiet evening, and the latter, unsuspecting. Suddenly a wild scream was emitted from a girl's lips, and she bounded on the back of an arm chair. Instantly, the cause of her dire apprehension had become known, and the other two girls followed her example. The cause of all was a very wee mouse; which was a mechanical toy, pulled across the floor by one of the boys.

The next day, each young man received a challenge, daring him to go to a certain haunted house. The girls, meanwhile had preceded them, and gathered together some ancient ghost paraphernalia. Soon the three boys came along, armed to the teeth. Just as they are settled down to a nice game of "seven-up," "hang," one of them gets it on the side of the head. He leaped to his feet with drawn gun, but nowhere can he see where the blow came from, for the door behind him was locked. This got the brave fellows' nerve, and when huge chairs rattled, and tree stumps thumped about, they vigorously attacked their bottle of "courage."

The climax was reached when white robed figures appeared. With wild yells they clung to each other; fired their guns, and performed every stunt that brave men are not supposed to, and they finally collapsed with exhaustion. In the next room, the girls were hysterical with laughter.

REX.

THE WHITE RED MAN (Aug. 10).—Steve Jennings holds up a coach and escapes into the woods with booty. He had been wounded in the fray, however, and through weakness, drops part of the jewelry he had stolen. A little later an Indian passing along, sees the baubles and picks them up. In making his way through the forest he steps into the bear-trap of Gene Thomas, a trapper, who lives with his wife and child in a near-by hut. The Indian extricates his foot from the trap at last, and drags his way to the hut, where Mrs. Thomas dresses the wound and treats the injured Indian. The latter, grateful for the hospitality, gives Mrs. Thomas the jewels he has found. In the meantime, a posse has been seeking the bandit and an undersheriff comes to the Thomas hut, exhausted and spent from the fruitless pursuit, to ask for a drink of water. While the child goes for it, he notices the jewelry on the table, and is at once convinced that Thomas is the outlaw. In spite of Mrs. Thomas' protestations that the jewels were given to her by a grateful Indian for kindness shown him, the trapper is taken into custody in a jail several miles from the place. In a barroom in town that night, the Indian hears of the arrest of Thomas and the crime with which he is charged. At once he tells the crowd that he was the one who gave Mrs. Thomas the jewels and that Thomas is innocent. He begs the men to lend him a horse so that he can ride to the jail and prove they have condemned the wrong man, but the men only jeer at him and laugh at his story. At last, driven to desperation, the Indian determines to cover the distance to the jail by foot, in spite of his injured leg. Over the mountains he speeds, running, jumping, dragging himself along, swimming a brook, braving hardships and overcoming obstacles with the stoic fortitude which only an Indian could evidence, until he reaches the jail and corroborates the story told by Mrs. Thomas. The Sheriff is so impressed with the evident seriousness of the Indian that he orders a further search made, and soon they find the body of the real outlaw in a copse nearby, with the rest of the plunder on his person, dead from weakness and loss of blood—human evidence of Thomas' innocence. Thomas is at once liberated, and the grateful Indian who, to repay a kindness, went through such suffering and physical strain in his turn earns the gratitude of the white man.

YANKEE.

A GOOD NATURED MAN (Aug. 14).—The mishaps begin as the hero of this story leaves his home with a broad grin upon his good natured face. Mingling with a lot of schoolboys, who are playing football, he becomes the butt of their overflowing spirits and is buffeted about as though he were a football. Passing a partly finished building, he is just in time to receive a load of brick upon his head, which a careless laborer has permitted to slip from his shoulders. Passing along the highway, he is run into by a huckster with a cartload of over-ripe bananas and falls into the cart; smiling in his good natured way, upon a handsome young woman, he receives a thrashing at the hands of her escort, who mistakes him for a flirt. While enjoying the river breezes from a pavilion on the water front, he is thrown into the water by a boisterous rowdy. While seated upon the railing of a landing dock he is again thrown into the river and when pulled from the water is given up by his rescuers for dead. They place him upon a stretcher and carry him to his home. As his wife falls prostrated upon his body, to the surprise of all, he rises to a sitting posture and his good natured grin puts all into good humor again.

A CHILDREN'S PARADISE (Aug. 14).—In our picture of the "Children's Paradise," a splendid opportunity is given to see the life these "babies of the poor" lead daily in one of the largest fresh-air homes in the world. Mt. Lawn is situated at Nyack, on the Hudson, N. Y., and was founded by Dr. Louis Klopsch, in 1895. The home occupies 35 acres of beautiful woodland and is indeed a veritable paradise for the little ones who never see a blade of grass grow or can fill their little lungs with God's fresh air. Three thousand starved babies are made happy and healthy by a two-weeks' vacation, when they receive plenty to eat and can breathe God's pure air. The home is supported by voluntary contributions and costs to maintain, $20,000.00 per year.

HER FATHER'S SECRETARY (Aug. 18).—Dick Blair, the idle son of millionaire parents being born with a "silver spoon in his mouth" like many another of the "idle rich," abuses his opportunities and becomes in early manhood, a dissipated man about town. In spite of repeated warnings and also threats of disinheritance, he continues in the "pace that kills" until his father, realizing that unless the boy is thrown upon his own resources and made to feel actual want, he would go to an early grave, finally drives him from the home that had sheltered him since childhood, and orders him to make his own way in the world.

His new life begins when he saves from drowning the daughter of a famous banker and modestly disappears after the heroic deed. In answering an application for a private secretary, he finds his employer to be the father of the girl whom he had saved from drowning. The daughter of the banker recognizes Dick as her rescuer and the banker takes a special interest in him. Dick's sterling qualities eventually win him a junior partnership with his employer and also the hand of the girl whom he rescued from a watery grave. Proud of his wife and the position in life he has attained, he calls upon his father and a happy reconciliation follows.

LUX.

BILL WISHES TO MAKE BUTTER (Aug. 11).—William is seized with a desire for the rural, and, seeing that a good milking cow is advertised for sale, he sets out forthwith to purchase it. The transaction completed, Bill marches off with his arm around the cow's neck in a state of transcendental happiness. Not possessing a field or farmyard, he negotiates the animal into his bedroom, where he performs its toilet. The tittivation finished, he commences on the great business of milking, for which he collects all

TRADE MARK

IN ESSANAY PHOTOPLAYS

TRADE MARK

Miss Gladys Field

Playing leading roles with the Essanay Western stock company. Having been affiliated with this company for the past two years, Miss Field is a favorite with all photoplay lovers and has scored a hit in a great number of this company's photoplays through her clever work. In coming Essanay photoplays Miss Field appears in "A Pal's Oath," "Spike Shannon's Last Fight," "A Western Woman's Sacrifice," and others.

HERE ARE FOUR HITS—Drama—Western—Comedy

Released Friday, August 11th

THE GORDIAN KNOT

(Length, approx. 1,000 feet.)

A pretty comedy drama of rural life. The sunshine and shadows of a country courtship. Excellent acting, well appointed scenes, and clear, clean-cut photography.

Released Saturday, August 12th

THE RANCHMAN'S SON

(Length, approx. 1,000 feet.)

A Western melodrama with an excellent plot, thrilling scenes and keen heart interest.

Released Tuesday, August 15th

TWO EXCELLENT COMEDIES

JUDGE SIMPKIN'S SUMMER COURT

A thoroughly original comedy of unusual laughing qualities. A crowd of hobos take possession of a summer court for automobile speeders, and what happens will make you and your audiences howl with laughter.

On the same Reel

THE TRAMP ARTIST

He does some funny stunts with the billboards. An ingenuous comedy.

(Total length of reel approx. 1,000 feet.)

Essanay Film Mfg. Company

521 First National Bank Building, CHICAGO, ILL.

5 Wardour Street, London, W.

available utensils. His success as a milkman is remarkable, and the whole room is soon inundated with the white fluid, which he then proceeds to churn into butter. His zeal in this respect, however, is not tempered with wisdom, and he works so lustily that he knocks a hole through the bedroom floor and is precipitated, milk, butter, and all, into the arms of a lady in the apartment beneath. But Bill is never disheartened, and we leave him still blissfully happy, nursing the great slab of butter in which his efforts have resulted.

THE CRIPPLE (Aug. 11).—A cripple girl, employed in an office, becomes more than ever painfully conscious of her affliction when lunch time comes round and she cannot join the others in their hour of merriment. A young clerk, however, has noticed her sadness, and stays to talk to her, as a result of which he is led to declare that he loves her. The other clerks return, and surprise the love scene, which amuses them intensely. Presently they discover a letter, which the cripple girl's lover has left on his desk, written by his sister, and telling him to meet her at a certain hour that evening. They see the means herein for a practical joke, and accordingly write an anonymous note to the cripple, telling her that the man she loves is only flirting with her, and that if she wants proof, she is to follow him that night and witness his infidelity. The ill-natured plot succeeds in so far that the cripple girl is made miserable, and is led to confront her lover with angry recriminations when he kisses his sister. But all is satisfactorily cleared up, and the laughter is eventually turned upon those who so maliciously endeavored to ruin the happiness of the cripple.

GREAT NORTHERN.

THE MOTHER'S MARK (Aug. 12).—A newly married wife is in great grief at the death of her only child. One day she and her husband call at a cottage for refreshment during a walk and there see a child whose features bring back to the mother's recollection the child she has lost. The peasant woman is persuaded to allow the visitors to adopt the child, first making a tattoo mark on its arm. Twenty years elapse, the peasant woman dies, and one of her daughters by chance gets a situation in the house where her adopted brother is living with his foster parents. There has been staying in the cottage home another brother, who is the scapegrace of the family. He enters the house where his sister is employed for burglarious purposes. His brother whom he does not know has just come in and grapples with the intruder. The burglar is just about to shoot when he sees the mark of the other man's arm, and knows that they must be brothers. Gratitude that he has been saved from committing fratricide overcomes him, and the brothers embrace, after which there is a general reconciliation.

TEDDY TRAINED BL HIS MOTHER (Aug. 12).—This is an unusual film, showing the antics of a baby bear born in captivity. The care of the she-bear for her offspring is remarkable. The sagacious creature teaches the youngster to swim by entering the water herself and encouraging the cub to come in too. Similarly by example, she teaches the cub various other "stunts."

SOLAX.

HIS WIFE'S INSURANCE (Aug. 9).—Poor old Higgins, who has been noticing the sylph-like forms of other women, is much distressed at the goodly proportions of his own worthy spouse. He decides to remedy matters and his friend procures for him a bottle of Dr. Thin's Anti-Fat, which can be easily administered by putting a few drops into his wife's coffee. Coincident with this Higgins determines to renew his wife's life insurance. Hurrying from the house for this purpose, he accidentally drops from his pocket a note which had accompanied the bottle of Anti-Fat, and which is found by a policeman who senses a possible crime. He trails Higgins to the insurance office, notes the renewal of the insurance and then follows him home, where he sees Higgins putting the poison (?) in his wife's coffee. He is arrested, but is able to prove his innocence and the treatment of Anti-Fat is forthwith discontinued.

A BUM AND A BOMB (Aug. 9).—The interest recently aroused by the Cammorist's trial in Italy, forms the chief topic of conversation around McGinniss' saloon. The impressionable Irishman has been greatly interested in the detailed description in the newspapers of the horrible crimes perpetrated by the Black Hand ,and his mental condition easily lends itself to the doings of two frolicsome friends, who, disguised in villainous looking whiskers, call upon McGinniss and present him with a note to the effect that his saloon will be blown up by a bomb. Coincident with this some boys playing football lose their ball, which is found by the bum. He conceives the idea of trading the ball for a drink, and strange to say, calls at McGinniss' saloon, and presenting the ball to the astonished McGinniss, demands a drink. McGinniss, horrified, and thinking at last the threat is about to be fulfilled, places before the astonished bum all sorts of good things, and meanwhile he and his friends beat a hasty retreat, leaving the bum cock of the walk.

AN ENLISTED MAN'S HONOR (Aug. 11).—Dora, daughter of Col. Case, while out walking one day, is insulted by a half-bred Mexican, and rescued by Jack Mann, a soldier of the 15th Cavalry. They fall in love with each other, and Jack studies for a commission, while Dora goes abroad. When she returns Jack has become a sergeant.

One day the troop goes on detached service and Jack is detailed as Post Exchange. The renegade Mexican discovers that Jack has the money in his possession and plans to rob him. The nefarious plot is successful and the renegades escape to their stronghold with the loot. Jack's tale is doubted and he is placed under arrest, but succeeds in escaping and riding after his troop which arrives just in time to capture the renegade. They return to the post and everything is straightened out and the young people receive the parental blessing.

POWERS.

CHEYENNE DAYS (Aug. 8).—A real wild and woolly West with desperate riding, bucking broncbos, unexcelled lariat work by Art Boden, the champion lasso king of Wyoming, and rough riding by the famed Otto Kline, the champion broncho buster of the West. Among other features a vicious outlaw bucking horse is mastered. The famous headliner of Percy Williams Orpheum attraction is reproduced. A miniature Wild West Show is seen and the general prairie atmosphere is rigidly adhered to.

A HARMLESS FLIRTATION (Aug. 8).—A young wife invests in a necklace which she is afraid to show to her husband because he may accuse her of extravagance. She has occasion to pawn it and loses the ticket, which is found by her husband, who redeems it and not knowing of his wife's claims to it, presents it to a young lady. The wife sees it on this girl's neck, demands an explanation and hubby is in for a hot time. Everything is satisfactorily explained and the clouds are cleared away.

LONE EAGLE'S TRUST (Aug. 12).—During a war between Indian tribes, Lone Eagle is seriously wounded and left for dead. He is discovered by a ranchman, who takes him home, and convalescent, won by the kindness, he begs to remain on the ranch, promising to make himself useful. He proves his adaptability by becoming the most useful of punchers. Eagle constitutes himself guardian over the daughter. One day while riding along the summit of a precipice, she is thrown to the bottom. The family are frantic over the absence of their daughter. All search the prairie. Lone Eagle, striking a trail which belongs to the lost girl's horse. As he hurries along he is seen by his tribal enemy, who stealthily follows him. Eagle sees her suspended thirty feet from the top and with a rock strewn yawning canyon beneath. A brief instant and the Indian has arranged his lariat around a tree, and climbing down is at her side. He slowly hoists her. As she nears the top Lone Eagle's enemy is there. Realizing an opportunity for a double vengeance, he is about to cut the lariat, thus hoping to hurl the girl to the sharp rocks. A shot is heard and the treacherous chief writhes in agony. The father had fired the shot. The chief, realizing his end is near, shoots Lone Eagle. The lariat slackens in Lone Eagle's failing grasp and the girl descends toward the rocks, but he maintains the girl suspended in the air until her father saves her. The chief rolls down the cliff and Lone Eagle is restored to his friends as a hero.

BABES IN THE WOODS (Aug. 15).—The children's father dies, leaving his estate to his hypocritical brother, in case the two little ones die. This is an opportunity for the wicked uncle and he hopes the children may die. They thrive daily and he, annoyed by creditors and impending obligations, is at his wit's end. One day he thinks of a swashbuckling free lance named Walter, and believes he sees in him a man fit for any desperate deed, so he sends for Walter and another ruffian, and employs them to kill the children. Waiter, who is good at heart, would have refused to aid him, but in sympathy for the little ones, he pretends to obey the uncle. In fact, his motive is to get the babes away from the unprincipled relative. So the two ruffians journey forth with the unsuspecting innocents. A dark wood is reached and the other ruffian suggests that it is a proper place for the foul deed. Of course good Walter objects, and instantly swords are out and a duel commences. Walter triumphs and astounds the uncle by appearing before him with the unharmed children. The unexpected sight causes him to swoon and he is borne to bed, where he is terrified by visions of his dead brother. The shock kills him and the children assume charge of the castle where Walter lives as a second father.

THE SQUAW'S DEVOTION (Aug. 19).—A young trapper saves an Indian girl from drowning. She does not forget and recognizing him in after years, tells him of her gratitude. He teaches her to read and write. She is loved by Sly Fox, a half breed who, learning of this friendship, becomes jealous and forges a note to him from the girl saying she has been injured and he is to go to her at the cave of the winds. The trapper obeys and falls into an Indian trap, from which he is rescued amid the blazing brush by the girl. The Indians pursue, and after a long and exciting canoe chase overtake them. Sly Fox fires and the girl is accidentally wounded. This turns the trapper into a demon, and he leaps from his canoe into the water, and, swimming to that of the pursuer's he overturns it and gives battle to both the Indians in the water. He defeats them, regains his canoe and brings her ashore to regain her health and happiness.

ODE TO THE PICTURE FILM.

Oh, Moving Picture film, to thee I sing an ode
And incidentally rise and beg to say:
Your comedy is fairly good, your drama à la mode,
But please remove, without delay,
Your Indian, cowboy and wild West play!

Oh, Moving Picture film, I like to gaze at you,
You cheer me on a dull and rainy day.
The love scenes make a hit with me, indeed they really do,
But won't you kindly take away
Your Indian, cowboy and wild West play?

Oh, Moving Picture film, I hope you'll tarry long,
I don't know what I'd do should you not stay,
Your heroines are charming, your heroes handsome, strong,
But goodness knows we could do away
With your Indian, cowboy and wild West play!

Oh, Moving Picture film, don't leave us for a while,
Promise to forever keep us gay,
Your comic scenes have surely made all kinds of people smile,
But oh! oh! do throw away
Your Indian, cowboy and wild West play!

—MAURICE RAPHAEL.

AMONG THE EXHIBITORS.

Louisville, Ky.—The dwelling at 410 S. Fourth Street, will be remodeled into a moving picture theater, to cost $16,000.

Mason City, Ill.—A W. Ackerman, of the Lyric Theater, has leased the Opera House, and will manage same.

Canton, Ohio.—Ramsey & Pattersou have been awarded the contract for a new theater to be erected on Main Street.

Swayzee, Ind.—The Swayzee Opera House Co., capital $900, D. L. Spears, W. G. Sims, and W. H. Ammon.

Knoxville, Tenn.—Brimer & England Bros., have a contract to remodel a theater for Fritz Staub.

Chicago, Ill.—B. A. Johnson will erect a one-story brick theater at 2536 North Avenue, to cost $4,000.

Oakland, Cal.—The largest moving picture theater on the Pacific Coast will be erected on Broadway, by H. C. Capwell, to cost $50,000.

Milwaukee, Wis.—Architect John Roth, has plans for a new picture theater to be built on Green Bay Avenue, near Concordia, to cost $8,000.

Cincinnati, Ohio.—Wm. Brown will erect a new moving picture theater at 2316 Vine Street.

Pittsburg, Pa.—Plans have been completed for the new Pittsburg Theater to be built on Diamond Street.

Portland, Ore.—Jacob Kober will erect a new $6,000 moving picture theater at 468 Dekum Street.

Milwaukee, Wis.—Jones & O'Brieu, of the Unique Theater, will erect a new moving picture theater, to cost $25,000.

Scranton, Pa.—A new moving picture theater is to be erected at 527 Prospect Avenue, near Alder Street, for S. A. Smith.

Kankakee, Ill.—Geo. T. Howard will erect a new theater on Schuyler Avenue.

Louisville, Ky.—The Majestic Theater Co. has increased its capital from $15,000 to $30,000.

Philadelphia, Pa.—Penn Building Co., three-story theater at 42-48 W. Chelten Avenue, to cost $100,000.

Escanaba, Mich.—D. E. Rice, of Houghton, will build a new theater here.

Chicago, Ill.—J. Goldberg will erect a three-story theater at 1252 Milwaukee Avenue, to cost $12,000.

Madison, Wis.—The Borun & Goldstein Amusement Co., of Milwaukee, Capital $12,000. D. J. Borun and Samuel Borun.

Louisville, Ky.—Plans have been prepared for a new moving picture theater to be erected at Fourth and O Streets, to cost $5,000, by E. Greely.

Bellevue, Pa.—Hailet Bros. will erect a new theater on Lincoln Avenue.

Cherokee, Kans.—Wm. Gaither and Chas. Kelso will erect a new building and establish a moving picture theater.

David City, Neb.—A. M. Beardsley will establish a motion picture show here.

Elgin, Ore.—The new $12,000 city hall to be erected here will contain an opera house.

New York, N. Y.—Frederick P. Foster will erect a new moving picture theater at 116th Street and 5th Aveuue.

Portland, Ore.—Mrs. McCarthy will erect a new picture show at Dawson & Stanford Streets, to cost $9,000.

Cleveland, Ohio.—The Eclipse Amusement Co. will erect a new theater at E. 59th Street and Euclid Avenue.

The Leading Motion Picture Producer of the World

SELIG SELIG SELIG SELIG

FOLLOW THE FLAG

NATURE REPRODUCTIONS FROM THE HOUSE OF SELIG STAND IN A CLASS BY THEMSELVES

THEIR phenominal success is due to genuine originality of subjects—superb quality of scenic settings—high standard of action—perfection of photography — and that subtle intangible something that lies at the heart of all artistic picture production.

COMING

THRO' FIRE and SMOKE

Absolutely the greatest and most thrilling of all the great SELIG fire pictures. Actually produced in and around a real burning skyscraper. Released Aug. 31st. Book it at once.

TWO ORPHANS

Beyond question the most elaborate and expensive motion picture play ever produced. In three reels. From Kate Claxton's authorized version. On the way.

LOST IN THE JUNGLE

SELIG'S greatest animal masterpiece. Absolutely surpassing any and all pictures of this nature ever produced —greater and more thrilling than Capt. Kate. Soon to be released.

COMING

TRADE MARK

Released Aug. 14th.

JEALOUS GEORGE A rip-roaring, side-spliting, comical comedy. Code word "Ambry." —On same reel with **A TURKISH CIGARETTE.** An excruciatingly funny farce featuring that king of pantomime, Mr. Fred Walton. Code word "Attrition." Combined length about 1000 ft.

Released Aug. 15th.

Regeneration of Apache Kid. A SELIG WESTERN of unusual value. Founded on history. Beautiful settings, excellent acting and riding. Code word "Ambulate." Length about 1000 ft.

Released Aug. 17th. **THE BLACKSMITHS LOVE.** A strong, straight-forward drama of the Civil War period. Code word "Ame." Length about 1000 ft.

FOLLOW THE FLAG

Selig Polyscope Co. TRADE S MARK Chicago U.S.A.

EUROPEAN OFFICES

LONDON — BERLIN — ST PETERSBURG.

AMONG THE EXHIBITORS.

Montgomery, Ala.—H. C. Fourtow, former manager of the Grand Theater, opened a new theater here.

Pomona, Cal.—Plans are being prepared for a new modern theater, to be erected at Third and Thomas Streets.

Chambersburg, Pa.—The Star Theater will be enlarged.

Graettinger, Ia.—A new $6,000 opera house will be erected here.

Oakland, Cal.—The Pantages Vandeville Circuit will erect a new vaudeville theater at 12th and Franklin Streets, to cost $175,000.

St. Louis, Mo.—John P. Regan will erect a new showhouse at Nebraska and Park Avenues.

Columbus, Ohio.—Richard Pugh has sold the Palace Theater to Robert W. Kerr, who will take possession.

Kenesaw, Neb.—The opera house of T. J. Latta was destroyed by fire. Loss, $2,000.

Cleveland, Ohio.—The Canfield Realty Co. will erect a new $90,000 theater and mercantile building at 3533-51 East 55th Street.

Fairmont, W. Va.—The McCray Theater Co., capital $25,000. Chas. E. McCray, F. C. McCray and J. Fletcher.

Youngstown, Ohio.—Teufe & Flofo will erect a moving picture show to cost $5,000.

Freeport, Ill.—L. W. Guiteau has purchased the Majestic Theater here.

Boone, Ia.—The B. Arle & Sons Realty & Loan Co. will erect a modern vandeville and moving picture theater.

Kanakee, Ill.—Mrs. Julia Remington will erect a new theater at Schuyler Avenue ,to cost $80,000.

St. Joseph, Mo.—Trunk & Helm have completed plans for a new theater at Bedford, Ia.

Manhattan, N. Y.—Hercules Moving Picture Mfg. Co., capital $25,000; B. Benson and M. Ely.

San Francisco, Cal.—The Dreamland Auditorium will be erected at on the site occupied by the Dreamland Rink and National Theater, to cost $225,000.

Carlyle, Ill.—Charles Robinson is building a new airdome theater here.

Casper, Wyo.—W. R. Sample is having plans prepared for a new opera house here.

Chillicothe, Ohio.—E. W. Pfeiffer has been awarded the contract for the erection of the new $20,000 theater.

Bradentown, Fla.—Harry Wadham will erect a new moving picture theater.

Petersburg, Va.—Petersburg Theater Co., capital $15,000. Directors, M. L. Hefheimer and P. Myer.

Pomona, Cal.—At Thomas and Third Streets will be built a new opera house.

Whittier, Cal.—The Whittier Amusement Co. will replace the airdome Theater at Greenleaf Avenue and the Masonic Temple with a new one.

Cincinnati, Ohio.—A motion picture house to cost $25,000 will be erected by the Empire Theater Co., at Vine and Calhoun Streets.

Oakland, Cal.—A new theater will be established on upper Broadway here, to cost $50,000.

West Palm Beach, Fla.—Karl Kettler, Jr., will remodel and improve the Bijou Theater.

Great Bend, Kansas.—Mr. E. W. Martin has purchased a moving picture theater here.

Memphis, Tenn.—Boyle Bros. are interested in the erection of a new theater on Main Street to cost $50,000.

Milwaukee, Wis.—L. W. Gniteau purchased from the firm of Baumgarten, Barnes & Graham the Majestic Theater, and commencing July 2, he will show nothing but association pictures.

Moving Picture Pianists

Are you "working up" your pictures? If not, why not? If so, you want some good melodramatic music. Send for free sample page of "Orpheum Collection of Moving Picture Music." Now being used and praised by many of the best houses in the country.

PRICE 75 CENTS

Also latest cue music (series 1910) for 10 parts and piano, $1.00.

1-4 discount on both numbers.

CLARENCE E. SINN

1561 Sedgwick St. CHICAGO, ILL.

Get Simpson's Celebrated Slides for

Oh Tiny Play That Traumerei

A hit that is sure to be in great demand.

ALFRED L. SIMPSON

113 W. 132nd St., New York City

THE EARLY BIRD CATCHES, THE WORM

Order Now the Release of Wednesday, August 30th, 1911

"THE PARSON AND THE BULLY"

AND MAKE THE BIGGEST CATCH IN MOTION PICTURES

David Horsley, 147 Fourth Ave., New York

NESTOR

"The Worth-While Film"

The American Theatrical Singers' Agency

Supplying Songsters for the finest Motion Picture houses in the country.

Trained voices and experienced talent that win the appreciation of your patrons and lend tone to your program.

Picture and Spot singers a specialty, also Pianists, Orchestras, etc.

We handle the best only. Don't write if the best are too good.

140-N-Dearborn St. Chicago, Ill.

THE EXHIBITOR'S LIBRARY

Lectures for Feature Films

THE MOVING PICTURE WORLD has prepared for the special benefit of the exhibitors of feature films a pamphlet, "HOW TO PUT ON THE CRUSADERS OR JERUSALEM DELIVERED." This pamphlet contains: A synopsis of the story; a complete set of suitable press notices; a complete lecture (written by W. Stephen Bush); suggestions as to musical program and effects. Price of booklet One Dollar.

SECOND EDITION of *"How to Put on the Passion Play,"* by W. Stephen Bush, now ready for distribution. Price One Dollar per copy. The value of this book is well known throughout the moving picture field and has been enlarged in the second edition.

"Key and Complete Lecture for Dante's Inferno." Indispensable to every exhibitor who wishes to use the film of the Milano Films Company. Contains press notices of suitable and various sizes, a synopsis of the story, a special key good for reprinting and general distribution, and a most complete and exhaustive lecture by W. Stephen Bush, running evenly and smoothly with the action on the screen. Price $2.50.

MOVING PICTURE WORLD
125 East 23rd St. N. Y. City

For Sale—Moving Picture Theatre, Waukesha, Wis., $600, $300 down, $20 month rent, 10,000 population, or will rent $50 month complete; Imp, Biograph, Lubin, Selig, every make of film, $5 per reel; Passion Play, $75 and $100; plush opera chairs, $2; reducers, $15; used Lubin, Edison, Powers machine, $60; new, $100. For Rent—Any make of film, $1 reel weekly. Will buy film, machines.
H. DAVIS, Watertown, Wis.

"SILVERLIGHT"

Aluminum Motion Picture Curtain

Extraordinary Features Are: Permanent Brilliancy Economy, Flexibility Non-cracking, Safety, Strength. Send for circular. Dept. M

Ralph J. Golson Supply Co. 84 Wabash Ave., Chicago

Film Perforating Dies

The A. Dewes Co.

249 Center Street

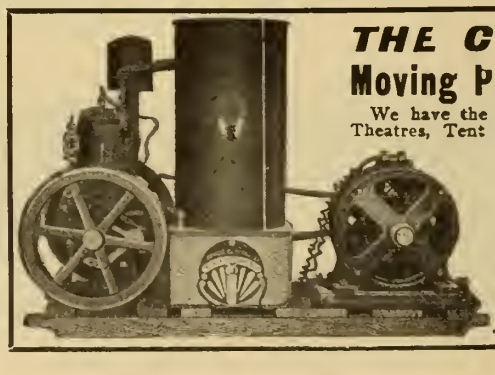
Tel. 2351 Spring New York

ALTERATING FANS

New 16 inch 110 volt General Electric Fans, $12.00 each.

500 other dynamos and motors

GEO. BENDER, 82 Centre St., N. Y.



THE CELEBRATED SCHUG

Moving Picture Electric Light Plants

We have the finest Electric Light Plants for Moving Picture Theatres, Tent Shows, Circuses, Carnivals, etc. Why use the calcium or acetylene gas lights, with all their dangers and unreliability, or pay excessive electric light bills for unsatisfactory service, when for a small sum you can install one of our Electric Light Plants, which can be operated at an expense that amounts to a trifle, and have the finest kind of lighting obtainable.

Write us at once for Bulletin No. 11.

We have a good agency proposition to offer hustlers

SCHUG ELECTRIC MFG. CO.

315 Jefferson Ave., Detroit, Michigan, U. S. A

NOW READY Bound Volume No. 8
JANUARY TO JUNE, 1911

MOVING PICTURE WORLD

Price, Two Dollars EACH
Postage or Express Charges EXTRA

Supply Limited *Order Now*

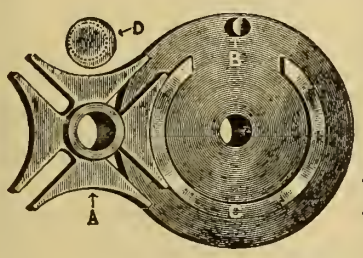
MOVING PICTURE WORLD
125 East 23rd Street : : : New York City

New! Novel! Mystifying!
SOUVENIRS!

Created just for Moving Picture Theatres. Has your imprint on it. Causes your patrons to wonder and show their friends, giving you the desired publicity you want.

$25.00 per 1000. Samples and Particulars 20 cents

LAUTERBACH & COMPANY 1193 Broadway NEW YORK



IMPROVE YOUR PICTURES

Express your old machine to us for a *good job.*

Improved, Star, Cam, Arbor, and Sprocket, Installed **$12.00**

LATEST TESTIMONIALS

LAVEZZI MACHINE WORKS,
Chicago, Ill.
Dear Sirs:
Machine came back in good shape, and I want to thank you for getting it back to me so quick. The machine is in perfect shape and projects a much brighter and clearer picture than it ever did. I am a machinist myself by trade and I can tell good work when I see it. The machine runs 50% easier than it did and is very quiet. It is worth a great deal more than I paid to have the machine run as it does. The Star and cam are certainly all you claim for them and I can readily see why they will outwear any ordinary star and cam.

Yours truly,
C. L. HOOVER,
Gem Theater,
Audubon, Iowa.

MR. E. W LAVEZZI, Chicago, Ill. June 5, 1911.
Dear Sir:
Yours of May 31, saying you have had another inquiry about deal with Mr. Stevens at hand. In regard to your cam will say it does not interfere with gate at all, no matter where the machine is framed, and it works smooth and almost noiseless, and the picture it puts on the screen is a joy to see, clear, steady, and as a visiting picture show owner said a few nights ago, **"It is the best picture I ever saw in my life anywhere."** And that is about what we think too. Have seen pictures in some of the finest houses in this country but I have yet to see one that will beat ours since you put your repairs on our machine.
Those sprockets repaired are fine. I have recommended you to several since securing machine. Also showed sample sprocket and explained saving on having sprockets repaired.
Wishing you every success,
I am respectfully yours,
R. A. MEEK,
Box 34, Silver City, New Mexico.
With The Tournament Film Co.

LAVEZZI MACHINE WORKS, May 26, 1911.
Chicago, Ill.
Dear Sirs:
I received your improved star, cam and intermittent sprocket all O. K. and installed same in machine and would be willing to stake $10.00 that I am projecting the steadiest picture and have the quietest running machine in this city.
Yours respectfully,
MORTON E. BUNDY,
441 Rembroke St., Bridgeport, Conn.

LAVEZZI MACHINE WORKS
2940 Herndon St., Chicago

MELIES

WESTERN PICTURES

August 10th

HIS TERRIBLE LESSON

Scene from HIS TERRIBLE LESSON

A young man goes on a drinking escapade, during which a murder is committed and the bloody knife placed in his hand by the real murderer. He flees the country, and upon his return to visit his sister, is saved from the rope only by the rarest of incidents —a dying man's revelation of the truth.
It was the boy's terrible, but lasting lesson.

Length 1000 ft.

August 17th
ON ONE REEL

The Local Bully
Two Fools and Their Follies

Two Comedies of Western Life.

Length together 1000 ft.

A set of seven photos of our leading players $1.00.
One sheet poster of the "Star" Films Stock Company 20 cents.

G. MELIES
204 E. 38th St., New York
Western Representative
JOHN B. ROCK, 109 Randolph St., Chicago, Ill.

REX
HAS COLUMBUSED

a new **trait** in the American Indian—and puts the discovery in a picture that's a **treat.**

"A White Redman"

Released Thursday, August 10th

IS a new one on you for local color, isn't it? It's a film with an Indian who has an original personality, and teaches us a lesson of sacrifice and stoic fortitude that should be long remembered. It tells a sound and subtle tale of an Indian's loyalty and gratitude. An intensely human story, original and stimulating. Talk about "talking pictures"! This one is eloquent! The characters are worked in upon the brain with such exactness, perfection and realism that you will almost think you hear their voices.

This is not leap year, but the 80 foot leap the Indian makes at one part of the story is a thriller!

"A WHITE REDMAN"

are the colors to hang outside of your theatre to get the crowd inside.

It's strong, virile, vital---and a REX!

REX MOTION PICTURE MASTERPIECE CO.

MAKES ONE EVERY WEEK AT

573 Eleventh Avenue
New York City

and the Sales Co., says each one is better than the last—but there'll be no last. — It lasts forever!

IT'S REALLY FUNNY

To Watch the Tactics Resorted to by the Patents Company Endeavoring to Check the Very Large Falling Off of Their Business and its Efforts to Regain Part of it by Bringing Suits Against Independent exhibitors upon the Latham Loop Patent No. 707934 and the Pross Patent No. 722382 (for the Pross Revolving Shutters), thus *trying* to **scare and intimidate EXHIBITORS INTO** signing long term contracts with it to use only Trust films.

THERE IN NOTHING IN THESE SUITS that need alarm any exhibitor. The Trust gains no legal advantage whatever from beginning these numerous suits or from prosecuting them. There is already a suit pending on the Latham Loop Patent, in which testimony is being taken and which suit we are defending. We have every reason to expect a decision in our favor in this suit and that will conclusively settle all of the suits now brought or being brought.

It Is a Bluff Pure and Simple

ANY EXHIBITOR USING OUR PRODUCT WHO HAS RECEIVED a summons for infringing *SO-CALLED PATENTS* of the Motion Picture Patents Co. *WILL PLEASE CALL ON OR SEND TO THEIR EXCHANGE AND GET INFORMATION BLANKS.*

EXHIBIT BRANDS FROM THIS WEEKLY PROGRAM IN YOUR THEATER AND SUCCESS IS HEADING YOUR WAY.

WEEKLY PROGRAM

MONDAY
Imp Eclair Yankee American Champion

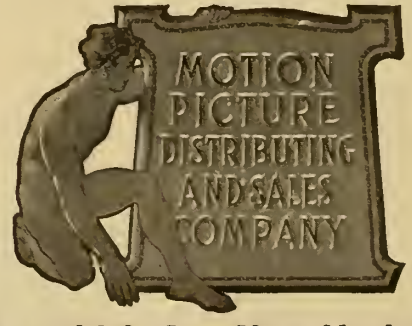
TUESDAY
Thanhouser Bison Powers

WEDNESDAY
Champion Solax Reliance Ambrosio Nestor

THURSDAY
Rex American Itala Imp

FRIDAY
Yankee Solax Lux Thanhouser Bison

SATURDAY
Powers Itala Gt. Northern Nestor Reliance



111 East 14th St., New York City

Mr. Exhibitor:

THE HOT SEASON will shortly be a thing of the past and 'ere long you will be facing the problem of service.

In the history of this industry nothing else has been offered before comparable with the opportunity presented in the NATIONAL PROGRAMME.

A Positive Cure for All Known Ills of the Business

You have frequently expressed a desire for a service which you could FEATURE, with which you could go before your public and advertise in the business getting way, founded on business getting quality.

Advertisements Shaped to Attract, Yet Not Subject to Attack
A Protected Business Asset. An Exclusive Programme of Quality

These are facts which should burn their way into position of first magnitude.

Shall we tell you more about ourselves ?

Our programme consists of the exclusive products of the following manufacturers:

Mono Film Co., Paris.
Film d'Art, Paris.
Acquila Film, Turin, Italy.
Savoia Film, Turin, Italy.
Helios Film, Rome, Italy.
Latium Film, Rome, Italy.
Mondia Film, Paris.
Comerio Film, Milan, Italy.
Deutsches Mutoscope and Biograph Film, Berlin.
Meesters Film, Berlin.
Deutsches Bioscope, Berlin.
Cricks & Martin, London.
Clarendon Films, London.
Hepworth Film, London.

The following American Manufacturers:

Plantation Film Co., Florida.
Rose Manufacturing Company, Indiana.
Federal Film Co., Mass.
Mohawk Film Co., South Dakota.
Oklahoma Producing Company, Oklahoma.
California Picture Play, Cal.
Washington Film Co., Washington.

Our programme is now complete. We are ready to show the goods, quality and exclusive service.

We have been holding exchange rights in several states for the strength of our programme to show itself we are now ready to close this territory w.th responsible Exchange men.

NATIONAL FILM DISTRIBUTING CO.

NATIONAL FILM DISTRIBUTING COMPANY

34-36 West Houston Street, New York City, U. S. A.

NATIONAL FILM DISTRIBUTING CO.

NESTOR

"The Worth-While Film"

They Take!

"We are glad you're again releasing ***Western Pictures.*** Yours ***take with the people.***"—Kerr & Richards, Idle Hour Theatre, Cannonsburg, Pa.

WIN MORE HEARTS AND MORE BUSINESS

By getting "Roped and Tied," a delightfully clever Western Photo-Comedy-Drama (1000 feet) wherein an obliging brother outwits cruel father and enables charming sister to marry the right man. Heaps of fun and excitement. ***ORDER NOW and get*** the

Release of Wednesday, August 9th, 1911

They Win!

"We have run every ***Nestor*** bought by our exchange, and they certainly have ***won*** the ***hearts*** of the ***people.***"—Dream Theatre, Auburn, Wash.

"ROPED AND TIED"

Gives more ***genuine thrills,*** more ***healthy joy*** and more ***real satisfaction*** than any ***Western*** lately released. A BRIGHT, BREEZY PIGTURE—***Get it.***

Get Yours!

Only a few sets of

Nestor Players' Photos

are available—15 cents the set. Get yours ***NOW!***

IF YOU

are on Nestor's Mail List, you should get the NESTOR LOBBY MAGNET, 14 x 22, two-color, sent FREE with every release.

Book Now!

The life-tingling, heart-gripping and pleasure-giving

Release of Wednesday, August 16th, 1911

"Hands Across the Cradle"

Just the picture to ***draw the crowds***

GET IT!

EVERY SATURDAY
MUTT MIRTH & JEFF JOY
EVERY SATURDAY

E. T. Peter, President of the Texas Film Exchange, Dallas, Texas, in a letter similar to those we are receiving from various **Live Exchangemen,** *says:*

"We are **buying two prints** of your Saturday release, as we have had the **greatest demand** for the **MUTT AND JEFF PICTURES** from all exhibitors both great and small in this territory that we have ever seen."

EVERY SATURDAY
MUTT MIRTH & JEFF JOY
EVERY SATURDAY

"BUD" FISHER'S Clever Cartoon Comedians, the Peerless **MUTT and JEFF,** have been quite frisky of late and succeeded in getting tangled up in a case of mistaken identity; hence we shall release the sixth Foto-Farce of the series—the funniest yet—

SATURDAY, AUGUST 12th, 1911

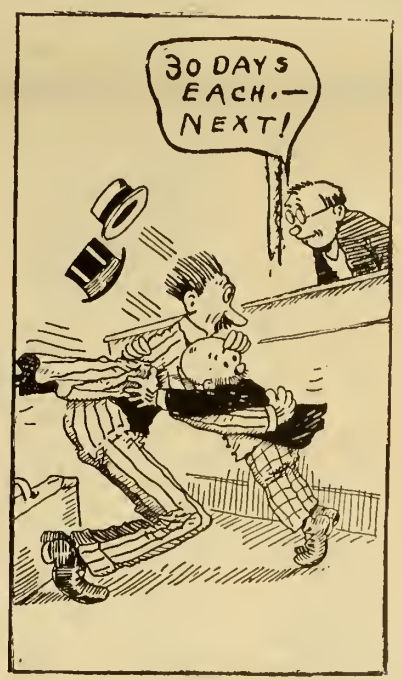
"MUTT and JEFF and the GOLDSTEIN BURGLARS"

DRAW the CROWDS by Showing

MUTT AND JEFF

The Nonpareil FUNNY-FILM Made by

NESTOR



MUTT AND JEFF

Talking FOTO-FARCES

Are Released Every Saturday

by

NESTOR

"The Worth-While Film"

COMING! Another SCREEN-SCREAM Par Excellence—Saturday, August 19th—*BOOK NOW!*

"MUTT & JEFF in the BANKING BUSINESS"

NESTOR

David Horsley, 147 Fourth Avenue, New York

Sole Distributors

NESTOR

When Your Picture Machine Needs Repairing

Why don't you send it to us?

We have the best equipped machine shop in the country and can repair any make of machine. Write us and get acquainted.

We buy second hand machines.

GEO. M. HOKE SUPPLY CO., 176 N. State St., Bet. Lake & Randolph Chicago, Ill.

Film Exchanges Take Notice.

We can buy your entire FILM EXCHANGE or part, and will pay spot cash for same.

PROSPECTIVE MONEY MAKERS

Will sell you a complete line of films, machines, slides, etc, to open a first-class FILM RENTAL OFFICE, or can sell you any films you may want. Send for our latest BARGAIN LIST.

GENERAL FILM BROKERS, 23 E. Jackson B vd., Chicago, Ill.

Keep Your Theatre Brightly Illuminated During Projection!

MIRROROIDE

The Ready to Hang Rollable Curtain or Screen

It Will Do It *Get Samples*

LET US SHOW YOU

Mirroroide is Automatically Coated with a Mercury Foil. Amalgamation on Heavy Drill Cloth (Not Window Shade Cloth). Will Last a Lifetime.

It's the World's Best, Bar None. We Can Prove It!

No Flare, Haze or Eye Strain. Pictures Perfect, as Clear as a Bell. It's Water Proof, Fire Proof, Salt Air Proof, Washable with Soap and Water.

Show the Brightest, the Clearest, the Best Pictures on Earth, The Picture With the Stereopticon Depth, and Save One-Third on Your Juice Bill.

WE HAVE THE WORLD BEAT

Pictures shown on Lawn. Open air. No Covering of any kind. Sun shining. Tests, 7 P. M. Place, Orange Lake Park. Date, July 10th. Can You Beat It?

It Makes No Difference Where Your Seats Are Placed on the Angle.

Send 4 Cents for Samples. ¼-Yard Test Samples, 50 Cents, Stamps.

Orders Shipped Within 2 Days. No Delays.

THE BENJAMIN-GENTER CO., Newburgh, New York

M. P. MACHINES

SOLD ON INSTALMENT

Write at once for particulars

OUR FEATURE FILMS will DOUBLE your BOX OFFICE RECEIPTS. Send for list now. DON'T DELAY.

Chicago CHICAGO FILM EXCHANGE Omaha

MOVING PICTURE MACHINES & LANTERNS

NO GASOLINE OR MANTLE MORE RELIABLE THAN ELECTRIC BRIGHTER THAN CALCIUM

OZO-CARBIDE LIGHT PATENTED

NO ETHER OR SATURATOR— THE BEST LIGHT FOR LANTERNS AND MOVING PICTURES.

OPENS NEW FIELD FOR MOVING PICTURES.

SPECIAL SLIDES MADE TO ORDER

Moore Bond & Co.

36-N Franklin St. Chicago Ill. Send for Catalogue L.

Announcement Slides and advertising slides a specialty. Also travelogues. Write for special catalogue.

OUT IN IOWA

in the city of Burlington Mr. J. H. Ewing sat down and wrote: "Those Imp pictures are certainly beautiful. Please send some more. They will be gladly received!" I'll bet I get more complimentary letters than any exchange man in the business. It's a healthy condition. Why don't you get some of it, Mr. Exhibitor? Write today!

Carl Laemmle,

President

The Laemmle Film Service

New number

204 W. Lake St., Chicago, Ill.

Sykes Block. 1517 Farnam St.
Minneapolis, Minn. Omaha, Neb.
515 Mulberry St. 1110 Wyandotte St.
Des Moines, Iowa Kansas City, Mo.

The biggest and best film renter in the world

Operators!

I guarantee quick and satisfactory repair work on all machines. Only genuine parts supplied. Get my prices on *ONE DROP OIL* and *BULL DOG CEMENT* the best articles of their kind on the market.

H. A. MACKIE

853 Broadway, Cor. 14th Street New York

'Phone: 2478 Stuyvesant

LOOK OUT!

WE RENT, SELL AND BUY FILMS

FEATURE FILM CO.

108 East 12th Street

Phone 3444 Stuyvesant

NEW YORK CITY

New Passion Play for Sale

NESTOR

"The Worth-While Film"

You'll Have to Fight Your Best

To Get the Best Fight Ever Filmed! Order Now

"The Parson and The Bully"

For Release Wednesday, August 30th, 1911

David Horsley, 147 Fourth Ave., New York

HEADQUARTERS FOR
ASBESTOS
Curtains and Picture Booths
SEND FOR BOOKLET
C. W. Trainer Mfg. Co.
39 Pearl St., BOSTON

THE WORLD FAMOUS
FOLDING ORGAN
It is indispensable for traveling purposes, musical companies, concert troupes, orchestras and thousands of other purposes. Nothing better known. Send for full particulars, description and prices. Manufactured by
Bilhorn Bros., 136 W. Lake St. Chicago, Ill.

TURNER & DAHNKEN (Inc.)
138 Eddy St., San Francisco, Cal.
LARGEST EXCHANGE
ON THE PACIFIC COAST
Pacific Coast Agents for the Pathe Machine

THINK OF THE ADVERTISEMENT
That would be afforded for your moving picture theatre if you were to install the
McWatters System of Rear Projection
Absolute Safety from Fire. Light, either Natural or Artificial. Freedom from odors of every description. More space in front of screen for seating capacity.
And a thousand other advantages which we are anxious to tell you about.
ADDRESS
THE LIGHT MOTION PICTURE CO., Trust Co. Bldg., Monessen, Pa.

MOTION PICTURE PUBLICITY COMPANY
(BUSINESS-GETTERS)
¶ Advertising and publicity campaigns handled with economy and science.
¶ Specialists on bulletins, circulars, posters and feature literature.
¶ Printing plant on premises. New York representatives for out-of-town clients.
103 FOURTH AVENUE NEW YORK CITY

SONG SLIDES
LIDE **Non-Breakable—Non-Inflammable** **LIDE**
Colored Song and Announcement Slides
Patent Applied For
Just the kind of a slide you have all been waiting for. Guaranteed against breaking from heat or the careless operator. Send for list. Made and sold only by the original inventors. None others genuine.
NORTH AMERICAN SLIDE CO., 143 North 8th Street PHILADELPHIA PA.
SONG SLIDES

NOW READY
Bound Volume No. Eight
JANUARY to JUNE, 1911
MOVING PICTURE WORLD
Price, Two Dollars EACH
Postage or Express Charges EXTRA
Supply Limited Order Now
MOVING PICTURE WORLD
125 EAST 23rd STREET NEW YORK CITY

For reference as to Quality consult the following: The Vitagraph Co. of America, The Independent Moving Pictures Co. of America., The Powers Picture Plays Co., Nestor Co., Thanhouser Co., Rex, Champion, Melies, Gaumont, St. Louis Motion Picture Co.

Corcoran Moving Picture Tanks

Develop your films to perfection. **Save Time and Reduce Your Expenses** by using a **"Corcoran Film Development Tank."** All up-to-date houses are now installing the "Corcoran System."

Send for Price List No. 4

A. J. CORCORAN, Inc.
No. 11 JOHN STREET :: NEW YORK CITY

THEATRES WANTED!

We are in the market to buy every theatre in every city, with a seating capacity of 500 or over. We will take over leases with or without option to buy outright.

SEND IN YOUR NAME WITH FULL PARTICULARS, STATING LOCATION, SEATING CAPACITY, ETC., TO

FREDERICK C. TAYLOR, Theatrical Enterprises
59 West 28th Street NEW YORK CITY

Films For Sale

500 Second-Hand Films
All Makes : $5.00 up

Send for Catalogue

GEO. W. SEIXAS
Film Broker
32 Union Sq., East NEW YORK
Phone 905 Stuyvesant

Xylophones, Orchestra Bells, Chimes, Forks, etc.
Send for free illustrated catalogue.
J. C. DEAGAN
3800-3810 N. Clark St., Chicago, Ill.

Moving Picture Machines Bought, Sold and Exchanged

I Have Several Calls For Second Hand Machines What Have You To Offer?

H. A. MACKIE
853 Broadway New York City
'Phone : 2478 Stuyvesant

HALLBERG, "THE ECONOMIZER MAN" Exchanges NEW MACHINES FOR OLD!

Stop Tinkering Your Old M. P. Machine. Write me, stating Make, Factory Number, and Condition of your machine, also what make of new machine you desire—I WILL DO THE REST!

Any Old Machine Will Project a Picture. Any OF the Latest Models Will Give You a Good Picture. When Used in Connection with the Hallberg Standard Economizer, You Get the Best that Money Can Buy, Not only in Saving on Your Electric Bill, but in Quality of Light on Screen. If You Are Using any Other Make of Current Saver, Write for my Exchange Proposition for the "Hallberg," Stating Make You Have, and Particulars of Your Current.

All makes Moving Picture Machines, Supplies, Electra Carbons Etc., always in stock.
Electric Fans for either A. C. or D. C. - $7.50 and up
Exhaust Fans for either A. C. or D. C. - $15.00 and up
Complete line of Opera Chairs and all supplies for M. P. Theatre

I EQUIP YOUR THEATRE COMPLETELY -:- WRITE FOR CATALOG W. 6

J. H. HALLBERG, 36 East 23rd St., New York

KILL KOMPETITION

KILL KOMPETITION and KEEP 'EM KOMING
SUMMER $$ WINTER $$

Beautiful Souvenir Teaspoon regulation size and weight, latest design and finish, double standard plate, guaranteed for 5 years.

THINK OF IT—100 SPOONS FOR $2.50

Will guarantee satisfactory returns, money refunded if goods not entirely satisfactory. Send 10 cents in stamps for sample and plans.

UNITED STATES FACTORIES CO. 423 Dearborn St., Chicago, Ill.

Motion Picture Supplies

To get the right goods at the right prices call or write

H. A. MACKIE
Wholesale Dealer

853 BROADWAY
Cor. 14th St., New York

Jobber for Edison Powers & Motiograph Machines.
All Others kept in Stock.

Call and see all makes of machines demonstrated on the **mirror screen.**

"A NOTABLE FILM"

Read last week's *Moving Picture World*, page 274

IT TELLS WHY

The Connecting Link

RELEASED AUGUST 14th

is notable because of its Dramatic. Photographic and Technical Quality.

WHY USE ORDINARY SUBJECTS?

YOU NEED ECLAIR FILMS

VERY SOON—AMERICAN ECLAIR

GET ON OUR BIG LIST

ECLAIR FILM CO.

31 E. 27th Street **New York City**

Motion Picture Dis. and Sales Co., Sole Agent for the U. S. & Canada

ECLAIR MAMMOTH AMERICAN FACTORIES AND STUDIO ALMOST COMPLETE.

SPECIAL TRIAL OFFER ON AROMA FOAM

The Powerful Perfumed Disinfectant

Immediately upon receipt of your remittance of $1.96 for a four quart order of assorted Geranium, Luxuran, Azuran and Viodor, we will ship you FREE a large compressed air sprayer and an artistically colored glass slide.

Sanitary Service Corporation
82 Wall Street, New York City
Address all communications to Laboratory,
1293 FULTON STREET, BROOKLYN, N. Y.

NESTOR

"The Worth-While Film"

DELIGHTED!

You'll Be Delighted When You Get Our Release of Wednesday, August 30th, 1911

"The Parson and The Bully"

The Best 5-Round Bout Ever Seen In or Out of Pictures

David Horsley, 147 Fourth Ave., New York

SCENERY PAINTED FOR MOVING PICTURE THEATERS

P. J. DONIGAN SCENIC STUDIO, 418 S. Kedzie Ave., Chicago, Ill
Phone, Garfield 2710

Write for our prices on Picture Curtains

Ornamental Theatres

PLASTER RELIEF DECORATIONS

Theatres Designed Everywhere

Write for Illustrated Theatre Catalog, Send us Sizes of Theatre for Special Designs

The Decorators Supply Co.
2549 Archer Avenue :: CHICAGO, ILL.

KEEP YOUR DRUM HEADS DRY

The very nature of drum heads causes them to absorb moisture readily, and when the heads become damp it is an absolute certainty that your drum will lose its brilliancy.

Our latest invention, the *Electric Drum Heater,* entirely overcomes this difficulty, for by its use you can keep your drum brilliant and snappy regardless of the weather.

This device can be attached to any drum and the connecting plug will fit any ordinary 110-volt incandescent lamp socket. It gives no light; never burns out; may be turned on and off at will, or if desired, entirely removed in a few seconds time. Entire outfit, including the Heater proper, two connecting plugs, and six feet of cord, weighs eight ounces—the Heater but two. It is practically indestructible and can easily be carried in your drum case.

Be sure and say whether you wish it for Snare Drum, Bass Drum, or Tympani, as each instrument requires a different strength.

Try one—your money back if you are not entirely satisfied

Price Complete, $3.50

Postage 15c.

LEEDY MANUFACTURING CO.
1055 E. Palmer St. Indianapolis, Ind.

COMPENSARC

That's the device that saves Moving Picture men two-thirds on their electric light bills, and yet gives better light. Did you see our ad. last week? Well, don't look it up. Just write for our

Booklet 15018

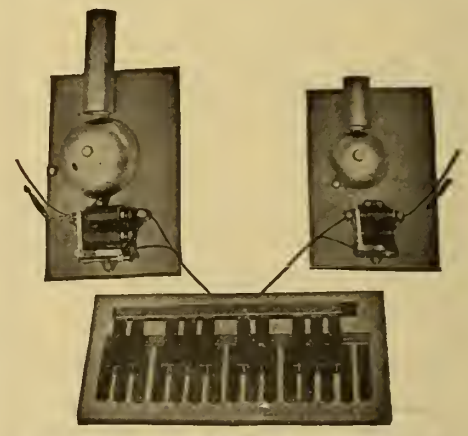
Fort Wayne Electric Works
of GENERAL ELECTRIC COMPANY
1402 Broadway
FORT WAYNE, INDIANA 733

Drummers This high grade Orchestra Drum direct from factory to you for $10.00

Shell-3x14-Solid Maple
Shell-3x15-Rosewood or Walnut

10 Rods, Kangaroo Heads Send U.S. Money or Express order. If you wish C.O.D. send sufficient to guaranteeExpress charges.

E. P. ZEIDLER DRUM CO. Dept. F. CLEVELAND, OHIO



OUR PATENT ELECTRIC BELLS create great enthusiasm in Moving Picture Houses, play from a keyboard as a solo instrument, or as an accompaniment to songs. Twenty-five Bells, two octaves chromatic. Including resonators, magnets and keyboards, $75.00.

J. C. DEAGAN
3800 3810 N. Clark St. CHICAGO, ILL.

LIGHT EFFECTS

Everything Electrical for Theatres, Parks, Productions and Vaudeville Acts.

UNIVERSAL ELECTRIC STAGE LIGHTING CO.

Kliegl Bros.
PROPRIETORS
1393-5 Broadway New York City

FILMS FOR RENT

New Films High Class Service

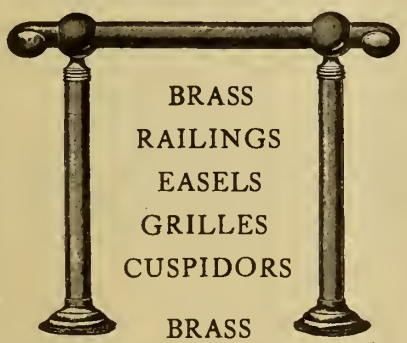
The Pioneer House, With 8 Years' Experience and $250,000.00 Back Of It

Write To-day for Terms

EUGENE CLINE

219 S. Dearborn St., Chicago

McKENNA



BRASS
RAILINGS
EASELS
GRILLES
CUSPIDORS

BRASS
KICK PLATES
STAIR TREADS, DOOR SILLS

McKenna Bros. Brass Co.

PITTSBURGH, PA.

"The Eighth Wonder of the World"
—"OUTLOOK"

Herald Square Theatre, New York
West End Theatre, New York
Garrick Theatre, Chicago
Garrick Theatre, St. Louis
Shubert Theatre, Kansas City

KINEMACOLOR

URBAN-SMITH PATENTS

The Success of Kinnemacolor was not in the nature of a surprise, only the accentuating of the London verdict on the Marvel of Photography.

WORLD'S WONDER, "New York Times"
STARTLING IN ITS REVELATION, "N. Y. Herald"
CLIMAX OF REALISM, "N. Y. Press"
WONDER WORKER, "N. Y. World"
NATURE MARVEL, "Sun"
WONDER OF WONDERS, "Tribune"

KINNEMACOLOR COMPANY OF AMERICA

145 West 45th St. New York City

Money Makers for you. Think of the people passing by or out of your place that would drop another nickel or dime. Many styles Catalog No. 34 tells all.

KINGERY MFG. CO.
CINCINNATI, O.

"La Cinematografia Italiana ed Estera"

IS ITALY'S LEADING PAPER FOR THE ANIMATED PICTURE
PUBLISHED FORTNIGHTLY.
32, 36 and 40 large pages, 8 shillings per annum ($1.60).
Editor-prop'r: Prof. GUALTIERO I. FABRI,
Via Cumiana, 31 (Barriera S. Paolo) Torino, Italy

MOVING PICTURE MACHINES

Stereopticons, Slides, Accessories

CHAS. M. STEBBINS
1028 Main St.
KANSAS CITY, MO
Large Line of Edison Goods
Established 1899

Here's The Greatest Western Feature Film Ever Produced

"OLD WYOMING DAYS"

Taken on the REAL WYOMING FRONTIER and showing REAL WILD HORSES, REAL COW BOYS, REAL INDIANS, REAL WESTERN ACTION

FOR QUICK ACTION WE WILL SELL STATE RIGHTS CHEAP

Get busy now and write us. Some States are already sold but we have some fine MONEY-GETTING TERRITORY left

Western Feature Film Company :: 3843 Indiana Avenue, CHICAGO

Licensed Release Dates

BIOGRAPH.

July 20—Jinks Joins the Temperance Club (Com.) 481
July 24—A Country Cupid (Dr.)..... 997
July 27—The Last Drop of Water (Dr.).....1021
July 31—Mr. Peck Goes Calling (Com.)..... 748
July 31—The Beautiful Voice (Com.)..... 247
Aug. 3—Out from the Shadow (Dr.)..... 998
Aug. 7—The Ruling Passion (Dr.)..... 997
Aug. 10—That Dare Devil (Com.)..... 606
Aug. 10—An Interrupted Game (Com.)..... 606
Aug. 14—The Sorrowful Example (Dr.)..... 999
Aug. 17—The Blind Princess and the Poet (Dr.).1000

EDISON.

Aug. 1—Christian and Moor (Dr.).....1000
Aug. 2—Money to Burn (Com.)..... 560
Aug. 2—The Unfinished Letter (Dr.)..... 440
Aug. 4—The Switchman's Tower (Dr.).....1000
Aug. 5—Sir George and the Heiress (Com.)..1000
Aug. 8—The Battle of Bunker Hill (Hist.)..1000
Aug. 9—The Adventures of a Baby (Com.).. 660
Aug. 9—The Stolen Dog (Com.)..... 340
Aug. 11—The Spirit of the Gorge (Dr.).....1000
Aug. 12—Friday, the 13th (Com.).....1000
Aug. 15—The Winds of Fate (Dr.).....1000
Aug. 16—His First Trip (Dr.).....1000
Aug. 18—Two Officers (Dr.).....1000
Aug. 19—The Modern Dianas (Dr.).....1000
Aug. 22—The Venom of the Poppy (Dr.)....1000
Aug. 23—The Professor and the New Hat (Com.) 500
Aug. 23—The Question Mark (Com.)..... 500

ESSANAY.

July 28—The Clown's Baby (Dr.).....1000
July 29—The Two Fugitives (W. Dr.).....1000
Aug. 1—Tommy, the Canvasser (Com.)..... 545
Aug. 1—The Spender Family (Com.)..... 455
Aug. 4—The New Manager (Dr.).....1000
Aug. 5—The Two-Gun Man (West. Dr.)....1000
Aug. 8—Love In the Hills (Dr.).....1000
Aug. 11—The Gordian Knot (Com.).....1000
Aug. 12—The Ranchman's Son (W. Dr.).....1000
Aug. 15—Judge Simpkins' Summer Court (Com.)
Aug. 15—Tramp Artist (Com.).....
Aug. 18—He Is a Jolly Good Fellow (Com.)..
Aug. 19—A Pal's Oath (Dr.).....1000

GAUMONT.

G. Kleine.

July 18—A Shot From the Brush (Dr.)..... 640
July 18—Under the Palms of Tunis (Sc.).... 360
July 22—Jimmie, the Detective (Dr.)..... 678
July 22—In the Shadow of Vesuvius (Sc.).... 302
July 25—A Favoring Current (Dr.)..... 680
July 25—St. Malo and the English Channel (Scenic) 310
July 29—A Society Mother (Dr.).....1030
Aug. 1—Jimmie Wears a Crown (Dr.)..... 680
Aug. 1—An Aeroplane Disaster (Scenic).... 320
Aug. 5—A Passing Fancy (Dr.)..... 800
Aug. 5—Flowers and Plants in Winter (Ind.) 190
Aug. 8—A General Strike (Dr.)..... 825
Aug. 8—A Raging Sea (Scenic)..... 175
Aug. 12—The Academy Girl (Com.)..... 585
Aug. 12—Jimmie's Luck (Com.)..... 405
Aug. 15—The Inventor (Dr.).....1000
Aug. 19—The Son of the Shunammite (Dr.)..1000

KALEM.

July 14—The Tenderfoot's Claim (Dr.)..... 940
July 17—The Badge of Courage (Dr.).....1000
July 19—Making Mother Over (Com.)..... 990
July 21—By the Aid of a Lariat (Dr.).....1000
July 24—A Chance Shot (Dr.)..... 950
July 26—Conquering Carrie (Com.).....1000
July 28—The Indian Maid's Sacrifice (Dr.).... 980
July 31—The Mexican Joan of Arc (Dr.).... 990
Aug. 2—Over the Garden Wall (Com.)..... 970
Aug. 4—The Colonel's Son (Dr.).....1000
Aug. 7—Peggy, the Moonshiner's Daughter (Dr.) 950
Aug. 9—The Round Up at Dawn (Com.)....1000
Aug. 11—The Romance of a Dixie Belle (Dr.). 985
Aug. 14—The Wasp (Dr.).....1000
Aug. 16—Special Messenger (Dr.).....1005
Aug. 18—The Promoter (Dr.).....1020

LUBIN.

July 24—Wife's New Hat (Com.)..... 600
July 24—The New Operator (Com.)..... 400
July 27—During Cherry Time (Dr.).....1000
July 29—An Accidental Outlaw (Dr.).....1000
July 31—The New Officer (Com.).....1000
Aug. 3—The Gypsy (Dr.).....1000
Aug. 5—An Indian's Appreciation (Com.)....1000
Aug. 7—Her Two Sons (Dr.).....1000
Aug. 10—Bob's New Scheme (Com.)..... 600
Aug. 10—Tent Village (Dr.)..... 400
Aug. 12—The Arrow Head (Dr.).....1000
Aug. 14—Home Is Best After All (Com.).... 600
Aug. 14—The Auto Bug (Com.)..... 400

MELIES.

July 6—The Great Heart of the West (W. Dr.) 1000
July 13—In the Right of Way.....1000
July 20—Bessie's Ride (Dr.).....1000
July 27—At the Gringo Mine (Dr.).....1000
Aug. 3—Red Cloud's Secret (Dr.).....1000
Aug. 10—His Terrible Lesson (Dr.).....1000
Aug. 17—The Local Bully (Com.)..... 550
Aug. 17—Two Fools and Their Follies (Com.) 450
Aug. 24—A Spanish Love Song (Dr.).....1000

PATHE.

July 26—The Spinster's Marriage (Com.)..... 640
July 26—Working Elephants (Ind.)..... 320
July 27—As Fate Decreed (Dr.).....1000
July 28—The Fickle Fiaucée (Dr.)..... 508
July 28—Lionelly, Contortionist (Com.)..... 150
July 28—A Trip in the Island of Marken (Sc.) 328
July 29—The Sheriff's Punishment (Dr.)..... 994
July 31—Max's Divorce Case (Com.)..... 476
July 31—Elephant Hunting in Victoria Nyanza (Scenic) 520
Aug. 2—Love and Silence (Dr.).....1000
Aug. 3—Blue Wing and the Violinist (Dr.).. 672
Aug. 3—American Field Artillery Maneuvers (Scenic) 300
Aug. 4—The Liar (Dr.)..... 530
Aug. 4—The Magnet 460
Aug. 5—Legend of Lake Desolation (Dr.)....1000
Aug. 7—An Up-to-Date Elopement (Com.).... 525
Aug. 7—In Switzerland (Scenic)..... 262
Aug. 7—The Zyiras 180
Aug. 9—The Flaming Arrows (Dr.)..... 827
Aug. 9—Lionelly, Contortionist (Com.) 138
Aug. 10—Fidelity (Dr.) 689
Aug. 10—The City of Singapore (Scenic)..... 308
Aug. 11—The Unexpected Gift (Dr.)..... 456
Aug. 11—In Cambodia (Scenic)..... 354
Aug. 11—Tunny Fishing (Ind.)..... 195
Aug. 12—Billy's Marriage (Com.)..... 872
Aug. 12—Monuments and Cascades in Rome (Scenic) 128
Aug. 14—In the Paris Slums (Dr.)..... 500
Aug. 14—Extracting Palm Juice in the Forest (Ed.) 275
Aug. 14—Vienna, Austria (Scenic)..... 194
Aug. 16—The Trapper's Fatal Shot (Dr.)..... 912
Aug. 17—The Ad, the Maid and the Man (Dr.).1000
Aug. 18—Satan's Rival (Dr.)..... 900
Aug. 19—The Message of the Arrow (Dr.)....1000

SELIG.

July 18—The Warrant (W. Dr.).....1000
July 20—The Profligate (Dr.).....1000
July 24—That City Feller (Dr.).....1000
July 25—The Sheriff of Tuolumne (Dr.).....
July 25—The Rubber Industry of the Amazon (Ed.) .....
July 27—The Tale of a Soldier's Ring (Dr.)..1000
July 31—The Knight Errant (Dr.).....
July 31—Caught in the Act (Com.).....
Aug. 1—Saved by the Pony Express (Dr.)....1000
Aug. 3—The Old Captain (Dr.).....1000
Aug. 7—A Fair Exchange (Dr.).....1000
Aug. 8—Slick's Romance (Dr.).....1000
Aug. 10—Their Only Son (Dr.).....1000
Aug. 14—Jealous George (Com.).....
Aug. 14—A Turkish Cigarette (Com.).....
Aug. 15—The Regeneration of Apache Kid (W. Dr.) 1000
Aug. 17—The Blacksmith's Love (Dr.).....1000

ECLIPSE.

(G. Kleine.)

July 19—The Tie That Binds (Dr.)..... 760
July 19—A Round-Up In Chili (Sporting).... 240
July 26—An Amateur Skater (Com.)..... 440
July 26—Satan On a Rampage (Com.)..... 660
Aug. 2—The Struggle for Life (Dr.)..... 650
Aug. 2—On the Coast of Bengal (Sc.)..... 326
Aug. 9—The Heiress (Dr.)..... 705
Aug. 9—Lyons, the Second City of France (Scenic) 295

VITAGRAPH.

July 25—Treasure Trove (Dr.).....1000
July 26—She Came, She Saw, She Conquered (Dr.) 1000
July 28—The Quest of Gold (Dr.).....1000
July 29—The Strategy of Anne (Com.).....1000
July 31—Two Wolves and a Lamb (Dr.)....1000
Aug. 1—The Clown and His Best Performance (Com.) 991
Aug. 2—Price of Gold (Dr.).....
Aug. 4—The $100 Bill (Dr.).....1000
Aug. 5—The Death of King Edward III (His.).1000
Aug. 7—Intrepid Davy (Com.).....1000
Aug. 8—The Long Skirt (Dr.).....1000
Aug. 9—Billy the Kid (Dr.).....1000
Aug. 11—The Bell of Justice (Dr.).....1000
Aug. 12—Birds of a Feather (Com.).....1000
Aug. 14—For Love and Glory (Dr.).....1000
Aug. 15—Captain Barnacle's Baby (Dr.).....1000
Aug. 16—Man to Man (Dr.).....1000
Aug. 18—Vitagraph Monthly (Scenic).....1000
Aug. 19—A Second Honeymoon (Com.).....1000

Classified Advertisements

[Classified advertisements, three cents per word, cash with order; 50 cents minimum; postage stamps accepted.]

SITUATIONS WANTED.

AT LIBERTY.—After August 20th, manager and singer, strictly sober and reliable. Have managed my own theater for three years, but am selling out my interest. Address, H. LEE CRAIG, Carihou, Maine.

CAMERA MAN, experienced and capable, desires position with first-class firm or private party. At present employed by leading licensed company. W. M. ZOLLINGER, 2255 Church Avenue, Brooklyn, N. Y.

AT LIBERTY.—A first-class, sober operator desires a position in some good moving picture theater. Address, R. E. HOFFMAN, 107 East 8th Street, Red Wing, Minn.

FILM MANUFACTURERS' NOTICE.—At liberty, production and dramatic director. Address, "DIRECTOR," care of Moving Picture World, New York City.

AT LIBERTY.—First class operator, 6 years' experience, sober and reliable. Best references. Massachusetts and Connecticut licenses. Address, E. A. HALL, 50 Columbia St., Swampscott, Mass.

ASSISTANT OPERATOR.—(Licensed), good sign and poster writer. Terms reasonable. O. D. WOOD, 210 South Third Avenue, Mt. Vernon, N. Y.

HELP WANTED.

WANTED.—First class trap drummer with complete outfit; also first class violinist; state salary required. Communicate with Canadian Film Exchange, Calgary, Alta, Canada.

WANTED at once a manager and singer. Must know how to advertise. Only those who know about licensed films need apply. Address by letter. CASTOR AMUSEMENT COMPANY, care of Moving Picture World, New York City.

MISCELLANEOUS.

WANTED.—The address of promoters of the Joliet and Ohio Penitentiary slides and lecturettes, their terms, etc. Address, ONE NIGHT SHOWS, care of Moving Picture World, New York City.

AVOID LAMP TROUBLES, use Indestructo Carbon Holders. Pair $2.00. Supplies, repairing. ROBINSON BROTHERS, 396 Broadway, Albany, N. Y.

MACKIE supplies I. A. T. S. E. operators any place in United States or Canada. I. A. T. S. E. men send in your address and references for our records. This costs you nothing. H. A. MACKIE, 853 Broadway, New York City.

MACKIE always has on hand bargains in used machines which have been overhauled and adjusted. Coruer Broadway and 14th Street, New York.

THEATERS FOR SALE AND LEASE.

FOR SALE.—Moving picture show in a live iron mining town of 15,000 in upper Michigan. Completely equipped and doing good business. Will stand rigid investigation. Seats 250; 10 cents admission. Address, ROYAL THEATER COMPANY, Hancock, Mich.

PICTURE THEATER for lease, Lowell, Mass. First season, one of the prettiest in New England. Capacity about 1,000. Fully equipped; excellent location. Sunday shows. Greater Lowell population over 400,000. Address, JESSE D. CROOK, Lowell, Mass.

THEATER WANTED.

SEPTEMBER next will buy or lease moving picture theater in small city of Middle West. BOX 94, Sterling, Mass.

EQUIPMENT FOR SALE.

FOR SALE.—100 Hardesty automatic folding and revolving chairs, good as new, cost $125; will take $90. Also Motiograph 1910 No. 1 machine in good condition. Address, ELMER FOX, St. Johnsville, N. Y.

HAVE BRAND new moving picture outfit, cost $950. Can't find location, will sell at any old price or take partner with location. Be quick. COLGATE, 137 East 57th Street, New York City.

ST. LOUIS CALCIUM LIGHT COMPANY
Established 1873
Oxygen and Hydrogen Gas furnished in tanks for Stereopticon and Moving Picture Machines. All orders to any part of the United States filled promptly.
516 Elm Street. St. LOUIS, Mo., U. S. A.

EAGLE FILM EXCHANGE
WE BUY the entire output of the Independent manufacturers. Ask about our Three-locked reel system.
Prompt service. Day and night service Write, wire or phone
23 NORTH NINTH STREET, PHILADELPHIA, PA.

EDISON FILMS

TRADE MARK

THOMAS A. EDISON, Inc.

72 Lakeside Ave., Orange, N. J.

SCENE FROM "THE WINDS OF FATE"

Tuesday, August 15th

"THE WINDS OF FATE"

CAST.

John Armstrong.....Charles Ogle
James Norton.....Sydney Booth
His wife.....Miriam Nesbitt
Their son.....Gladys Hulette

A dramatic story in which the wind, by blowing certain papers, sets the various happenings in motion. It causes a man to be wrongfully suspected of crime, and finally rights the wrong.

SCENE FROM "TWO OFFICERS"

Wednesday, August 16th

"HIS FIRST TRIP"

CAST.

W. P. Moore.....Robert Brower
Lee Moore.....Edward Boulden
Samuel Dowenthal.....Charles M. Seay
Silas Green.....John R. Cumpson
Mrs. Green.....Nellie Filmore

How a young salesman made good and secured a large order in the face of decidedly unfair competition. Lots of fun with plenty of human nature.

Saturday, August 19th

"THE MODERN DIANAS"

CAST.

Diana.....Mary Fuller
Her best young man.....Harold M. Shaw
An Indian servant.....Charles Ogle
His wife.....Louise Sydmeth

A party of young girls camping on an island, think they are attacked by a party of Indians, who turn out to be their best young men. Full of the spirit of youth, and played in beautiful scenery.

SCENE FROM "HIS FIRST TRIP"

Friday, August 18th

"TWO OFFICERS"

CAST.

Helen.....Mary Fuller
Two cavalry officers.....(Marc McDermott
.....(Sydney Booth

This is a story built around a volunteer cavalry organization, and shows the cavalry manœuvres. It is a good dramatic story and spectacular production.

SCENE FROM "THE MODERN DIANAS"

GET LUX **THE WORLD'S BEST--BAR NONE** **GET LUX**

INDEPENDENT EXHIBITORS: *Strike for Lux Films*

EVERY FRIDAY

SAFE SATISFYING SUPERIOR SUCCESSFUL

SPLENDIDLY SKILLFUL STIMULATING SPARKLING

EVERY FRIDAY

LUX FILMS

Released, August 14th, 1911

Bill Wishes to Make Butter. [COMEDY—458 FEET

The Cripple DRAMA—462 FEET

An excellent split reel combining a comedy and a drama. In the comedy "BILL" gets into some most unusual and extraordinary situations at which your audience will be convulsed. The drama portrays a little love story with the usual bit of jealousy and an unusual touch of pathos.

DO LET US KNOW IF YOU CANNOT GET THE LUX FILMS

See Other Pages for Synopses and Past Releases

R. PRIEUR

10 East 15th Street 'Phone, 3427 Stuyvesant **New York City**

Motion Picture Distributing and Sales Company, Sole Agent for the United States

Independent Release Dates

AMERICAN.

July 10—Cupid In Chaps (W. Com.).....
July 13—The Outlaw's Trail (W. Dr.).....
July 17—The Ranchman's Nerve (W. Dr.)....
July 20—When East Comes West (Dr.).....
July 24—The Cowboy's Deliverance (W. Dr.)..
July 27—The Cattle Thief's Brand (W. Dr.)..
July 31—The Parting of the Trails (W. Dr.)..
Aug. 3—The Cattle Rustler's End (W. Dr.)..
Aug. 7—Cattle, Gold and Oil (Dr.).....
Aug. 10—The Ranch Girl (Dr.).....
Aug. 14—The Poisoned Flume (W. Dr.).....
Aug. 17—The Brand of Fear (Dr.).....

CHAMPION.

July 12—Tony Would Be a Cowboy (Com.).. 950
July 17—A Southern Girl's Heroism (Dr.).... 950
July 19—A Daring Deed (Dr.)..... 950
July 24—The Exchange (Dr.)..... 950
July 26—At the Trail's End (Dr.)..... 950
July 31—The Perils of a War Messenger (Dr.) 950
Aug. 2—The Dubuque Regatta (Sc.)..... 950
Aug. 7—Dewey (Com.) 950
Aug. 9—Chief Fire Eye's Game (Dr.)..... 950
Aug. 14—The Three Calls (Dr.)..... 950
Aug. 16—How the Girls Got Even (Com.).... 950

ECLAIR.

Juue 19—The Ingenious Accident (Com.).....
Jnne 26—The Death of Don Juan (Dr.).....
July 3—Can He Save Her? (Dr.).....
July 3—Tommy Wants To Be An Actor (Com.)
July 10—A Child's Heroism (Dr.).....
July 17—Charley Has a Manuscript to Sell (Com.) .....
July 17—Teddy's Three Duels (Com.).....
July 24—The Pretty Lady of Narvonne (Dr.)..
July 31—The Prodigal Son (Dr.).....
Aug. 7—The Sorrowful Mother (Dr.).....
Aug. 7—Too Much Sweedish Drill (Com.)....
Aug. 14—The Connecting Link (Dr.).....
Aug. 21—The Edelweiss (Dr.).....
Aug. 21—How They Work in Cinema (Com.)..

GREAT NORTHERN.

July 1—The King's Favorite (Dr.).....
July 8—As a Man Soweth (Dr.).....
July 15—A Soldier's Life (Com.).....
July 15—At Sea Under Naval Colors.....
July 22—A Kind-Hearted Brother (Dr.).....
July 29—The Engagement Ring (Dr.).....
July 29—A Happy Home.....
Aug. 5—The Burglar and the Girl (Dr.).....
Aug. 12—The Mother's Mark (Dr.).....
Aug. 12—Teddy Trained By His Mother (Com.)

IMP.

July 10—A Gasoline Engagement.....1000
July 13—At a Quarter of Two (Dr.).....1000
July 17—The Class Reunion (Dr.).....1000
July 20—Just for Her (Dr.).....1000
July 24—Science (Dr.) 750
July 24—Won By a Foot (Com.)..... 250
July 27—The Lineman (Dr.).....1000
July 31—The Bi-Centennial Celebration at Mobile, Ala., (Sc.)..... 500
July 31—The Skating Bug (Com.)..... 500
Aug. 3—The Call of the Song (Dr.).....1000
Aug. 7—The Old Peddler (Dr.).....1000
Aug. 10—Dorothy's Family (Com.).....1000
Aug. 14—A Boy's Best Friend (Dr.).....1000
Aug. 17—Behlud the Times (Dr.).....1000

LUX.

July 14—Bill Learns to Take Cinematograph Pictures (Com.) 413
July 14—The Accident (Dr.)..... 540
July 21—Plucky Bill (Com.)..... 439
July 21—One Good Turn Deserves Another (Dr.) 521
July 28—Bill Buys a Bottle of Champagne (Com.) 400
July 28—Jim Crow: A Tale of the Turf (Dr.).. 500
Aug. 4—Bill Does His Own Washing (Com.). 439
Aug. 4—An Elopement by Aeroplane (Com.). 465
Aug. 11—Bill Wishes To Make Butter (Com.). 458
Aug. 11—The Cripple (Dr.)..... 462

NEW YORK MOTION PICTURE CO.

BISON.

June 27—An Indian's Love (Dr.).....
June 30—Cowboy's Vacation (Dr.).....
July 4—The Unloaded Gun (Dr.).....
July 7—Blacks Make Treachery (Dr.).....
July 11—A Red Girl's Heart (Dr.).....
July 14—Generous Cowboys (Dr.).....
July 18—Her Captive (Dr.).....
July 21—A Cheyenne's Courtship.....
July 25—Silver Wing's Dream.....
July 28—The Tables Turned.....
Aug. 1—A True-Hearted Miner.....
Aug. 4—Darkfeather the Squaw (Dr.).....
Aug. 8—Grey Cloud's Devotion (Dr.).....
Aug. 11—The New Cowboy (Dr.).....

AMBROSIO.

(By N. Y. M. P. Co.)

July 19—The Schoolmaster's Overcoat.....
July 19—Marine Views of Naples (Scenic)....
July 26—Alone in the World (Dr.).....
Aug. 2—If One Could See Into the Future (Dr.)
Aug. 2—Mr. Baumgarten Is Elected Deputy (Com.) .....
Aug. 9—The Queen of Nineveh (Dr.).....

ITALA.

(By N. Y. M. P. Co.)

July 13—The Inventor's Wife (Dr.).....
July 15—Toto Enthuslast for New Fashion (Com.) .....
July 15—A Revolver Returned to Its Owner..
July 20—A Charitable Young Lady.....
July 22—Foolshead Heels (Com.).....
July 27—The Fatal Sonata (Dr.).....
July 29—Toto Without Water (Com.).....
Aug. 3—The Evening Bell (Dr.).....
Aug. 5—Foolshead's Last Roguery (Com.)....

NESTOR.

July 19—The Plains Across (Dr.).....
July 22—Mutt and Jeff—At the Fortune Teller's (Com.) .....
July 26—The Settler's Wife (Dr.).....
July 29—Mutt and Jeff Make a Hit (Com.)....
Aug. 2—The End of the Trail (W. Dr.).....
Aug. 5—Mutt and Jeff Get Passes to the Ball Game (Com.) .....
Aug. 9—Roped and Tied (W. Dr.).....
Aug. 10—The White Red Man (Dr.).....
Aug. 12—Mutt and Jeff and the Goldstein Burglars (Com.) .....
Aug. 16—Hands Across the Cradle (Dr.).....
Aug. 19—Mutt and Jeff In the Banking Business (Com.) .....

POWERS.

July 11—How Aunty Was Fooled (Com.).....
July 15—Nat Wills As King of Kazam (Com.)
July 18—A Moral Coward (Dr.).....
July 22—Little Girl (Dr.).....
July 25—The Powers' Fire (Sc.) .....
July 25—Oh! Baby (Com.).....
July 29—The Picnic (Com.).....
July 29—A Foot Romance (Com.).....
Aug. 1—Speculation (Dr.) .....
Aug. 5—Last of the Mohicans (Dr.).....
Aug. 8—Cheyenne Days (Scenic).....
Aug. 8—A Harmless Flirtation (Com.).....
Aug. 12—Lone Eagle's Trust (Dr.).....
Aug. 15—Babes In the Woods (Dr.).....
Aug. 19—The Squaw's Devotion (Dr.).....
Aug. 22—Measuring a Wife (Com.).....
Aug. 22—Falls of Bohemia (Scenic).....
Aug. 26—The Indian's Love (Dr.).....

RELIANCE.

June 28—Trials Of An Immigrant (Dr.).....
July 1—The Orphan (Dr.).....
July 5—The Golden Rule (Dr.).....
July 8—Thou Shalt Not Lie (Dr.).....
July 12—The Turning Point (Dr.).....
July 15—The Angel (Dr.).....
July 19—A Forest Romance (Dr.).....
July 22—The Two Mothers (Dr.).....
July 26—Her Choice (Dr.).....
July 29—Thou Shalt Not Steal (Dr.).....
Aug. 2—The Broken Vows (Dr.).....
Aug. 5—His Son (Dr.).....
Aug. 9—The City (Dr.).....
Aug. 12—The Pitfall (Dr.).....

REX.

May 4—The Ultimate Sacrifice.....
May 11—The Guardsman (Dr.).....
May 18—An Exception To the Rule (Com.)....
May 25—Called Back (Dr.).....
June 1—The Monogram "J. O." (Dr.).....
June 8—From Death to Life (Dr.).....
June 15—The Twins (Dr.).....
June 22—On the Brink (Dr.).....
June 29—Securing Evidence (Dr.).....
July 6—Fate (Dr.) .....
July 13—The Vagabond (Dr.).....
July 20—Sherlock Holmes, Jr. (Dr.).....
July 27—Her Way (Dr.).....
Aug. 3—The Artist Financier (Dr.).....
Aug. 10—The White Red Man (Dr.).....

SOLAX.

July 14—The Girl and the Broncho Buster (Dr.)
July 19—All Aboard for Reno (Com.).....
July 21—Sergeant Dillon's Bravery (Dr.).....
July 26—The Double Elopement (Com.).....
July 28—Outwitted by Horse and Lariat (Dr.)
Aug. 2—When Reuben Came to Town (Com.)
Aug. 4—The Mascot of Troop "C" (Military)
Aug. 9—His Wife's Insurance (Com.).....
Aug. 9—A Bum and a Bomb (Com.).....
Aug. 11—An Enlisted Man's Honor (Military)
Aug. 16—The Phoney Ring (Com.).....
Aug. 18—Let Not Man Put Asunder (Dr.).....
Aug. 23—A Gay Bachelor (Com.).....
Aug. 25—The Stampede (Military).....

THANHOUSER.

July 11—When a Man Fears (Dr.).....
July 14—Won By a Wireless (Dr.).....
July 18—That's Happiness (Dr.).....
July 21—Two Little Girls (Dr.).....
July 25—The Smuggler (Dr.).....
July 28—A Doll's House (Dr.).....
Aug. 1—The Pied Piper of Hamelin (Dr.)....
Aug. 4—The Judge's Story (Dr.).....
Aug. 8—Back to Nature (Dr.).....
Aug. 11—Cupid the Conqueror (Dr.).....
Aug. 15—Nobody Loves a Fat Woman (Com.)
Aug. 18—The Train Despatcher (Dr.).....

YANKEE.

June 3—Groucho's Quiet Fourth (Com.).....
June 7—His Great Sacrifice (Dr.).....
July 10—Portuguese Joe (Dr.).....
July 14—The Man Underneath (Dr.).....
July 17—The Way of the World (Dr.).....
July 21—Outwitting Father (Com.).....
July 21—Giant of the Ocean (Scenic).....
July 24—The Stepdaughter (Dr.).....
July 28—Deposited After Banking Hours (Dr.)
July 31—The Sea Vultures (Dr.).....
Aug. 4—Truth Shall Prevail (Dr.).....
Aug. 7—Kathleen Mavourneen (Dr.).....
Aug. 11—Grey Wolf's Squaw (Dr.).....
Aug. 14—A Good Natured Man (Com.).....
Aug. 14—A Children's Paradise (Scenic).....
Aug. 18—Her Father's Secretary (Dr.).....

¶ Put in our Easels and Poster Frames and watch your attendance grow.

Brass Push and Kick Plates, Door Guard Rails, Etc.

LOW PRICES BEST WORK

DON'T LAY but write today for complete catalog

AGENTS WANTED

THE NEWMAN MFG. CO.

717-719 Sycamore St., Cincinnati, O.

SPECIAL ROLL TICKETS The Big Ticket. Any Printing Any Colors

5,000 . . . $1.25 | 20,000 . . $4.60 | 50,000 . . . $7.50
10,000 . . . . $2.50 | 25,000 . . $5.50 | 100,000 . . . $10.00

Get the Samples Stock Tickets, 6 Cents

NATIONAL TICKET COMPANY - - - Shamokin, Pa.

G. W. Bradenburgh

Cinematograph Films

233 North Eighth Street, Philadelphia, Pa

Phone, Market 334

Cable: Brad-Films, Phila.

Code: A. B. C., 5th Edition

CHANGE OF LIST

Fall of Troy—Itala—2,050 ft., posters	$150.00
Fall of Troy—Itala—2,050 ft., posters	125.00
Fall of Troy—Itala—2,050 ft., posters	110.00
Coronation of King George V., 1,000 ft., 50 posters, 3 varieties	50.00
Temptations of a Great City, Gr. North, 2,700 ft., special	225.00
Pirates of 1920—C. & M.—1,000 ft., posters and banner	75.00
East Lynne—Film D'Art—1,500 ft., 50 special posters	100.00
MacBeth—Cines—1,500 ft	50.00
St. Rose and the Chinese Boxers—Clarendon—1,000 ft., posters	50.00
St. Rose and the Stolen Code—Clarendon, 980 ft., posters	50.00
St. Rose and the Foreign Spy—Clarendon—995 ft.	40.00
St. Rose and the Brigades—Clarendon, 980 ft.	40.00
St. Rose and the Stolen Submarine—Clarendon—1,000 ft.	50.00
St. Rose and the Robbers of Fingall's Cave—Clarendon—990 ft.	50.00
St. Rose and the Gun Runners—Clarendon—980 ft.	50.00
The Minor Chord—Imp—1,000 ft., posters	35.00
The Cossack Duke—Gr. North—900 ft., posters	30.00
In Sunny Italy—Yankee—1,000 ft., posters	30.00
The Conflict—Reliance—1,000 ft., posters	30.00
The Crisis—Powers—1,000 ft., posters	30.00
His Lordship's Hunting Trip—Bison—1,000 ft., posters	35.00
From Death to Life—Rex—950 ft., posters	40.00
The Little Major—Rex—950 ft., posters	30.00
For My Pal—Powers—1,000 ft., posters	25.00
At Swords' Points—Reliance—1,000 ft., posters	25.00
The Straw Ride—Atlas—good comic, 1,000 ft., posters	30.00
The Mummy—Thanhauser—1,000 ft., posters	30.00
His Double Treasure—Yankee—980 ft., posters	25.00
The Bandits' Surprise—Powers—1,000 ft., posters	25.00
The Old Curiosity Shop—Than—1,000 ft., posters	25.00
Silas Manner—Than—1,000 ft., posters	25.00
Where the Shamrock Grows—Rex—980 ft., posters	25.00
A Manly Man—Imp—1,000 ft., posters	25.00
Tracked—Imp—1,000 ft., posters	25.00

Send for list of 200 reels at $5 per reel, first class condition. Films sent C. O. D. privilege of examination on deposit of 10%.

Special films made by expert camera operators. Prices on application.

Titles to your order colored, any design, 45 cts. 5 ft.

Blank leader, red or blue, 1c per ft.

"Ajax" Film Cement—Pathe formula—works both kinds of film—15 cts. bottle, $1.25 dozen.

Non-breakable copper announcement slides, 25 cts. each, retail at 50.

Electra carbons (Pink Label), $2.25 per 100.

Pearl white condensers, 60 cts. each.

WANTED. — Experienced agents to open branches in the following cities: Scranton, Pa.; Boston, Mass.; Buffalo, N. Y.; Detroit, Mich.; Milwaukee, Wis.; Dallas, Tex.; Jacksonville, Fla.; Kansas City, Mo.; Davenport, Ia.; Cleveland, O. Splendid inducements parties proving satisfactory.

Independent Film Service

231 North 8th Street

Philadelphia, Pa.

EXHIBITORS :

We have contracted for the EXCLUSIVE AMERICAN RIGHTS for a series of film productions conceded to be the GREATEST NOVELTIES EVER ATTEMPTED IN MOTION PHOTOGRAPHY, BAR NONE. Correspondence solicited from first-class houses only, as the prices of these features will be prohibitive for the smaller exhibitor.

"It's No Gamble When You Draw IMPS"

(Illustration suggested by Ernest Chester, Kane, Pa.)

You don't have to bluff to get a full house when you draw Imps. You've got a dead sure thing. Even the children know that they'll enjoy the show when you advertise "Imp To-day." And down in your heart you know, know, know that Imps are in a class by themselves. That being the case, why don't you see that you get two Imps every week? For instance, here's a pair of Imps that you ought to get if you have to fight for them:

"A BOY'S BEST FRIEND"

Read the synopsis of this film elsewhere in this issue and then imagine what a powerful picture is possible with Imp acting, Imp staging, Imp expertness back of it. This release will appeal to everybody! Ready August 14th. (Copyright, 1911, I. M. P. Co.)

"BEHIND THE TIMES"

This is another Imp melodrama of the highest type. No one can pick a flaw in it. It teaches a lesson, tells a heart story and leaves a good taste in the mouth. Go after it with all your might! Begin to-day! Ready August 17th. (Copyright, 1911, I. M. P. Co.)

WARNING TO DUPERS

Every Imp film is now copyrighted and any duping or infringing will be prosecuted immediately and vigorously. This is fair warning. Hands off!

Independent Moving Pictures Co. of America, 102 W. 101st St., New York. Carl Laemmle, Pres. We want your name and address immediately. Are you getting our free lobby circulars? Have you bought our $5 Lobby Photo-Frame?

INDEPENDENT MOVING PICTURES CO. IMP AMERICA

Don't forget to get the Imp Special Release, "Elks National Convention at Atlantic City." Ask Your Exchange for it !

If you are in the Market for

SECOND HAND FILMS

Write to the largest and most reliable Dealers and Importers of these goods in the U. S.

International Film Traders
Incorporated
8 West 14th Street, NEW YORK CITY

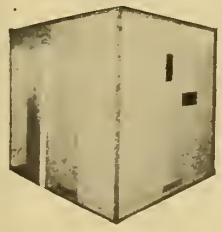
Motion Picture Handbook

FOR

Managers and Operators

Price $1.50
Postage Prepaid

MOVING PICTURE WORLD
125 E. 23rd Street : New York City



BOOTHS
STEEL AND ASBESTOS

Quotations on request.

S. B. LELAND
MONTPELIER, VT.

STEEL BOOTHS A SPECIALTY

Competition cannot touch our prices

ADVERTISING SLIDES

We are the originators of this line. Slides of superior quality and attractiveness, that will increase your business. Also

SONG SLIDES

Two releases weekly; if you want to be up to date, GET THEM. And

ANNOUNCEMENT SLIDES

'Phone, call or write

Excelsior Slide Co.
61 West 14th Street
Tel. 4351 Chelsea New York City

Chairs ALL METAL Chairs

We can make immediate shipment of All Metal Chairs, at $1.00 F. O. B. Factory. This Chair will no doubt meet with approval and requirements of Fire Underwriters. For Sale, Second-hand One-pin Edison Machine, $105.00. Powers, with fire shutter, $115.00; good as new.

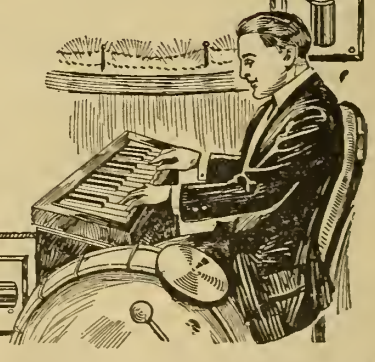
LIBERTY FILM RENTING CO.
105 Fourth Ave. Pittsburg, Pa.

OUR

Musical Electrical Bells

which are played from a Keyboard, the bells being mounted in various parts of the house, have been a great success all over the country and no Picture-house is complete without a set of them. We can supply 25 Bells, 2 octaves chromatic, C to C, correctly tuned to your Piano, complete with Resonators, Keyboard, Magnets, and Boards, complete ready to install for $75.00.

J. C. DEAGAN
3800 to 3810 North Clark Street
CHICAGO, U. S. A.



ANOTHER ENTERPRISE TRIUMPH

TOGO CALCIUM GAS OUTFIT

Complete with Rubber Tubing and Keyless Jet

SUPERIOR WORKMANSHIP and HIGH GRADE MATERIAL combined with SAFETY and SIMPLICITY place the TOGO far ahead of any other cheap outfit.

PORTABLE and ready for instant use - **$25.00.**

Anyone can operate it

MANUFACTURED BY
The Enterprise Optical Mfg. Co., 564 W. Randolph St., Chicago
FOR SALE BY ALL DEALERS

NESTOR
"The Worth-While Film"

COMING! Wednesday, August 30th, 1911
"THE PARSON AND THE BULLY"
A Scrap and a Sermon
David Horsley, 147 Fourth Ave., New York

Are You On?

Then buy and insist upon getting the genuine

BIOGRAPH CARBONS

Not genuine unless stamped "ARCO-B" the indication of the specially prepared BIOGRAPH brand, imported only by

L. E. FRORUP & CO.
(Sole Importers)
232-234 Greenwich Street - - - - New York City

A "JUNK" REEL and A POOR LIGHT
Is a Bad Combination
FORTIFY YOURSELF AGAINST BOTH

Consult any live exchange in America

THEY ALL HANDLE BIO CARBONS
CHARLES L. KIEWERT CO. No. 39 Cortland St. New York City
No. 19 Sutter St. San Francisco, Cal.

The Acme of Carbon Quality

Uniformly Straight in Diameter

Perfection of Scientific Construction

Hugo Reisinger, *Sole Importer*
11 Broadway *New York*

YANKEE

MONDAY 2 FRIDAY

2 MONEY GETTERS 2

AUGUST 14th
TWO-ON-ONE
A GOOD NATURED MAN
A Comedy full of laughable mishaps.

On the same reel
A CHILDREN'S PARADISE
Showing how the lives of poverty-stricken babies are saved in a great city.

AUGUST 18th
HER FATHER'S SECRETARY
A Beautiful Comedy Drama of Modern Days.

HAVE YOU BOOKED THE YANKEE MASTERPIECE
COLLEEN BAWN?
Book it Now! Book it Now!

YANKEE FILM CO.
344 E. 32d St., New York City

Lucien Prévost
Mechanical Engineer

Formerly Chief Designer of Pathé Frèrés

OFFICE ADDRESS 54 Rue Philippe de Gerard, Paris
WORKS : : 25 Bd de la Chapelle, Paris

Cameras
Perforating and Printing Machines (PATTERNS NEW)
Cleaning, Measuring and Joining Machines

American Moving Picture Machine Co.

MANUFACTURERS OF THE

STANDARD

Automatic Moving Picture Machine

101-102 Beekman Street New York

H. F. HOFFMAN

Lecturer of Special Releases
New York City and Vicinity

Now booking engagements for

Enoch Arden Dante's Inferno

and other feature picturesr,

Care MOVING PICTURE WORLD
TELEPHONE, 1344 GRAMERCY

If your business won't stand advertising, advertise it for sale in the classified columns of the

Moving Picture World

(Rate three cents per word, no display)
(Minimum Charge 50 cents.)

This issue circulation 10,400

MAKE 'EM YOURSELF SLIDES

Make them yourself. Written with pen and ink or typewriter. Three minutes to make a slide. Used for advertising slides, to announce future or feature programmes, for chorus slides when chorus slide is missing. We send four colors of gelatin. The slides look well and any one can make them. They are handy also for announcing vaudeville acts. In fact they may be readily used for anything you may wish to say to your audience.

For the sum of three dollars ($3) cash with order, we will send by express, charges not prepaid, the following:

24 cover glass, 1 package binder strips, 1 dozen mats, 1 instruction sheet, 1 form sheet and 50 strips assorted colors gelatin—enough for from 300 to 400 slides. Order now. Address

UTILITY TRANSPARENCY CO.
1733 West 9th St., Brooklyn, N. Y.

Fumbling *is* Fatal

when ordinary fastenings of fire-exit doors stand between a panic-stricken audience and safety. But the hand that gropes for the lock and latches on a door equipped with the *Van Duprin Self-Releasing Fire Exit Latch* will *release* them and open the door *instantly, even though it daesn't reach them,* for it or its companion will involuntarily *touch* the bar that stretches across the door on the inside, and *that tauch is enough. Try it.* Catalog free.

Safe Exit is a Universal Demand

Vonnegut Hardware Co., Distributers, Indianapolis, Ind.

GUNDLACH

Projection Lenses

Will Improve Your Picture

make It sharper and increase the illumination

TO ORDER, give the height and width of the screen, width of picture wanted and distance from lens to center of screen. State make of machine.

A complete stock Is carried by

NICHOLAS POWER COMPANY, New York
ENTERPRISE OPTICAL MFG. CO., Chicago

Every lens is sold subject to approval

Gundlach-Manhattan Optical Company
808 Clinton Ave., So. Rochester, N. Y.

YOU HAVE READ THE OTHERS: Now Read This:
We are too busy to write ads, but say:—we are the only Exclusive Supply House in Canada. We represent almost everything advertised in this weekly and WE FILL ORDERS SAME DAY AS RECEIVED. We ship anywhere and can give you a better price on equipments than any other house in America or Canada. Slip us that letter soon.
No Duty On Goods Bought From Us Either.
P. F. Brown, P. O. Box 1837, Calgary, Can.

NEW FIELD
BIG MONEY
EASY WORK

Why don't you think up plots for Motion Picture plays? It's easy, and pays well. We teach you by mail how to write and sell your plots. Many successful graduates.

DEMAND UNLIMITED. FULL DETAILS FREE.

ASSOCIATED MOTION PICTURE SCHOOLS
911 Chicago Opera House Building CHICAGO

MOTION PICTURE MACHINES
EDISON MOTIOGRAPH POWERS

Stereopticons, Post Card Projectors
Lantern Slides, Repair Parts, Supplies
Carbons, Tickets

Catalog Free on Request

AMUSEMENT SUPPLY COMPANY
105 No. Dearborn St. - - CHICAGO

NOW READY — Bound Volume No. 8
JANUARY to JUNE, 1911
MOVING PICTURE WORLD
Price, Two Dollars EACH. Postage or Express Charges EXTRA
SUPPLY LIMITED, ORDER NOW
MOVING PICTURE WORLD, 125 East 23rd Street, NEW YORK CITY

$50.00 IN PRIZES
For the best name for a brand of Independent Film to be placed upon the market
$25.00 First Choice $15.00 Second Choice $10.00 Third Choice
The name must be short, descriptive and one that will stick in the memory of every one and permit of numerous advertising features.
Send yours in now as this contest expires on Sept. 1st
A HAPPY THOUGHT or INSPIRATION may win you any of these prizes.
The Judges will be the Directors of the Motion Picture Distributing and Sales Co.
Address No. 12, Care of M. P. WORLD, New York City

IMPORTANT ANNOUNCEMENT BEGINNING JULY 25th

The Spiegel Motion Slide

formerly leased to the Genre Transparency Co. will be manufactured exclusively in the U. S. by

THE AMERICAN MOTION SLIDE COMPANY
611 FIRST NATIONAL BANK BLDG. CHICAGO, ILL
All correspondence should bd addressed to this company. A. S. Spiegel, Patents 829,492; 13,109; 944,385; 911,561; 957,120; 957,119; 946,407; other Patents applied for.

CINES CO. of ROME

Studios and Factories, Rome and Padova

CAPITAL { Preferred Stock Lire 2,000,000
Ordinary Stock, 3,750,000
Fully Paid-up Lire 5,750,000

EXCHANGE MEN WRITE TO US FOR PARTICULARS OF OUR FIRST RELEASE

Branch for the United States of America
445 Broome St., cor. Broadway
New York City

TELEPHONE, SPRING 9232
TELEGRAPHS, CINES NEW YORK

W. Stephen Bush

Has prepared and may be engaged to deliver special, complete LECTURES on

"Dante's Inferno"
(5 REELS, MILANO FILMS COMPANY)

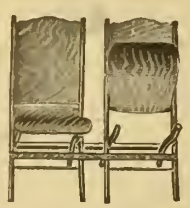
"Jerusalem Delivered"
(4 REELS, CINES COMPANY)

These films mark a new epoch in moving pictures. They will bring the best audiences and the highest prices, provided they are properly presented with suitable music, lecture and effects. Careful rehearsals are necessary. Mr. Bush will, if desired, direct the rehearsal, provide music and of course deliver complete lecture during the running of the reels. In addition suitable reading matter for advertising the films in the daily press will be supplied.

Address

W. Stephen Bush
Care of Moving Picture World
125 East 23rd Street New York City

Opera and Assembly Chairs



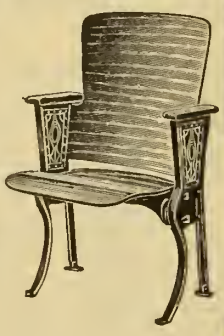
Most popular priced chairs on the market for picture show use.
Prompt Shipments. Write for Catalogue
PEABODY SCHOOL FURNITURE CO.
North Manchester - - Indiana
New York Agents: ROBERT J. EHLERS CO.
Lexington Ave. and 43d St. - New York, N. Y.

OPERA CHAIRS

FOR EVERY PURPOSE
1,000 STYLES
ESTABLISHED 1865
WRITE FOR CAT. No. 31
The A. H. Andrews Co.
174-176 Wabash Ave., Chicago, Ill.
Branches in all leading cities

WE CAN HURRY

YOUR ORDER OUT.
STAFFORD Chairs excell all others.
HEAVY FIVE PLY seats and backs.
The last-forever kind, that you are using long after you have forgotten the price.



STEEL CHAIRS TOO
We carry several kinds of good chairs in stock, all guaranteed.
ASK FOR CATALOG 305
E. H. STAFFORD MFG. CO.
CHICAGO, ILL.

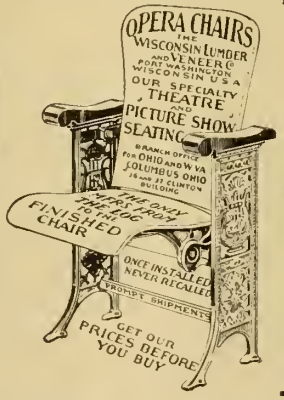
OPERA CHAIRS

GEO. W. BENNETT
744 W. 5th Street
CINCINNATI OHIO

THEATRE SALES CO.

211 Dearborn Street, opposite Post Office
CHICAGO, ILLINOIS
Long Distance Phone, Harrison 341
Dealers in Theatres anywhere in the United States and especially Chicago. Write or Call. Make Known Your Wants

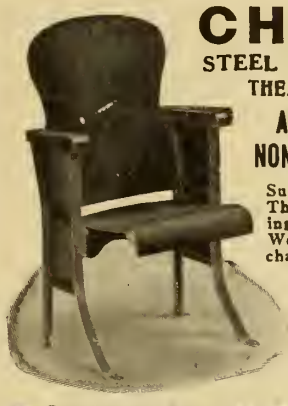
OPERA CHAIRS
ALL KINDS of SEATING
ROYAL METAL MFG. CO.
1823 Dearborn St.
CHICAGO, ILL.


OPERA CHAIRS
THE WISCONSIN LUMBER AND VENEER CO PORT WASHINGTON WISCONSIN U.S.A.
OUR SPECIALTY THEATRE AND PICTURE SHOW SEATING
BRANCH OFFICE FOR OHIO AND W. VA. COLUMBUS, OHIO
THE ONLY SANITARY FOLDING PINISHED CHAIR
ONCE INSTALLED NEVER RECALLED
PROMPT SHIPMENTS
GET OUR PRICES BEFORE YOU BUY

The Wisconsin Lumber and Veneer Co.
Port Washington, Wisconsin, U.S.A.

FOLDING CHAIRS

For Moving Picture Shows, Grand Stands, Assembly Halls, etc. In sections if wanted.
Write for Catalog No. 2
The Kauffman Manufacturing Co.
ASHLAND, OHIO



CHEAP

STEEL FRAME THEATRE CHAIRS
ABSOLUTELY NON-BREAKABLE
Suitable for small Theatres and Moving Picture Shows. We carry these chairs in stock and can ship immediately.
Second Hand Chairs
Also seating for Out-of-door use
Address Dept. W.
STEEL FURNITURE CO., New York Office: 150 Fifth Avenue
GRAND RAPIDS, MICH.

It pays to discriminate when you buy

THEATRE SEATING

WRITE TODAY for Cat. V2 (Mov. Picture Chairs) and Cat. V3 (Upholstered Chairs)
Send Floor Sketch for Free Seating Plan
Widest range of styles and prices. Large Stocks
American Seating Company
218 S. Wabash Ave., CHICAGO 19 W. 18th St., NEW YORK

MURDER. CRIMINAL NEGLIGENCE.

Sure it is not criminal negligence to put your theatre patrons in stalls that they can't get out of in case of fire, but, Mr. Exhibitor, don't you think you would feel better to have your theatre seated with an Automatic Folding, All-Aisle Chair?

LISTEN.

Our chair is a friend to the Public.
It advertises your theatre and makes your business grow.
It is a *space-saver, life-saver, money-saver.* Gives 25% more seating.

IT IS THE ONLY SANITARY CHAIR.

It will make your theatre all aisles.
It is the world's greatest theatre chair, perfected to the highest degree.
12 years' experience and scientific study of the theatre seating problem is embodied in the construction of this wonderful chair. PATENTED.

WRITE TODAY FOR CIRCULAR A **THE HARDESTY MFG. CO., Canal Dover, Ohio, U. S. A.**

My Picture is 100% Steadier

Read what E. M. Hammond, operator of the Porterville, California, Opera House says about Kimble M. P. Machine Motors.

"Porterville, Calif.,
July 7, 1911.

Kimble Electric Co.,
1118 Washington Boul.,
Chicago, Ill.

Gentlemen:

Enclosed find a photo showing how I have my Kimble connected up to a 'Powers No. 5.' I have it bolted direct to the fly wheel with a flat belt twisted once, and an idler in between to take up slack when it is necessary to frame up or down.

I always look for your ads in the M. P. World, and I think if more managers would heed what you say, especially in the July 8th issue, and install a Kimble to run their machines, they would be surprised at the results.

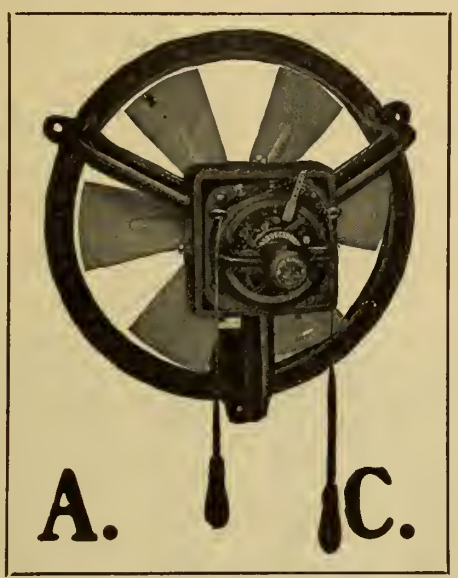
My picture is 100% steadier and safer since I put in the motor; therefore, you see I would not be without it.

I purchased the motor of you through Mr. J. H. Hallberg, of New York City, about three months ago, and it has never had to have any repairs or attention up to date."

The steadiest hand at the crank cannot produce half as steady or even a picture as the KIMBLE M. P. Machine Motor makes, and when you drive with a motor, both the operator's hands are left free to do "stunts" that will surprise the audience and mystify competitors.

The Kimble M. P. Machine Motor is the only variable speed alternating current motor on the market. It varies, not by steps, but imperceptibly from 300 to 3,000 R. P. M. and permits delicate shadings under the operator's absolute control.

Hitch it to the light socket. It uses less current than a 16 c. p. light.



KIMBLE REVERSIBLE FANS

Intake or exhaust at will. Slow or fast speed at will. The best theater ventilators ever invented.

Send for circulars and prices. Use the coupon.

Kimble Electric Company

1118 Washington Boulevard
CHICAGO, ILL.

Kimble Electric Co.,
1118 Washington Boulvd.,
Chicago.

Please quote price on Kimble Motors for operating a No. ———— machine.

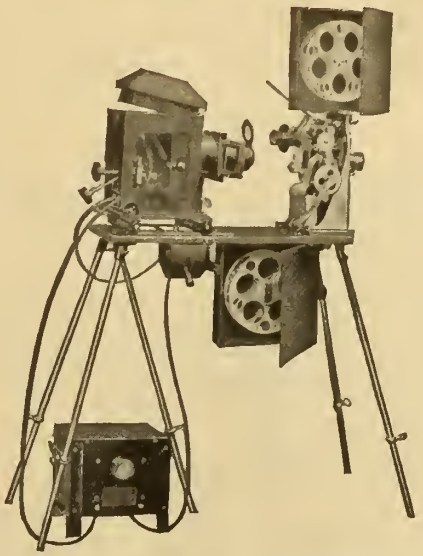
Also fan equipment for ventilating a room —— ft. x —— ft. x —— ft. high.

Name .....

P. O.....State .....

Moving Picture World 8-12

EDISON



THE GUARANTEED MACHINE

YOU run no risk in buying the Edison Projecting Kinetoscope, Type "B" Underwriters' Model—it is guaranteed against mechanical deficiency for an entire year. Could better assurance of its superior quality be asked?

Complete, with outside shutter, $225.00. We want an opportunity to tell you more about it.

TRADE MARK

Thomas A. Edison, Inc.

72 Lakeside Ave., Orange, N. J.

W. E. GREENE FILM EXCHANGE, Inc.

The Oldest and Largest Independent Film Exchange in New England

NOTICE TO EXHIBITORS

We are prepared to take care of any amount of summer business in New England. You don't have to worry about your film service when you are trading with us; we do the worrying for you. The pick of the output of the Sales Co. is at your service. Write, wire or call at

W. E. Greene Film Exchange

INCORPORATED

228 Tremont Street, Boston, Mass.

Telephone 3790 2187 Oxford

See What They Say About

SILVO KURTAIN KOAT

Pottsville, Pa., Dec. 8, '10

Please ship C. O. D. one can of Kurtain Koat, as I have used the other can and found it to be the greatest thing I ever saw.

Kansas City, Mo., Dec. 17, '10

We have examined Mr. ———'s curtain and have nothing but praise for the results in comparison to other curtains.

$6.00

and following directions will give you the same results as above. One can covers 350 square feet. Order from your exchange or C. O. D.

KURTAIN KOAT CO.

2109 W. Lake Street CHICAGO, ILL.

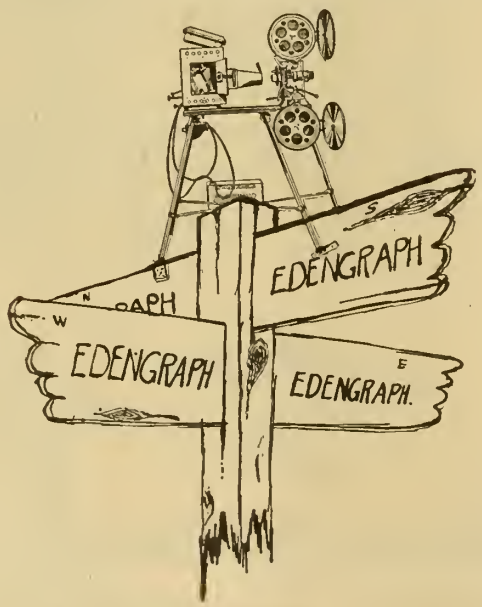
THE 1911 MODEL

EDENGRAPH

LICENSED BY M. P. P. CO.

Gives Complete Satisfaction in Every Quarter

NORTH, SOUTH, EAST *and* WEST



WRITE TO

The Edengraph Manufacturing Co. 135 W. Third St. New York, N. Y.

FOR SALE BY ALL AUTHORIZED DEALERS

WURLITZER

55TH YEAR 55TH YEAR

Wurlitzer Piano Orchestra built in the front of the Gaither Theater, Cincinnati

The Leading Picture Theaters are Installing

Wurlitzer Automatic Musical Instruments

They furnish better music than musicians and cut out that great expense. 50 different styles. Call at nearest branch or write for big 84-page catalog

THE RUDOLPH WURLITZER COMPANY

CINCINNATI	CHICAGO	NEW YORK	PHILADELPHIA
117 to 121 E. 4th	266 & 268 Wabash	25 & 27 W. 32nd Bet. B'way & 5th Av.	1835 Chestnut
ST. LOUIS	CLEVELAND	BUFFALO	COLUMBUS, O.
913 Pine	206 Prospect	701 Main	57 E. Main

SPECIAL NOTICE

MANAGERS IN

Connecticut, Massachusetts, Rhode Island,
Maine, Vermont, New Hampshire and Canada.

Get the Sensation of the Motion Picture World.

The Wonderful

"Mirror Screen" "Glass Curtain"

The first and only "SCREEN" to project MOTION PICTURES in ABSOLUTE DAYLIGHT. Can be rented for $10.00 per week. New England State rights by permission of the Motion Picture Screen Co., of Shelbyville, Indiana.

ADDRESS ALL COMMUNICATIONS TO THE

MIRROR AND TRANSPARENT SCREEN CO.

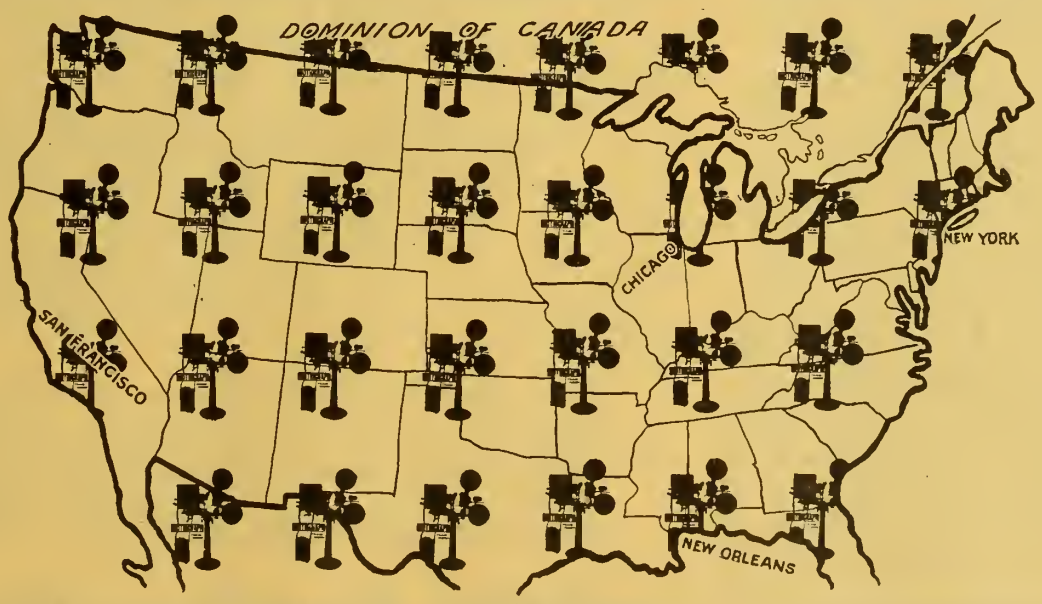
Knickerbocker Building, Rooms 203-204 1402 Broadway, N. Y. Telephone 1717 Murray Hill.

CHAS. F. POPE, Gen'l Mgr. M. R. SHEEDY, Sec'y. FRANK MANNING, Exclusive Eastern Sales Agent.

NORTH, SOUTH, EAST and WEST

THE MOTIOGRAPH IS CONCEDED BEST

In Pictures—In Construction—In workmanship—In Accessibility—In Every Way



As Popular in Europe as It is in America WRITE ANYONE—ANYWHERE —THEY ALL SAY THE SAME

Mr. J. C. McCanles, of Lawrence, Kansas, says May 21st, 1911: "They can talk all they want about machines but the MOTIOGRAPH has them all skinned."

ENTERPRISE OPTICAL MANUFACTURING CO., 564-572 West Randolph Street, Chicago, Ill.

No. E-405. List $10.50.
Ask discounts of your Electric dealer. If he does not carry, write us direct.
Engineering Reports Free.

"DAYLIGHT PICTURES"

WITH ANY CURTAIN OR MACHINE

AT SMALL COST WITH

The Eye Comfort System of Indirect Illumination

Since the first advertisement in this paper, a few months ago, theatres in all sections of the country have installed this system. All enthusiastic, and acknowledge that theatre lighting has been revolutionized.

Even illumination throughout your theatre can be obtained without a light in range of vision.

No glaring side lights to detract from the detail of your picture, and more perfect depth and perspective are assured.

Perfect installation, with the assistance of our engineering department, furnished you free of expense, with reports and recommendations; produce the greatest efficiency and prevent waste.

BETTER LIGHT AT LESS EXPENSE

Investigate—Write today

NATIONAL X-RAY REFLECTOR CO., 235 Jackson Blvd., Chicago

Gentlemen:—Send full information regarding lighting of our theatre.

SIZE..... LENGTH..... WIDTH..... CEILING HEIGHT.....

NAME ..... *ADDRESS* .....

Are You Going To Be First, or Last?

Since placing our system for displaying programmes before the exhibitors of motion pictures, we have been more than surprised the way orders have been coming in from live exhibitors all over the country asking that we furnish them with our system at once, as they desire to be the first to put on this high class advertising in their locality.

THERE-IS-A-REASON

for this, as good live wires know that by introducing a class of advertising of so high a character that he is bound to get the business away from his competitor who is still plodding along in the same old fashioned way of using unsightly posters and smearing the front of his theatre all over with paste.

The fellow who takes time for doing things, is a lazy cousin to the fellow who does time for taking things

WAKE UP, AND ORDER NOW

Exhibitors Advertising Company

Suite 604-605-606, 117 North Dearborn St., Chicago, Ill.

CAREY PRESS, N. Y.

Vol. 9, No. 6 August 19, 1911 Price, 10 Cents

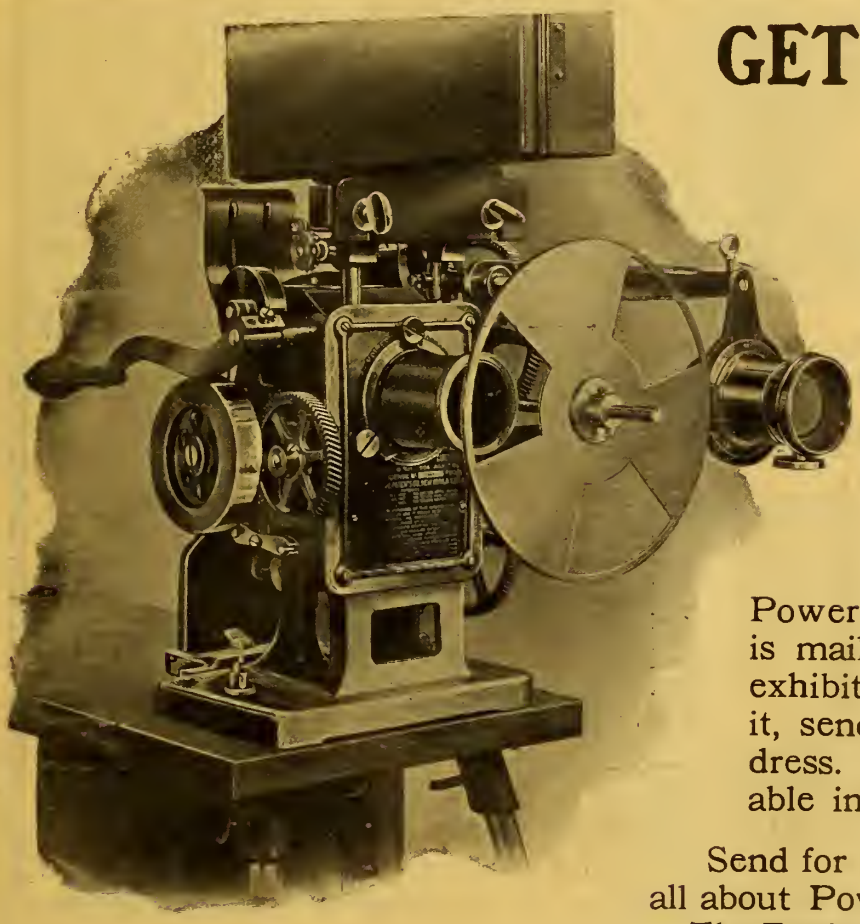
THE MOVING PICTURE WORLD

THE ORGAN OF THE PHOTOPLAY AND ALLIED INTERESTS

NEW YORK

HOFFMAN

PUBLICATION OFFICE, 125 EAST TWENTY-THIRD STREET NEW YORK CITY.



GET A POWER'S No. 6

and the patrons of your theatre will say with Sidney Carton, the hero in "A Tale of Two Cities"—

It is a far, far better thing
that he did
Than he has ever done.
It is a far, far better show
that I go to
Than I have ever known.

Power's Pointers on Projection is mailed free every month to exhibitors. If you are not getting it, send us your name and address. It contains much valuable information.

Send for Catalog G, which tells you all about Power's Cameragraph No. 6 —The Perfect Motion Picture Machine.

NICHOLAS POWER COMPANY

115-117 NASSAU STREET - - NEW YORK

For fourteen years the leading makers of motion picture machines

EXHIBITORS' CONVENTION NUMBER

"ROMEO AND JULIET"

IN 2 REELS—EACH TELLING A COMPLETE STORY

Releasing On Consecutive Fridays

PART ONE, FRIDAY, SEPT. 1
PART TWO, FRIDAY, SEPT. 8

MAY BE BOOKED TOGETHER OR SEPARATELY

THE THANHOUSER WO-A-WEEK

SCENE FROM "THE CROSS"

Released Tuesday, Aug. 22

A THEME THAT'LL MAKE YOU THINK

The Cross

is a story of the higher type that gives refinement and tone to your programme. It deals with the vengeance that was sought by a sea captain whose intemperance caused the loss of his ship and of the lives of his crew—except his mate. On the mate's testimony, the captain is given a prison sentence. At the expiration of his term, he seeks to "square" himself with the mate. But here nis Maker steps in, through an earthly delegate, and reminds him that he has another, a better, world to strive to attain. No. 239. Code word, Cross.

Released Friday, Aug. 25

A New Thing in Love Stories

The Romance of Lonely Island

became possible through a—romance! A certain young author wished to write one, and found he couldn't concentrate on it in the busy city—and his publishers were anxious that he turn it out quickly. So to get far away from the civilization that hampered him, he set up house on an unsettled island. And to this island came—The Girl! How she got there, what she did there (mostly to the heart of the young author), and how wedding bells pealed forth when she went from there, are part of the romance that—the author didn't write! So we filmed it for you! No. 240. Code word, Roland.

SCENE FROM "ROMANCE OF LONELY ISLAND"

Thanhouser Company

NEW ROCHELLE — NEW YORK

SALES COMPANY AGENTS FOR U. S. AND CANADA

Remember, Part One Releases Friday, Sept. 1

FOR THE FIRST SHOWING, EACH PART MAY BE BOOKED SEPARATELY.

Remember, Part Two Releases Friday, Sept. 8

FOR THE RETURN DATE, BOTH PARTS MAY BE BOOKED TOGETHER.

"Romeo and Juliet"

IN 2 REELS

THE AMERICAN FILM MFG. CO. CHICAGO

"TWO FLYING A COWBOY FEATURES"

Scene from "THE POISONED FLUME"

Released this week, Monday, August 14th

"THE POISONED FLUME"

A strikingly original Western drama, semi-educational and satisfyingly sensational. A story enthrallingly interesting depicted through the medium of perfect photography and wonderful scenic settings.

Released this week, Thursday, August 17th

"THE BRAND OF FEAR"

A Western drama, the climax of which is a hand-to-hand struggle, taking place on the top of a 200 ft. precipice; a thrilling story well told and pictured.

Scene from "THE BRAND OF FEAR"

RELEASE OF MONDAY, AUGUST 21st

"The Blotted Brand"

RELEASE OF THURSDAY, AUGUST 24th

"Anna Harris in the Chicago Swimming Marathon" and "Aunty and the Cowboys"

American Film Manufacturing Co. BANK FLOOR **Ashland Block, CHICAGO, ILL.**

Motion Picture Dis. & Sales Co., Sole Agents for the U. S. & Canada.

Solax

WEDNESDAY

COMEDY

"A GAY BACHELOR"

Comedy

Release of August 23rd

Biggest Hit of the Season. He loved a widow with five children. Did he marry her? Go and see.

"The Patched Shoe"

Comedy

Released August 30th

Hilarious Comedy of how a Detective followed some foot prints.

FRIDAY

MILITARY AND WESTERN

"THE STAMPEDE"

Military

Released August 25th

Big Military Masterpiece taken at Fort Myer, Va., with the 15th U. S. Cavalry playing leading part

"The Hold-Up"

Military

Released September 1st

Big Military Picture with a very clever, humorous side to it.

10,000 EXHIBITORS READ OUR BULLETINS WEEKLY

SOLAX IS NOW A BIG FILM

GET TWO A WEEK

Solax Company

Congress Avenue. Flushing. L. I.

REMEMBER—ALL OUR FILMS ARE TINTED AND TONED.
SOLD THROUGH M. P. D. & S. Co.

NESTOR

"The Worth-While Film"

Order NOW and GET the

RELEASE OF WEDNESDAY, AUGUST 30th, 1911

"The Parson and The Bully"

SHOWING the Greatest 5-Round Bout Ever Put Up In or Out of Pictures.

David Horsley, 147 Fourth Ave., New York

BIOGRAPH FILMS

Trade Mark Trade Mark

RELEASED AUGUST 14th, 1911

THE SORROWFUL EXAMPLE

When the Innocent Must Suffer With the Guilty

Approximate length 999 feet.

The little family of husband, wife and infant child are just existing, the wife toiling to make ends meet, while the husband is a worthless scamp. The wife manages to set aside a little of her meager earnings to save for the child's future, which is her sole thought. The husband has tried to get this money, but the wife guards it carefully. He has become infatuated with a little Italian girl, who, not knowing him to be married, accepts his attentions. They plan to elope, and he finally manages to steal his wife's savings, with which he intends to leave for another town. They miss the train, however, and start back to the village to await the next one. On the way back he finds his wife's blood-stained apron. This is indeed a shock. The wife has missed the money, and following in pursuit, falls over a cliff on to the rocks below, receiving injuries that prove fatal, she having just strength enough left to crawl back and fall dead at the baby's crib, where the husband finds her. He is also repulsed by the girl when she learns the horrible truth.

RELEASED AUGUST 17th, 1911

THE BLIND PRINCESS AND THE POET

A Biograph Fantasy in the Land of Flowers

The Blind Princess upon consulting the soothsayer is told that upon the first kiss of unselfish love she receives she will see. All the great lords assemble to pay her court and bestow kisses in hopes of restoring her sight. There are Lords Gold, Selfish, Folly, Presumption and their ilk, but their attentions are in vain. A poor Poet has humbly loved the Princess, but considers himself unworthy until the Child Equality argues differently. Lord Gold in rage kills the Child Equality and the Poet loses hope. However, when the Princess sleeps the poor Poet steals a kiss. The Princess sees, and through the Poet's kiss. Lord Selfish would kill the Poet, but he is thwarted by Justice, as the Poet goes singing to his apparent death. Justice takes him to the Princess' side.

Approximate length 1,000 feet.

RELEASES FOR NEXT WEEK

AUGUST 21th, 1911

THE DIVINC GIRL

A COMEDY

Approximate length 502 feet.

$500.00 REWARD

A COMEDY

Approximate length 496 feet.

AUGUST 24th, 1911

THE ROSE OF KENTUCKY

DRAMATIC

Approximate length 997 feet.

BIOGRAPH COMPANY, Licensees of the MOTION PICTURE PATENTS CO.

11 East 14th Street, New York City

GEORGE KLEINE, Selling Agent for Chicago, 166 State Street, Chicago, Ill.

LUBIN FILMS

Released Thursday, August 17th **Length about 1000 feet**

THROUGH JEALOUS EYES

One of the best dramas ever produced. Depicts the work of the green-eyed monster, Jealousy, in a home and its final cure. A remarkable story, cleverly and convincingly presented. It will hold an audience from first to last.

Scene from "THROUGH JEALOUS EYES"

Scene from "A REBELLIOUS BLOSSOM"

Released Saturday August 19th **Split Reel**

THE WORKING GIRL'S SUCCESS

The pretty story of a wealthy young man's love for a girl who worked in his father's factory. They were married and he was disinherited. But time soothed the parental anger and they were received back with rejoicing. **Length about 600 feet**

Proclaiming Archbishop Prendergast

A topical film of the great ecclesiastical procession of bishops, monks, prelates and priests at the recent installation of the Archbishop of Philadelphia. Excellent photography. **Length about 400 feet**

Released Monday, August 21st **Length about 1000 feet**

A REBELLIOUS BLOSSOM

The central figure in this story is a charming 17-year-old girl of the tom-boy type. The plot is novel and there's a double wedding in the end. It's a dandy.

LUBIN MANUFACTURING COMPANY

Model New Studios, 20th and Indiana Avenue, Philadelphia, Pa.

Chicago: 22 Fifth Avenue **London: 45 Gerrard St. W.** **Berlin: 35 Friedrich Str.**

PATHÉ FRÈRES.

NEW YORK

ANOTHER THRILLER

A

TRAGEDY AT SEA

Showing the blowing up of 180 ton 2 masted schooner.
The most realistic sea picture ever produced.

COMING SOON

THE CARROT CATERPILLAR

RELEASED SEPTEMBER 1st

Positively the most interesting and instructive picture
of this nature ever released

SHOWS HOW THE CATERPILLARS TURN TO BUTTERFLIES

"PATHE'S WEEKLY"

No. 34

RELEASED AUGUST 22

NEWS FROM EVERYWHERE

DON'T MISS AN ISSUE! IT'S A MONEY MAKER FOR YOU

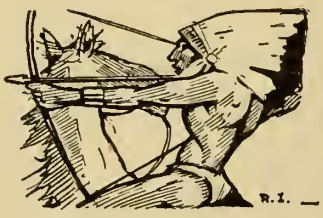
VITAGRAPH

"For Love and Glory" — Monday, August 14

An obdurate father renounces his son, who dies in battle in South Africa; refuses to help his son's wife. He is finally conquered by his son's child. The battle scenes are the real thing; the acting powerful.

"Captain Barnacle's Baby" — Tuesday, August 15

Disappointed, dejected, disgusted, life loses its charm to the Captain until he rescues a baby from a wreck at sea in the midst of a terrific storm. The little one brightens his whole life, the clouds clear away, and everything is sunshine and happiness.



"Man to Man"

Wednesday, August 16

Attacked by Indians on the Western border, the sheriff and prisoner fight the common foe side by side, proving a common brotherhood in common danger--the raging flood, and other perils that beset them, winning each other's respect.

"The Vitagraph Monthly" — Friday, August 18

An animated newspaper of current events. A head-on collision between two locomotives. National Athletic Association games, Marathon races, Taft at the LaCrosse games, and everything else worth seeing.

"A Second Honeymoon" — Saturday, August 19

They get married, quarrel, make up and get married again. We are twice pleased with this picture. It has a double equipment of laughs.

FIVE A WEEK

Next Week — **Next Week**

"WAGES OF WAR"—Military Drama—Monday, August 21.
"HOW BETTY WON THE SCHOOL"—A Cowgirl's experience in a seminary—Tuesday, August 22.
"THE SHERIFF'S FRIEND"—A Western Ethic—Wednesday, August 23.
"MY OLD DUTCH"—A coster monger story—Friday, August 25.
"A HANDSOMER MAN"—A Novel Comedy—Saturday, August 26.

The Vitagraph Company of America

NEW YORK, 116 Nassau St.
CHICAGO, 109 Randolph St.
PARIS, 15 Rue Sainte-Cecile
LONDON, 25 Cecil Court

KALEM

SIMPLE IKE DECIDES TO MARRY

WESTERN COMEDY

THIS PRODUCTION WAS MADE ON ONE OF THE LARGE RANCHES IN SOUTHERN CALIFORNIA

RELEASED MONDAY, AUGUST 21st.
LENGTH 1010 FEET

Don Ramon's Daughter

A STORY OF SOUTHERN CALIFORNIA UNDER SPANISH RULE

RELEASED WEDNESDAY, AUGUST 23rd.
LENGTH 1005 FEET

THE LITTLE CRIPPLE—A Story of the Tenements

Released Friday, August 25th. Length 1005 feet.

Detailed descriptions of these three productions will be found in another part of the paper

Handsome souvenir fan, printed in two colors, with picture of GENE GAUNTIER or ALICE JOYCE, $12.50 per thousand, F. O. B. New York. Your card printed on reverse side, $1.00 per thousand additional. No orders for less than 500 of a subject can be filled.

COMING— Monday, September 4th *MADE IN IRELAND* RORY O'MORE

KALEM COMPANY
INCORPORATED
NEW YORK, 235-239 W. 23rd St.
LONDON, 45 Gerrard St. W.
BERLIN, 35 Friedrich Str.

TESTIMONIALS

ORPHEUM THEATER

Chicago, Ill., Oct. 10, 1910.

Mr. A. W. Wylie, President,
Sunlight Metallic Cloth Curtain Co.,
1100 Fisher Building, Chicago.

Dear Sir:

The Sunlight Metallic Cloth Picture Screen that we purchased of you and installed at our Orpheum Theater, 176 State St., Chicago, has proved satisfactory in every way, and we have decided to purchase and install your screen in all of our other houses where we now have inferior curtains. Will be pleased to have you forward your usual contracts covering the list of theaters enclosed.

Your curtain has stood the test of four months' daily use at our Orpheum Theater, and we consider it has demonstrated conclusively to us every merit that you claimed for it, and it has not only improved our picture 50 per cent., but brings out the detail of the picture to an extraordinary degree. Gives it a bright, soft effect, not tiring to the eye, and is particularly fine for our tinted films, as it reproduces the colors perfectly and intensifies them.

We have found that it was necessary to use but from 30 to 35 amperes of electricity on our machines, and has therefore reduced our cost of operation relatively, as we formerly used from 45 to 50 amperes on our old screen. Yours truly,

JONES, LINICK & SCHAEFER CO.,
Sam'l I. Levin, Gen. Mgr.

ELECTRIC THEATER

Chicago, June 26th, 1911.

"Sunlight" Metallic Cloth Curtain Company,
1100 Fisher Building, Chicago.

Gentlemen:

When your man installed the "Sunlight" curtain some two weeks ago he requested that at my convenience I would let you know the results obtained; whether satisfactory or unsatisfactory.

I wish to say that while I considered I was showing one of the best pictures in town upon the screen I had in use, I know that the picture which I get upon the screen you sold me is far superior in every way.

The picture is soft but very clear-cut and shows the distance or perspective in a remarkable degree. I believe that without question I am showing the best picture in Chicago.

I pay a high price for my film service, but never received the full benefit before, although my projection is and has always been without fault.

I am glad to make the above statement, as having had a remarkably good curtain before, I was in doubt as to whether any appreciable improvement would be shown by installing your curtain.

Yours very truly,
GEORGE FRIEDMAN.

MAJESTIC THEATER

Butte, Montana, April 25, 1911.

The Sunlight Metallic Cloth Curtain Co.,
1100 Fisher Building, Chicago.

Gentlemen:

Enclosed find check for $140.50, covering charges on one 11 ft. by 14 ft. "Sunlight" fixed screen and one "Standard" frame with fittings.

I wish to compliment you on the excellency of the picture thrown on this screen, as it surpasses anything I have seen so far in the curtain line, both in brilliancy and absence of eye-strain. The feature which particularly appeals to me is, that while the pictures on the screen are decidedly brilliant, the strain and tiring of the eyes so prevalent in brilliant curtains is practically absent from this one. Very truly yours,

W. J. SWARTS.

CASINO THEATER

Chas. Wegham,
103 E. Madison St.,
Chicago, February 24, 1911.

Sunlight Metallic Cloth Curtain Co.,
1101 Fisher Building, Chicago.

Gentlemen:

We enclose you herewith our check for $193.00, payment in full for your invoice for Sunlight Metallic Cloth Curtain, less 5 per cent. cash discount.

We secure a truly wonderful improvement in our picture. Can keep our house well lighted without apparently affecting it, and this is very pleasing to our patrons.

The picture that we get on your curtain is soft in general effect, very clear in detail, and our patrons offer no objection to taking out front rows of seats.

Before we bought your curtain we had purchased the best and highest priced machines and paid for first run of films, but got only half the value of them because we did not have the proper screen. We think now, for the first time, we are getting the picture that is on the film. Yours very truly,

CASINO THEATER,
Per J. E. Horn, Mgr.

GEM THEATER

Union City, Tennessee.

Sunlight Metallic Cloth Curtain Co.,
Chicago, Ill.

Gentlemen:

I have the curtain installed, and it is the finest curtain I have ever seen. I get a fine white light and can do so with less current than I have been using. I have had to use 60 amperes alternating current, and now, almost all the time, unless the picture is very dark, I can get the best results at 30 amperes.

We got it up in good shape, and there is not a wrinkle in it. I cannot recommend it too highly.

Thanking you for favors, and with best wishes,
Yours truly,
W. C. MORRIS.

ORION THEATER

Butte, Montana, April 25, 1911.

Mr. E. SACHS,
Rep. Sunlight Metallic Cloth Curtain Co.,
Butte, Montana.

Dear Mr. Sachs:

I wish to notify you of my acceptance of the new Sunlight Metallic Screen which you installed at the Orion Theater. The pictures thrown on this screen are the most satisfactory of any I have seen, and there is no reflected glare or eye-strain.

I have endeavored for some time to secure a screen of the highest brilliancy without the accompanying eye-strain, and have found these qualities only in the Sunlight Metallic Screen.

Yours very truly,
SULLIVAN & CONSIDINE.

"Sunlight" Metallic Cloth Curtain Company
1100 Fisher Bldg., CHICAGO, ILL.

GREAT NORTHERN

Release for Saturday, August 12th

THE MOTHER'S MARK

A film production that will appeal because it contains a story that is convincingly portrayed.

On the same reel:

TEDDY TRAINED BY HIS MOTHER

Unusual film of a bear and her offspring in captivity.

Release for Saturday, August 19th

THE VICTORY OF LOVE

An interesting dramatic production in which love triumphs through loyalty.

GREAT NORTHERN FILMS CO. COPENHAGEN

SUPREME IN ITS FIELD

All First-class Independent Exchanges Handle Our Product
Sold Only Through Motion Picture Distributing and Sales Company

GREAT NORTHERN FILM CO., 7 E. 14th St., N.Y.
(NORDISK FILM CO. OF COPENHAGEN.)

MOVING PICTURE WORLD

THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY — 125 E. 23d. Street NEW YORK
(Beach Building) — J. P. CHALMERS, Editor and Manager. — Telephone call, 1343-1344 Gramercy

SUBSCRIPTION RATES: $3.00 per year. Post free in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada, $3.50. Foreign Countries, $4.00, Post Paid.

DISPLAY ADVERTISING RATES ON APPLICATION
CLASSIFIED ADVERTISEMENTS (No Display), Three cents per word; minimum charge, 50c.

WESTERN OFFICE: 169 W. Washington St. (Post Bldg.), Chicago, Ill. Telephone, Main 3145. Automatic Phone 32732.

Entered at the General Post Office in New York City as Second-Class Matter.

Address all correspondence "Moving Picture World, P. O. Box 226, Madison Square, New York," and not to individuals.

Vol. 9 — AUGUST 19, 1911 — No. 6

INDEX TO CONTENTS.

AMONG THE EXHIBITORS....482-484
CALENDAR OF INDEPENDENT RELEASES...467
CALENDAR OF LICENSED RELEASES....468
CHICAGO LETTER....448
CLEVELAND....472
COMMENTS ON THE FILMS (Independent)....465
COMMENTS ON THE FILMS (Licensed)....462
CORRESPONDENCE....470
CRUSADERS, THE (Illustration)....467
EDUCATION AND SCIENCE....452
EXHIBITORS FORM NATIONAL LEAGUE....440
FACTS AND COMMENTS....436
HARRISBURG, PA....472
HOME OF THE DEAGAN BELLS....461
IMPORTANCE OF TRADE ORGANIZATIONS..444
INDEPENDENT FILM STORIES....479
INDIANAPOLIS....471
IDEPENDENT RELEASE DATES....498
IN THE MISSISSIPPI VALLEY....472
JACOBSON'S ARC REFLECTOR....460
LETTERS TO THE EDITOR....469
LICENSED FILM STORIES....475
LICENSED RELEASE DATES....496
LOS ANGELES....471
LOUISVILLE....471
MANUFACTURERS' ADVANCE NOTES....459
MY OLD DUTCH (Vitagraph)....446
NEW INCORPORATIONS....484
NO SECTARIAN FILMS....438
OBSERVATIONS BY OUR MAN ABOUT TOWN.453
PICTURE MEN OBJECT....447
PITTSBURG....470
PROJECTION DEPARTMENT....454
REVIEWS OF NOTABLE FILMS....445
ROMEO AND JULIET (Thanhouser)....446
RORY O'MORE (Kalem)....445
ST. LOUIS....471
SEATTLE....470
STORIES OF THE FILMS (Independent)....479
STORIES OF THE FILMS (Licensed)....475
TECHNIQUE OF THE PHOTOPLAY....450
VICTORIA THEATER, HARRISBURG, PA....451
WASHINGTON, D. C....472
WITH THE WESTERN PRODUCERS....449

INDEX TO ADVERTISERS.

LICENSED FILM MANUFACTURERS.
BIOGRAPH CO....429
EDISON, THOS. A....489
ESSANAY FILM CO....481
KLEINE, GEO....477
KALEM CO....433
LUBIN MFG. CO....430
MELIES CO....485
PATHE FRERES....431
SELIG POLYSCOPE....483
VITAGRAPH CO....432

INDEPENDENT FILM MANUFACTURERS.
AMERICAN FILM CO....427
CHAMPION FILM CO....489
ECLAIR FILM CO....487
GREAT NORTHERN FILM CO....434
IMP....488
LUX FILM CO....503
M. P. DIS. & SALES CO....499
NESTOR FILM CO....490
POWER'S PICTURE PLAYS....474
REX M. P. CO....468-490
SOLAX CO....428
THANHOUSER CO....426
YANKEE FILM CO....503

SPECIAL RELEASES.
CANADIAN FILM MFG. CO....494
CINES CO. OF ROME....503
MONOPOL FILM CO....473
NATIONAL FILM DIS. CO....493
FEIGHERY & PLACE....485
WORLD'S BEST FILM CO....486

MOVING PICTURE MACHINE MFRS.
AMERICAN M. P. MACHINE CO....502
EDISON, THOS. A....505
ENTERPRISE OPTICAL CO....497-507
POWERS, NICHOLAS....425

CARBON IMPORTERS.
FRORUP, L. E....495
KIEWERT, CHAS. L....488
REISINGER, HUGO....495

OPERA CHAIRS.
AMERICAN SEATING CO....488
ANDREWS, A. H....504
BENNET, GEO. W....504
HARDESTY MFG. CO....504
KAUFFMAN MFG. CO....504
PEABODY SCHOOL FURNITURE CO....504
ROYAL METAL MFG. CO....504
STEEL FURNITURE CO....504
WISCONSIN LUMBER CO....504

THEATER ARCHITECTS.
DECORATORS' SUPPLY CO....482

MUSICAL INSTRUMENTS.
DEAGAN, J. C....508
LEEDY MFG. CO....500
SINN, CLARENCE E....494
WURLITZER, RUDOLPH....506
ZEIDLER DRUM CO....494

ELECTRICAL SUPPLIES, ETC.
FT. WAYNE ELEC. CO....500
HALLBERG, J. H....495
KIMBLE ELEC. CO....505
MACKIE, H. A....494
MECHANICAL APPLIANCE CO....501

SONG SLIDE MANUFACTURERS.
CLEVELAND SLIDE CO....492
EXCELSIOR SLIDE CO....497
SIMPSON, A. L....498
UTILITY TRANSPARENCY CO....502

FILM EXCHANGES.
ACME FILM EXCHANGE....501
BRADENBURG....500
CHICAGO FILM EXCHANGE....497
EAGLE FILM EXCHANGE....496
GREENE, W. E....506
LAEMMLE FILM SERVICE....487
LIBERTY FILM RENTING CO....487

FILM BROKERS.
GENERAL FILM BROKERS....497
INTERNATIONAL FILM TRADERS....497
SEIXAS, GEO. W....488
WORLD FILM BROKERS....497

LECTURERS.
BUSH, W. STEPHEN....503
HOFFMAN, H. F....502
MARION, LOUISE M....501

MISCELLANEOUS.
AMERICAN MOTION SLIDE CO....501
AMUSEMENT SUPPLY CO....501
ASSOCIATED M. P. SCHOOLS....501
BAUSCH & LOMB....469
BROWN, P. F....501
CHICAGO PROJECTING CO....497
DAVIS, H....492
DEWES, A....487
DONNIGAN, P. J....497
EXHIBITORS' ADV. CO....506
FOSTER CO....492
GOLSEN, R. J....494
HARBACH & CO....484
HOKE, GEO. M....504
KINGERLY MFG. CO....492
LAVEZZI CO....501
LUMIERE JOUGLA....502
McKENNA BROS....494
MIRROR SCREEN....492
M. P. PUBLICITY CO....468
NATIONAL TICKET CO....498
NATIONAL X-RAY REFLECTOR CO....507
NEWMAN MFG. CO....498
PREVOST FILMS....502
STEPHENS, W. T....482
SUNLIGHT CURTAIN CO....434
ST. LOUIS CALCIUM CO....496
TAKITO, OGAWA....484
TAYLOR, F. C....468
THEATER SALES CO....504
TRAINOR, C. W....484
TURNER, DAHNKEN CO....484
VONNEGUT HARDWARE CO....502
NO. 12, CARE MOVING PICTURE WORLD....501
YERKES MFG. CO....494
ZENITH MFG. CO....501

Facts and Comments

THE cornerstone of a great superstructure, which we hope will redound to the credit of the motion picture industry, was laid at Cleveland, Ohio, on August 1-2-3. The ceremonies were presided over by Mr. M. A. Neff, a prominent exhibitor of Cincinnati and Columbus and president of the Exhibitors' League of Ohio. The Ohio league has been in existence for some time, and while the good that they have accomplished for themselves has encouraged other States to organize, it was felt that a National League was necessary to cement the whole and give strength and dignity to the movement. It is unnecessary to remind the reader of the MOVING PICTURE WORLD that this paper was the first to promote the spirit of organization among the exhibitors, and until lately the only paper to encourage the movement. It is, therefore, with no small degree of pride and satisfaction that we record the successful launching of the National League of Exhibitors. The most important group of men in the business has been the last to come together for their mutual benefit. This alone would signify that they have had no very serious difficulties to contend with, outside of local conditions, but now it appears that a very auspicious start has been made to place the exhibitors of the country where they belong—in control of the art and profession of providing the public with its most popular form of entertainment. The axiom, "United we stand, divided we fall," is as true to-day as it was a hundred years ago. Now it is up to you, Mr. Exhibitor, from the Atlantic to the Pacific, from the Canadian border to the Gulf of Mexico, to rally around the banner so gallantly raised in the sixth city of the country by a few unselfish men. So get together in your various communities and organize, form your State associations and support the National movement. Let the next National Convention, in Chicago, be a fitting representation of a great industry, where thousands instead of hundreds will congregate to discuss the ways and means to its still greater advancement.

* * *

A TIMELY word is needed that may assist in establishing a more cordial feeling between exchanges and exhibitors. That the relations now existing are not as they should be, for the best interests of the picture industry, is clear to anyone who has carefully observed and investigated. There has been a tendency among some branch offices of the General Film Company to treat the exhibitor with a domineering air and to make light of his grievances. And yet when these branch managers owned their own exchanges and were engaged in strong competition, they were very careful to retain a customer by all the means in their power. Many of them do so yet, and manage the branch as if it was their own.

The General Film Company was formed to benefit the exhibitors and the trade. Licensed exhibitors throughout the country have repeatedly acknowledged the benefits obtained through the system. But a great number of them had been so used to bossing the exchange manager and dictating their own terms that they resent being treated as mere customers and not as autocrats.

There is no doubt fault on both sides. The exhibitor, while a hard-worked man, very often forgets that the exchange manager and his staff are also on edge from pressure of business. He is often inconsiderate, both in manner and reasoning, and because his bookings cannot be arranged in exact accordance with his views and wishes, he, in turn, becomes an autocrat. The impossible, while he is in such a frame of mind, must be made possible and the inevitable clash comes.

*

In the course of developing a perfect working system in film distribution, which is complex and subject to unavoidable hitches, experience is the principal teacher. Intelligent, cordial co-operation between the exhibitor and the exchange is the safest and shortest way to overcome the hard places. The exchange manager has no more right to dictate the exhibitor's program than has the exhibitor to dictate the number of films and prints of each subject that the exchange must buy. Why? The nature of the program means profit or loss to the exhibitor, and he knows best what his patrons demand. The exchange manager, by figuring his rentals and customers, is the best judge as to the number of films and prints of each that he can buy, so as to insure a profit and not a loss to his exchange.

*

The picture business is in an evolutionary stage. The time will soon arrive when exhibitors will get increased admission prices for their shows. They will then be in a position to pay a small increase in the cost of the rent of a film and, in consequence, the exchange will be able to buy more prints of feature and other film subjects. This will insure exhibitors a choice of programs and also films in better condition, as each print will not then be subjected to the present wear and deterioration. In the meantime, let cordial business relations prevail among exchanges and exhibitors. They are interdependent and have the same goal in view. That goal is the conquest of every lover of entertainment, of whatever station in life, for the moving picture.

* * *

PRODUCTIONS consisting of two reels or more are steadily gaining in public favor. Patrons will come to a moving picture house more than once to see an attraction of that character. The reason is obvious. The filming of some great opera or a popular literary or dramatic or historical subject requires more than a reel. When properly done, such a production will contain many points of beauty and interest which well warrant a second view. Such an attraction will beget more advertising from the average patron than the common one-reel product. Quality being equal, quantity counts in every inch of film. The larger production likewise makes a deeper impression on the memory and to that extent advertises itself much better than the shorter one-reel affair. The greatest lever for the raising of prices in the general run of moving picture houses is the two and three and four-reel production. With better and bigger pictures the public will readily see the fairness of bigger prices.

THE PROBLEM of the pay of the scenario writer continues to agitate itself. Some deplore the fact that the vein of humor yields shockingly small returns, others, in modestly speaking of their successes, take the public into their confidence to the extent of making known their annual income, but all unite in saying that the pay is not sufficient. We believe that their complaint is well grounded. The frightful sameness of plot and incident in the pictures of to-day must be traceable to a oneness of source, which in all probability is the overworked genius of some director or personal favorite. Note the singular in "favorite." It is generous to estimate the number of molds or types into which every moving picture of the last three months can easily be fitted as high as twelve. Some companies work on two or three and give us a kaleidoscopic view of the various studios in every three releases. A little shaking up and infusion of new blood and brains would be a wise thing in about half a dozen studios that we could name right away.

Let the producers realize that the scenario writers are constantly mingling with life as it is lived to-day, that they are friends and valuable allies of the moving picture industry, and that they are often in a better position to judge of the temper and likes and dislikes of the moving picture audience than a producer, who is "too busy." They may often be lacking in technical skill, but only the ignorant and incompetent director or editor will make such knowledge of technical skill the subject of jest or let it stand in the way of a consideration of other merits the writer may possess. Every new idea is well worth looking at and examining. Where even a small amount of talent is discovered it should be encouraged and fostered as much as possible. The habit of one producer, who used to turn unsatisfactory contributions over to the press agent of his concern to be made into funny paragraphs, is reprehensible in the highest degree. Patience, courtesy, sympathy and encouragement will be found far more profitable to the film maker in his relations to the scenario writer than an assumption of pompous superciliousness. The only thing that tells in this world is constructive work; the destructive work can safely be left to the devil.

* * *

FILM-MAKERS abroad seem to have great trouble with the duper. In Great Britain glaring instances have come to light, which according to a trade journal there "have proved, that pirated copies of American films were being manufactured and sold in large numbers." That matter was seriously discussed at a recent meeting of the Kinematograph Manufacturers' Association of Great Britain. There were many suggestions offered as to the best methods of putting an end to the nefarious practise, but opinions as to such methods differed widely. There is now some legislation pending in Parliament, but the manufacturers are by no means unanimous, as to the merits of the proposed legal remedies. Another serious grievance of the British manufacturers is the unfair release of American films, the latter being often shown in England long before the date set for their release by the manufacturers and legitimate exchanges. One case was instanced, where "an exhibitor in Philadelphia had arranged with a party to dupe films and by means of a negative made from a film, copies were printed and sent over here to several members of the trade." Biograph, Kalem and Lubin films are offered to exhibitors and exchanges six weeks ahead of the English release dates.

It would seem, that the manufacturers here ought to ask for some definite legal proof of such duping, as is alleged to have taken place in Philadelphia and then proceed against the dupers to the fullest extent of the law. The law here will make such proceedings easy. If an example were made of one or two notorious dupers, duping on this side of the water, would soon fall into "innocuous desuetude." If English films were as much sought after as the American product, the American exchanges and importers generally would feel themselves justly aggrieved, if the English makers did not to the extent of their ability, put a stop to it. A little careful investigating work ought to trace the duper and it is well worth while to trace and punish him. We here certainly are not hampered, but rather helped by the law, both in substance and in procedure.

* * *

PENNSYLVANIA, politically "corrupt and contented," has enacted a law of censorship, which is draconic in its severity. Not only must a fee of $2.50 be paid for each censoring, but the powers of the censor are arbitrary and as we firmly believe, unconstitutional. The censors are political hacks, men, that are selected because they must be taken care of. Their qualifications for the office are not at all considered. Here is a splendid field for missionary work on the part of the State organization of exhibitors in Pennsylvania. The type of

* * *

SETTLEMENT workers should find the moving picture a very welcome aid, especially in the so-called slum districts, where the crime film, pure and simple, is not altogether eradicated. In a place of some size, on the lower East Side, only a few days ago a friend of THE MOVING PICTURE WORLD saw a barker strut up and down before gathering crowds and between puffs from a cigarette hand out cards, printed on very cheap paper and bearing the legend: "The Great Murder Mystery." After the barker had finished his address in a loud and rasping voice, he confided to some of his friends in a stage whisper, "that it was great" and urged them to see it. The influence of such places, which is, of course, wholly bad, should be counteracted by free moving picture entertainments of a better nature, arranged by the settlement workers.

Exhibitors Rise to the Occasion.

LOOK OUT FOR SHOALS AHEAD.

Elsewhere in this number, in recording the formation of a National League of Exhibitors, we stated that the delegates tackled the problem in a business-like manner. We also were pleased to record the fact that their deliberations were conducted with a dignity and self-respect which was noticeably lacking on occasions when men in different branches of the business have convened. In giving due praise, therefore, to the personnel of the new organization, in fostering and encouraging the movement and in supporting and advocating its aims, the MOVING PICTURE WORLD has only the kindliest motives in now seeking to point out a dangerous shoal, which, if it does not wreck the organization, will seriously thwart its purpose.

Before attempting to set forth or even suggest a chart for the guidance of the Exhibitors' League, let us go back over the past two or three years and trace the rise and fall of the old Film Service Association. This was an attempt at organizing a branch of the business, which, at one time, aspired to be in control. As a governing body it had every opportunity. As a factor for the solidifying and promotion of the industry it promised much—and accomplished nothing. Its end was abject, ignominious failure.

Why?

Conflicting interests.

The manufacturers were invited to participate in their discussions, were allowed to interfere with their affairs, to even dictate their policies. Dictation was followed by usurpation, until the voice of the exchange proprietor in the affairs of the business is hushed. Once upon a time the exchange proprietor was a factor to be reckoned with. If honesty of purpose, business acumen and the spirit of independence had marked the course of the F. S. A., what could have and what would not have happened? But they truckled to the manufacturer. They sold their birthright and, in doing so, furnished the evidence that opposing interests cannot thrive together. The manufacturer is ever on the alert to get the highest price for his product; the dealer always trying to buy to better advantage. Two opposing tides met. Result: A whirlpool in which the gallant merchantman was engulfed.

Where disaster has occurred in the past it is right to plant

THE WARNING BEACON.

In launching the National Exhibitors' League, it has but narrowly escaped the shoals. Before its first voyage, ends, at the second national meeting in Chicago, in August, 1912, many changes may have been made on the chart. Events crowd each other so rapidly in this business that the captain may have to "box the compass" more than once; may even have to scuttle the ship to save himself and crew. Let us hope that he will steer it to a glorious haven in the Second City of the Union.

STAND PAT AND STAND ALONE.

The exhibitors of the country have a work before them that dwarfs into insignificance any previous attempts at organization. If they hope to succeed they must brook no interference, must court no helping hand from interests that are antagonistic though parallel to their own. They must stand for themselves and by themselves. They have already shown this spirit at Cleveland, by convening behind closed doors and even denying admission to certain exhibitors because they are also affiliated with exchanges. We commend their discretion in so doing as we have applauded the sincerity of their purchase.

But they must slightly veer their course to avoid the rocks that threaten the various ships of state. The real work of organization is yet to be accomplished. Many State associations must be launched and those already launched and not enlisted must fall into line. These State meets must be *for exhibitors* and FOR EXHIBITORS ONLY. It is a grave mistake to invite the co-operation, or even the displays, of the various manufacturers. They cannot get the attention to which they are entitled without seriously interfering with the work of the exhibitors' organization. It is surely beneath the dignity of the exhibitors to invite these exhibits for the sake of financial assistance. At the Cleveland gathering we met scores of exhibitors whose actual cash investment in their business exceeded many times the initial investment of any manufacturer in the field today. They are perfectly able to finance and run this league affair. It should be equally beneath the dignity of any manufacturer or group of manufacturers to attend a gathering ostensibly for the purpose of entertaining. Suppose a customer is secured. It is a sign of poor salesmanship or at least lack of faith in the merits of the product when an attempt is made to reach the pocketbook through the esophagus.

Besides, in no case can the game be worth the candle. Possibly a machine manufacturer may effect a sale, or a lobby display artist or a screen manufacturer. But the film manufacturer—never. Moreover, one would imagine that the exhibitor, in attending these meetings, would be glad of the opportunity to remove his eyes from the earmarks of his business and concentrate his mind on the ways and means of safeguarding it.

We hope that every State meeting will, therefore, hereafter be conducted *by* and *for the exhibitor only* and that the presence of the manufacturer or his agent will not be invited nor tolerated. By following such a course the exhibitors in league throughout the country will not only merit but command the respect of the other branches of the industry and they will build up an organization which will be unassailable and lasting.

Be independent.

No Sectarian Films

By W. Stephen Bush.

I FIRMLY believe that in the future development of the moving picture there will come a profitable market for films of a purely religious character. Even now the crude product which is listed and labelled as "religious" is often accepted by churches and religious institutions. So great indeed has been the demand by certain interests for the religious picture that only a short time ago the licensed manufacturers compiled and issued a special list of films of a religious character.

As the moving picture gains in prestige the various Christian churches, with an active and militant organization, will before long avail themselves of its proselytizing possibilities. Under the auspices of various church organizations plants for the making of religious pictures will in due course be erected, producers with literary knowledge and religious training and not without technical skill will be engaged to conduct them. It matters little whether such producers are priests, ministers or laymen. Film exchanges will become part of the working force of most churches.

We expect that the Roman Catholic Church more especially will with great advantage make the moving picture subservient to its own ends. That church has ever been the friend and protector of art. At all times in her history she has been quick to adapt herself to altered conditions and make use for her own purposes of inventions and discoveries. Let us not forget that the drama of today is in large measure the outgrowth of the old miracle play, of which the Passion Play of Oberammergau is a notable survival. In her discipline as well as her theology, she of all Christian churches shows the most liberal comprehension of the dramatic art and evinces the greatest toleration and sympathy for its exponents.

In the meantime it should be thoroughly impressed upon each and every film producer that no greater mistake can be made than to appeal through his product to purely sectarian approval or to foist sectarian theories and doctrines upon the general moving picture public. No one fact is to-day more widely and more practically accepted than religious toleration. The people in this country live in religious peace and amity and abhor religious controversy of any kind. The average American audience deeply resents and sharply rejects any film intended to make the moving picture the medium of sec-

tarian teaching. Common sense and common tact would seem to forbid the preaching of sectarian morals on the screen of a moving picture house. People who go to the photoplay theater are composed of all denominations, and no film maker in his senses will dream of offering subjects of a purely sectarian nature to a mixed public. Men, women and children do not go to moving picture houses for religious edification and still less to be excited by religious controversy. The Catholic portion of an audience would feel offended at any special glorification of Protestantism, and the Protestants have an equal right to resent an obtrusive flattery of Catholic ideas. The Jews again would have a right to feel aggrieved over a film comparing their religion unfavorably with that of the Christians. The sensible film maker with even a trace of the genuine American spirit will keep away from the shoals and rocks of religious specialties and controversies.

The foregoing remarks are occasioned by our having seen a reel, called "The Broken Vows," which on the whole is about the worst and most offensive picture we have seen in a long, long time. The picture in a crude and clumsy way seeks to sustain and glorify the purely sectarian doctrine, that a priest or monk must never leave his monastery, and if by any chance he does so and gets married and begets children, he must desert wife and child and go back to his cell. We have no quarrel with either celibacy or monasticism, and much has been said by good men in favor of both, but we respectfully submit that such a subject is not fit for presentation in a moving picture house, which must and does cater to the general public. Even the most zealous Catholic priest would not wish to go on a stage and preach these theories to audiences, representing all shades of religious opinion. The place for such exhibitions is the church or the sectarian school, but never the stage, silent or otherwise.

The man who takes money from the general public with the promise to amuse, entertain and inform, breaks his part of the contract when he begins to preach sectarianism in pictures. When the money comes from all classes and all denominations alike, the film maker cannot afford to cater to just a small portion of the people and offend or bore the rest. Even where a religious picture has an historical background it is, as a rule, not a safe thing to offer to the general public. With the historic background missing and nothing to fall back on for the success of the picture but a sectarian point of view, always one-sided and narrow, the so-called religious picture becomes to the general public both a nuisance and an abomination and challenges dissent and controversy.

From a purely sectarian point of view the story told in this film, "The Broken Vows," revolting as it must always remain to a normal and healthy mind, is not impossible, but even from a sectarian point of view it is very crudely, ignorantly and offensively put together. There is indeed a taint of cheapness running through the whole production, which culminates in the attempt to show the beginning of a tour around the world by the display of a $1.50 valise and the study of a time table. This, however, is not a very serious objection. Its inaccuracies from a Catholic point of view are so glaring that even the few whom the sectarian character of the play might otherwise please, will be unable to repress a feeling of disgust. Some license must be allowed to a film maker in the matter of religious garb, and that detail is therefore quickly and leniently passed over in silence, but—what order of professional monks does not require its members to submit to the tonsure? The monks in this picture are all remarkable for their splendid growth of hair and there is no sign of a tonsure or of baldness in the oldest of them. Again: In what monastey is an utter stranger taken from the gate to the choral devotions of the fathers? Few things are more impressive than a choir of monks with ascetic and spiritualized faces and that unconscious dignity that is born of a long and sincere contemplation of things eternal. The monks in this picture had nothing monk-like about them except the cowls, and as the old monastic proverb runs: "Cucullus non facit monachum" ("The cowl does not make the monk"), neither in reality nor in moving pictures.

Is it probable that a young priest will become so enamored of a woman's photograph that almost in a moment he forgets the teaching and training of years and "runs away"? If it were the picture of an old sweetheart or of some woman whom he had an opportunity of seeing frequently and with whom he had fallen in love, I could understand the situation better. The young monk knows absolutely nothing about the original of the photograph except what a stranger tells him, to wit, that it is the picture of a woman who has rejected his, the stranger's, offer of marriage. Is it likely that for the sake of a mere photograph the young priest would forsake deep-rooted convictions and become in the eyes of his friends an apostate? It does not even appear that the monk goes away for the purpose of hunting for the original of the photograph, not at all. When we see him again after his disappearance from the monastery he is "a successful author," possibly a moving picture scenario writer. He has no idea where the original of the photo is and does not even know whether she is dead or alive. He meets the lady by the merest accident at some social function. A marriage follows, which, of course, from the sectarian point of view, is an absolute nullity. The lady, a devout Catholic, discovers after a child has been born of the union that her husband is a runaway monk (if such a thing be possible in this age), and she not only announces her desire to abandon him, but actually takes him in a carriage to the gate of the monastery and leaves him there. He, somewhat dazed, pulls an extremely cheap and improbable looking bell-rope, and when the door opens walks back into the monastery.

Only sectarianism, bordering on the fanatical, will without vigorous protest accept such a situation, but the worst is yet to come. The fact that a child of this marriage, condemned by the church, exists is most shockingly obtruded on the audience. The child, from the sectarian and the mother's own point of view, a nameless, fatherless waif, is made to say its prayers before the mother and the father is shown in his cell, as the press agent puts it so beautifully, "his face illumined by the soft moonbeams."

We have the profoundest respect for all spiritual and religious sentiment, whether it becomes visible in the shovel hat of the Quaker, the cowl of the monk or the broad phylacteries of the Israelite, but we cannot too strongly condemn this pictorial sectarianism. It needlessly adds to the burdens of the exhibitor and to the trials of moving picture audiences. With such pictures the exhibitor can make neither friends nor money.

A word of sympathy is due to the actors, who had to see this ghastly affair through as best they could. The thankless part of the rejected suitor was well acted. The actor to whose lot fell the playing of the monk's rôle showed no mimic power whatever; as monk, as ex-monk, as author, as luckless husband, as reconverted monk, he was always the same, pleasant to look at, because he has a good presence and a fine, manly figure, but the task was too hard for him and he did not exactly know what to do.

The whole production, aside from the objections heretofore urged, leaves a most unpleasant impression, like the memory of the sounds of a delicate musical instrument touched by coarse and unskilled hands.

Exhibitors Form National League

Report of Organization Meeting

NO longer can it be said that no National Organization of Motion Picture Exhibitors exists. Answering to the call of the Ohio Exhibitors' League, and in recognition of the absolute necessity of a national organization capable of undertaking and achieving large things, nearly 200 representative exhibitors from ten States gathered at Cleveland, Ohio, on August 1, 2 and 3. Together with seventy exhibitors of the Forest City, these progressive photoplay theater owners met in secret session at Weber's Hall on the dates mentioned, and perfected an organization which we confidently believe will receive the approval of the exhibitors of every State not yet represented, expressed by an attendance of over one thousand bona fide progressive picture men at the convention in Chicago next year.

The exhibitors and manufacturers and supply men's representatives began arriving some days before the first meeting, but the grand rush of enthusiastic arrivals commenced on Monday, July 31, and continued until Wednesday morning. The first session of the convention was called to order by Mr. Neff, president of the Ohio State Exhibitors' League, on Tuesday morning at 10:30. Mr. Neff was elected to the temporary chairmanship, and Mr. C. M. Christenson, secretary of the committee on arrangements, was elected secretary pro tem. The Michigan delegates then presented to Chairman Neff a handsome gavel, and expressed the hope that on the next occasion when it will be used, Detroit will be honored by hearing the sound. Rev. Mr. Gregg, of the Civic Reform of Cleveland, spoke briefly, welcoming the first national convention to the city, and stating his attitude towards the photoplay. He hoped the exhibitors would work not only for their own immediate interests, but would also demand that certain types of questionable subjects should be suppressed. Prize fight pictures were subjected to especial censure, as well as those in which murders and other criminal acts were given undue prominence. The exhibitors showed that they were in full accord with the suggestions of the reverend gentleman by applauding him at several times during the course of his remarks, and very liberally at the conclusion.

Mayor Baehr, of Cleveland, who is known to be a frequent patron of the moving picture theater, in a word of welcome to the delegates paid a high compliment to the silent drama. He said: "My feeling toward moving picture shows is best expressed by the fact that I never miss the opportunity of visiting one whenever I can possibly spare the time. I like them. I think they are great. Nothing else I know of combines so much entertainment with the educational value found in so many of the pictures. I like Western prairie plays when they are not too melodramatic, but historical subjects and industrials, I think, should be featured more numerously than they are."

The meeting then adjourned until the afternoon, and as all succeeding sessions were secret, members only being admitted, to the deliberations, we are unable to give a complete account of the other sessions of the convention. We are able and glad, however, to state that much work of importance has been outlined and committees named to carry on the plans. This convention was by all odds, according to the unanimous testimony of all visitors and delegates, the most enthusiastic one ever held anywhere, whether State or city organizations were concerned. The name adopted by the body is the Motion Picture League of America, and the officers are: President, M. A. Neff, Cincinnati; secretary, C. M. Christenson, Cleveland, and treasurer, J. J. Rieder, Jackson, Mich.

The social side of the convention began Tuesday afternoon at 2 p. m. with an automobile ride in twenty-five autos, lasting over three hours, during which the principal places of interest in the city and nearly all the parks were visited. Whether this entertainment was responsible for it or not, the delegates were all in a rare good humor when they returned. After the Wednesday morning session, Mr. Brulatour, president of the Sales Company, acted as host of the entire crowd at an elaborate luncheon served at the Hollenden Hotel.

THE PROCEEDINGS DAY BY DAY.

Tuesday, August 1.

The preliminary meeting was called to order by President M. A. Neff, of the Exhibitors' League of Ohio, at 10.30 a. m. He urged upon the delegates present the necessity for the formation of a National League to govern and aid in carrying out the resolutions adopted by the various State associations. The motion being put before the house, it was unanimously agreed that an association known as the National League of Exhibitors be formed. The election of officers being next in order, Mr. M. A. Neff was unanimously elected to serve as president for the term of one year.

Mr. C. M. Christenson, of Cleveland, was elected secretary, and Mr. J. J. Rieder, of Jackson, Mich., treasurer.

Vice presidents were elected from seven different states to compose a board of directors, as follows: S. C. Morris, Cleveland; William Ullman, Detroit; J. H. Dickson, Winchester, Ind.; H. C. Farley, Montgomery, Ala.; H. G Lux, Utica, N. Y.; W. J. Sweeney, Chicago, and H. F. B. McLain, Washington.

Committees on by-laws and for various other purposes were then appointed and the meeting adjourned. Representatives from the various machine manufacturers, film manufacturers and other branches of the business entertained groups of the exhibitors to luncheon and refreshments, after which all embarked in forty or more automobiles which had been provided by the Cleveland exhibitors and enjoyed a four-hour ride through the parks and places of interest.

Following the automobile ride, the exhibitors met again, this time in secret session, and discussed the by-laws, fees of admission and the general business conduct of the National League.

There being no provision made for the display of goods while the sessions were in progress, the manufacturers' representatives swapped stories and refreshments in the nearby thirst parlors. At one of these "adjournments" was heard the only inharmonious note of the whole three days' convention, and that only a slight one. It appears that while the film manufacturers had been invited to attend and exhibit their films, no provision had been made for a general place for display. With commendable enterprise, Mr. R. R. Nehls and the other representatives of the licensed manufacturers had secured the Hippodrome (Cleveland's largest theater) for a display of licensed film on Wednesday morning before the opening session. Representatives of Independent manufacturers demanded that their films be also shown at the same time and in the same theater. The Hippodrome being a Licensed house, this was inviting a cancellation of its license, so the Licensed representatives declined to comply with the request and cancelled their own engagement. The report, published in another paper, that Mr. John Rock, representing the Vitagraph Company, wired to the Patents Company and received instructions that if Independent film was shown in the Hippodrome that all the licenses of the Keith & Proctor circuit would be cancelled is a deliberate falsehood and only voiced to try and promote ill-feeling over what was but a trivial incident.

Wednesday, August 2.

The Exhibitors' League met in secret session at 10:30. Reports were read from the various committees and applications from members received and acted upon. The State of Indiana qualified for membership, its delegates having met together in the interim and formed themselves into a State Association.

Previous to the opening of this session, the exhibitors gathered on the steps of the postoffice and a panoramic photograph was made. Pathe Freres had also sent a camera man from New York with instructions to get something for a feature article in the Pathe Weekly, but as the exhibitors were pressed for time in which to transact their business, the Pathe photographer had to be content with the same grouping.

At noon the exhibitors were invited by the Sales Company manufacturers to partake of an elaborate repast at the Hotel Hollenden. President J. A. Brulatour came all the way from the White Mountains, where he was spending his vacation with his family, to preside. He availed himself of the occasion to make a glowing address in behalf of the Sales Company and the improvement in the product of its manufacturers, calling upon the manufacturers present by name to rise and bow their acknowledgments. He explained how this progress had been made against heavy odds; how they had been compelled to use all makeshifts of cameras in order to keep out of jail, and how they had won round after round of the fight on camera patents until they were now in a position to use any camera without interference. Mr. Brulatour also tuched upon the litigation that had been

started on the Pross shutter and Latham loop patents, and assured the exhibitors present that the Sales Company was prepared to defend any and all suits brought against the exhibitor. Summons of complaint, he said, had already been served by the Patents Company on two New York exhibitors and the Sales Company was asking for injunctions in every State of the Union against the Patents Company, restraining them from bringing any other suits until a test case had been argued and the patent adjudicated.

Mr. Herbert Miles, secretary of the Sales Company, corroborated Mr. Brulatour's offer of protection and called attention to a pronunciamento from the Sales Company which rested beside each delegate's plate and to blank forms for filling in the name of the defendant, the name of the theater and other information to be sent in to the Sales Company's lawyers in the event of suit being brought against any of the exhibitors present.

Mr. Neff, on behalf of the exhibitors, briefly thanked their host for the collation and for the interest taken in their welfare, and the exhibitors then adjourned to Weber's Hall again, where they met in secret session until 6.30 p. m. Mr. L. H. Becht, of the Mall Theater, had kindly given the use of his theater for the evening for a display of coming Independent releases, which exhibition was largely attended by the delegates. Among the films shown was the State Right film, "Jerusalem Delivered, or the Crusaders," Tom Quill, of the World Feature Film Company, being on hand booking State rights.

At 8:30 o'clock everyone in attendance at the convention was invited by the entertainment committee to participate in a two hours' sail on the lake on the large steamer "Eastland." The exhibitors found that even there they could not be free from shop talk. Enterprising emissaries of the Sales Company had earlier in the day obtained permission to install a moving picture machine on the after deck, and there, with the lights of the steamer turned out, they were regaled with reel after reel of Independent films and bright sallies of wit between the claimants for popularity. The Licensed film representatives, realizing how adroitly their competitors had "put one over on them," accepted the incident in good grace and enjoyed the open air show or tripped the light fantastic on the deck below.

It was a happy inspiration on the part of the entertainment committees to arrange for the sail on the lake before the banquet provided in Weber's restaurant by the League. Although the day had been sultry and stifling, it was a cool and comfortable gathering that lined up to the tables about midnight and ate and listened to impromptu speeches until far into the morning hours. Harmony and sociability reigned. The delegates were happy because they had accomplished their purpose. The manufacturers and exchange men present were happy at seeing their customers happy and enjoying themselves. A number of ladies present added much to the attractiveness and gayety of the occasion, not forgetting to mention Mrs. Herbert Miles, who never misses a filmy social function.

After the first course a clever vaudeville performance was presented through the kindness of Mr. Bert Marshall, manager of one of the vaudeville booking agencies. Mr. Jack Howard sang so well the song, "I'll Be with You in Honeysuckle Time," that he was vociferously encored.

Secretary C. M. Christenson then read a telegram from Mr. W. N. Selig, president of the Selig Polyscope Company:

Chicago, Ill., August 2, 1911.

Stanley H. Twist, Convention Hall, National League of Exhibitors, Cleveland, Ohio: Kindly express to the exhibitors of America assembled my sincere and best wishes for the success of their organization and my deep regrets at not being able to be present at this convention. Extend to them my most earnest invitation to hold their next convenion in Chicago and at that time visit and inspect the Diamond "S" organization. William N. Selig.

The following telegram was also received and read from Mr. Phil Gleichman, of Detroit:

Detroit, Mich., August 2, 1911.

C. M. Christenson, secretary Exhibitors' League: Congratulations to the exhibitors of the country on their first convention. Accept my best wishes for a successful organization that may prosper and live to the benefit of the entire moving picture industry. The Cadillac Film Company, of Detroit, and the exhibitors of Michigan stand for what is best for all. Phil Gleichman.

Mr. Christenson then announced that Mr. Hobday, of the Employers' Association of Cleveland, was present at the banquet and called upon him for a few words. Mr. Hobday's address, which was delivered in stirring style, was so pregnant with words of cheer and good advice that we give it in full on page 444.

After Mr. Hobday's profound remarks, a little comedy was in order and Mr. Christenson called upon Mr. Max Levey, one of the oldest exhibitors in the State of Michigan. Calling for silence, Mr. Levey made the almost unnecessary explanation that he was once a vaudeville star, having played safely in the local Keith houses at one time. Following the previous eloquent speaker, he said, reminded him of the story of two negro venders of popcorn and peanuts. Both were calling their goods on a busy street. One had a stentorian voice, shouting at intervals "Getcher popcornpeanuts, popcornpeanuts, getemhyer." The other man had a wheezy voice and as his competitor drew his breath the weak-lunged one would put his hand to his mouth and say "Hyer, too. Hyer, too." I am like the latter darkey and can only give my hearty endorsement to the remarks of the previous speaker by saying "Hyer, too. Hyer, too." In telling a story of his own race, Mr. Levey said he did not mean it as a reflection against his own nationality of which he was proud, but as a typical illustration of the business spirit which is characteristic of them. Ikey and his good wife had kept a clothing store in New York for years, paying such close attention to business that Mrs. Ikey one day complained that he never took her out any more. So as Ikey the second had attained years of wisdom his father one day entrusted him with the store while he took Mrs. Ikey to Coney Island. "But fadder," said young Ikey, "I don't know what costedst the clothes yet." "Oh, dot is easy alretty,'!' said the father, "Choost look for the tags on the clothes and count the dots. Se dis von on dis suit. One, doo, dree—see, there be den dots on the dag vich means den dollars. Den dots, den dollars, see." "Oh, dot's easy alretty," said Ikey and away went his parents. Six hours later they returned to the store. "Vell, Ikey, did you sell somedings yet?" "You bet I did, it is a shnap to run a store alretty yet. I sold a suit of glothes for fifteen tollers and—" "Vat you say?" his father broke in, knowing he had no fifteen dollar suits. "Vat hav you did Izzy, did you save the tag?" "You bet I did," said the youthful merchant and they began counting. "One, doo, dree, and so on, fourteen, fifdeen! Good work, Ikey! Oy, Oy, God bless de flies."

Mr. E. Mandelbaum, of the Lake Shore Film Exchange, was called on for a few remarks and expressed, in well-chosen words, his pleasure at the progress made by the exhibitors in organizing and assuring them of the co-operation of the exchanges in all that was for the good of the industry.

Mr. J. E. Willis was asked to say a few words for the General Film Company, being the resident manager of the Cleveland branch. Mr. Willis explained that he, being only an employee, could not speak for the company in the absence of any of its officers. He personally thanked the exhibitors for their invitation to be present and, wishing them success in their undertaking, begged to be excused.

Mr. Herbert Miles, though apparently young in years, was called upon as the oldest exhibitor, to tell some of his early experiences. Mr. Miles said in part:

"Mr. Chairman, ladies and gentlemen, it was late in '96 or early in '97 when I first opened a moving picture show in Seattle, Wash. It was easy money then. I charged 25 cents admission, running a one-reel show. (Laughter.) The initial cost of installing the 'hole in the wall' was $146 or thereabuts, including everything required except the 'hole' itself. As it was before the day of film exchanges I had to buy my reel outright, paying $150 for each change of program. Naturally I did not change daily. (Laughter.) On the contrary, I kept running the one reel until almost every man, woman and child in the city had seen it not only once, but several times. I paid my operator $4 per night—the ghost walking every night. For the use of the room I was obliged to give the owner one-fourth of the receipts, also payable each night. In order to get his full due he acted as ticket taker and it kept me busy to see that he limited his percentage of the receipts to the agreed figure. Whenever business got slow, so that we cleared not over one-half of our usual nightly profit of $80, we sent East for a new film. You will see that it did not take the show long to pay back the investment—about three times a week. I well remember noticing that one of the reels shipped to me from the East bore the mysterious imprint 'P. F.' I wanted to know where they came from and arrange for a more regular source of supply. So I came East in '99 and learned that 'P. F.' stood for Pathe Freres—that was before the day of the red rooster trade mark. My brother, who was also an exhibitor in San Francisco, wrote me that as new shows were being started in that section, we could do a paying business in renting films to other exhibitors if we laid in a supply. So I rented an office in Fourteenth Street, New York, adjoining the offices of the Biograph Company, and started what is generally conceded to be the first film exchange, shipping a number of reels to my brother and forming the Miles Bros. Film

Exchange of New York and San Francisco. Our first rental rate was $15 a reel, whether it was kept one hour, one day or one week. The limit, however, being seven days.

"Having had experience in every line of the business, from ticket taker, operator, theater manager, exchange manager and manufacturer, I may be credited with knowing something of the business. Although now secretary of the Motion Picture Distributing and Sales Company, I am still one of you, as I have a financial interest in several theaters in the East. I realize what are your difficulties—and that they are real difficulties. I realize the necessity of your having a strong organization, through which to make your needs known and your voice heard. As a representative of the Sales Company I wish to assure you that we are always ready to co-operate with you, either as a body or as individuals in overcoming the obstacles in your way. I thank you heartily for the opportunity of addressing you to-night and extend my sincere congratulations to you on the success of this convention and the launching of your organization."

Mr. R. R. Nehls, representing George Kleine, was next called upon for a few remarks. He congratulated the promoters of the National League in bringing together so intelligent and representative a body of exhibitors. He believed that the business had hitherto suffered from the fact that there had been no representative body of exhibitors to protect their interests against unfair local legislation and combat the sentiment against the motion picture that was now only gradually disappearing on the merits of the picture itself. He pointed out to the exhibitors that they were the logical means of communication between the film manufacturer and the public. If the exhibitor did not carefully make note of the reception given by the public to various kinds of films and convey their observations to the manufacturer, how was the manufacturer to know what were the most popular subjects to produce. Mr. Nehls urged upon the exhibitors to listen not only to the remarks and applause of the less cultured and more demonstrative patrons of their theaters, especially when sensational drama and Indian and cowboy pictures were presented, but to be guided also by the silent disapproval of the more refined element. He urged upon them the wisdom of presenting more pictures of the educational, scenic and high class historical drama type, such being attractive to all classes of society and did not neglect the opportunity to say that such could be found among the productions of the Gaumont and Urban-Eclipse Companies, which he had the honor to represent.

Mr. J. P. Chalmers, on behalf of the press, praised the efforts of the men whose work had at last culminated in the formation of a National League. He said that he had attended every important gathering of film men in the history of the business in this country, but never one which was composed of a higher class of citizenship. He had attended all the conventions of the film exchanges, none of which had been so harmonious. The prevailing spirit which seemed to permeate this gathering of exhibitors was to get and to give a square deal. He congratulated the officers and members on the businesslike way in which they attacked the various problems which were somewhat new to them and said that such enthusiasm and determination could only have one result—success to the organization. If States throughout the country would follow the lead of Ohio and organize and enrol under the banner of the National League it would give the exhibitor insurance on his invested capital and the recognition that they deserved as men of standing in their community. He pledged his support and encouragement to the movement and hoped soon to record the establishment of an association in every State.

Mr. E. J. Mock said that the requirements of a public speaker were far different from those of a writer. Give him a pencil and a pad of paper and he would talk to the exhibitors at his best as he promised to do in the next issue of his publication. He joined in the expressions of good will and encouragement and said that he would have pleasure in welcoming them to Chicago next year.

Mr. Alfred H. Saunders welcomed the formation of the Exhibitors' League and expressed the wish that one thing they might accomplish would be to "sweep the patent litigation into the sea where it belonged." He then went back over the early history of the business and told of how one of his osculatory experiences with the fair sex had been recorded on a film by the English inventor, W. Friese-Greene, before the Edison patents were heard of.

Mr. A. M. Kennedy, of the American Film Manufacturing Company, was next called upon and surprised all with his ability as an after dinner speaker. He commended the efforts of the men who had worked hard and unselfishly to bring about this gathering and congratulated the exhibitors upon forming a strong organization in what had hitherto been the only unorganized branch of the business. The speaker scored a hit and evoked general applause when he declared that the National League of Exhibitors would become the strongest of all the affiliated bodies of labor or capital in the whole industry and that through it the exhibitors would eventually become the masters of the situation. He congratulated the exhibitors present upon the fairness of their attitude in discussing such subjects as had been brought to their attention and was so enthusiastic as to the general benefit that he hoped every State and important city of the Union would take up in earnest the work of organization that had been so successfully started. He thanked the exhibitors for their invitation to be present on this occasion and looked forward to extending them a royal welcome at their next annual meeting in Chicago.

The following telegram was read from W. H. Swanson:

Denver, Colo., Aug. 3, 1911.

Chairman Committee National Exhibitors,
Weber's Hall, Superior Ave., Cleveland, O.,

Kindly express my regrets to assembled convention at my not being able to attend. I earnestly hope convention will bear out efforts of having men who will materialize what we desire in co-operating with us in general. Hope you will have successful time. Answer. WM. SWANSON.

President Neff, in his closing remarks, said that as he studied the faces of those in attendance at this gathering, and noted the unusually high average of mentality that had been so markedly displayed, he marvelled that the organization of the National Exhibitors' League had been postponed to such a late date. The ripeness of the occasion augured well for the fruitage and he pledged his best efforts to make real the promise of good results.

Thursday, August 3.

From 8 until 10:30 a. m. an exhibition of advance licensed films was given in the Dreamland Theater, the use of which was kindly granted by Secretary Christenson, one of the proprietors. The projection in this theater is excellent and the exhibition was much enjoyed, especially the first release of the Pathe weekly, a topical film which promises to be very popular.

Secret sessions of the league were again held in Weber's Hall at 11 a. m. and 3 p. m. The National League then adjourned to meet again in convention at Chicago on the second Tuesday of August, 1912.

Group of Delegates.

From left to right: B. M. Corbett (Edison); M. Fleckels (Imp); Mark M. Dintenfass (Champion); Herbert L. Miles (Sales Co.); C. J. Kenney (Ent. Committee); C. M. Christenson (League Sec'y).

It is with great pleasure that the writer wishes to go on record as saying that the deliberations of the first representative gathering of exhibitors was marked with decorum and earnestness. The mental calibre and social standing of the exhibitors present and the enthusiasm with which they took up the work in hand was an eye-opener to the manufacturers' representatives and exchange men who measured the success of former gatherings of film men by the entertainment provided and looked upon such gatherings chiefly as an opportunity to get together for bacchanalian orgies. Whatever of this may have occurred in Cleveland was not participated in or countenanced by the exhibitors. They were there for business and attended to that business, providing at the same time a judicious amount of entertainment to their members and guests.

MANUFACTURERS' EXHIBITS.

Machine Display.

The Edengraph was represented by Mr. F. M. Swett.

The Edison Kinetoscope was represented by Mr. Bernard M. Corbett.

The Motiograph by Mr. F. A. Clark and Mr. Lindsay A. Woodward.

The Powers Cameragraph by Mr. H. B. Coles.

The Simplex by the inventor, Mr. Frank J. Cannock, and Mr. H. Renbold.

Mr. E. E. Oliver, of Cleveland, exhibited a Powers No. 5, rebuilt with outside shutter attachment and hardened cam and sprocket, which he said was equal to any new machine.

Bernard Corbett, who represented the Edison machine, is a prince of good fellows. The exhibition room being a part of the hall where the secret sessions were held, neither he nor the other machine representatives had a fair show. But Corbett was on the job late and early and when not beside

Lindsay A. Woodward (Motiograph) and Bernard M. Corbett (Edison) did some entertaining.

his machine was doing the honors for his company gracefully. Like all jovial salesmen, Mr. Corbett has a peculiar kind of humor. A neat card attached to the front of the Edison machine bore the following inscription:

"When you meet a knocker
Strike him where his brains ought to be
And kick him where his brains are."

And Corbett, like his chief, John Pelzer, is no lightweight, which accounts for the fact that the knocker kept at a respectful distance.

The Mirror Screen was ably represented by Mr. F. B. Bloomfield, who tated around in his pockets samples of both of his heavy specialties.

The "Sunlight" Curtain was ably represented by Mr. A. W. Wylie. Any exhibitor who fell under the spell of Mr. Wylie's eloquence was bound to be converted to "Sunlight" ideas. A large sample screen was on view in the hall. One of the important features of this curtain is a stretching frame which permits tightening up the screen, so that an absolutely flat surface is presented to the light rays. This surface being of a highly reflective metallic substance, it is possible to obtain adequately lighted pictures with a much lower amperage than usual. "Sunlight" curtain is being installed this week at the new Penn Square Theater in Cleveland, one of the handsomest exclusive picture houses yet built anywhere and which we will fully describe in a coming issue of the paper.

"Mirroroide," another metallic surfaced screen, was also shown. It is furnished in various degrees of reflecting surfaces, is flexible and waterproof and fireproof.

The Novelty Slide Company, of New York City, sent an exhibit of announcement slides. There was no opportunity to display them so, we are told, they disappeared as souvenirs.

Supplies.

The Lake Shore Film & Supply Company had an exhibit for themselves and the General Electric Company.

Exhibitors' Advertising Company had on view a number of handsome easel frames for displaying programs. A large variety of attractive designs were shown and we believe that they were rewarded with many orders.

Film Manufacturers.

Powers Picture Plays, represented by Mr. P. A. Powers; Yankee Films, by Isidor Bernstein; Imp Films, by Mr. Stern; Rex, by Joe Engel; Champion, by Mark M. Dintenfass. The film displays of other independent manufacturers not represented in person were well taken care of by officials of the Sales Company. John Rock represented the Vitagraph interests. An advance view had been promised of the first edition of the "Vitagraph Monthly of Current Events," but it failed to arrive. 'Steen times John called at or phoned to the various express companies and the G. F. exchange and 'steen times he proceeded to drown his disappointment. Kosmik films were represented by Mr. R. R. Nehls; the Diamond "S" by Mr. Stanley H. Twist; Essanay by Mr. R. Day; Pathe Freres by K. W. Linn and H. Obrock, Jr.

The chases between Issy Bernstein (Yankee) and Joe Engel (Rex) in their efforts to get time and opportunity to show their respective wares would have furnished Nestor Horsley with good comedy for his Mutt and Jeff series.

Out of season and in season, late and early, Engel could be seen rushing around with a reel under his arm. If you happened within earshot this is what you heard: "Come and I will show you the next Rex release. It is a peach." Rex banners were everywhere. If you laid down your hat, "Rex Films" in gilt letters would be found pasted inside the crown. Even the ladies could not escape the decorations of the irrepressible Engel.

However successful the convention may have been from the exhibitors' viewpoint, it was a disappointment to the manufatcurers who sent exhibits. No provision was made for a display room separate from the meeting room. But if a separate exhibition room had been provided it would have interfered with the business of the meeting, therefore, as we suggest elsewhere, the manufacturer would do well to absent himself from future State gatherings—at least until the Exhibitors' League is a complete organization.

This paper was represented by Mr. J. P. Chalmers and Mr. B. G. Drummond, the local representative. Walter Volker, the uniformed messenger of the Chicago office of the Moving Picture World was also in attendance and was the mascot of the gathering and made many friends by his polite attendance to the wants of the exhibitors' and manufacturers' representatives. The picture shows him in the center of the boosters for the Edison, Edengraph and Motiograph machines.

F. A. Clark (Motiograph) F. M. Swett (Edengraph) — Walter M. Volker (M. P. World) — Lindsay A. Woodward (Motiograph) Bernard M. Corbett (Edison)

IMPORTANCE OF TRADE ORGANIZATIONS

An Address Delivered Before the Motion Picture Exhibitors' League at Cleveland, Ohio

BY ATTORNEY EDWARD HOBDAY,
Secretary of the Cleveland Employers' Association.

MR. PRESIDENT, Ladies and Gentlemen and members of the National Exhibitors' League, I come as a special messenger from the Employers' Association of Cleveland, an organization comprised of Cleveland's leading manufacturers, employers and business men.

It was their intent to bid you welcome to Cleveland; but, appearing at the eleventh hour, I fear that we are playing the role of speeding the departing guest.

Your endeavor to create a national organization meets with our hearty approval and we extend to you that co-operation and support which business men should always give to other business men engaged in the worthy cause of maintaining proper organization.

The motion picture business is a great business. Six hundred shows are licensed in New York City. There are more than 10,000 of these places in the United States. The average daily attendance is between four and five million, about 20 per cent. being children. Millions and millions of dollars are represented by the industry. If the people of the United States spend five million nickels a day to see your shows, that is $250,000 a day or $91,250,000 a year.

If each theater represents only an average investment of $5,000, a very conservative sum, it means for 12,000 theaters an investment of $60,000,000. Trade journals, film supply concerns, supply houses and the concerns supplying exhibitors with trade sundries and the furniture and paraphanalia used in the business represents millions and millions of dollars. The moving picture business is a great business and you, gentlemen, have every reason in the world to feel proud that you are part of this immense enterprise, and that you are meeting here to-day to promote your general welfare.

When the moving picture shows first started they were not taken seriously; they were looked upon much as the old Punch and Judy show. To-day all that is changed. Moving picture shows to-day are playing a great part in American life by daily furnishing four to five million human beings with amusement and knowledge. They are a great educative force. By this remarkable invention all the wonderful things that are happening in the outside world come to your patrons. Many have no fine books, many cannot read, of those who can read by far the vast majority have neither the time nor money to travel and see world's wonders and interesting sights. But the moving picture theater brings these things to their very doors.

For five or ten cents they escape from the monotonous hundrum, the stern realities of life. Strange countries, new, strange, and interesting people, the beauty of the Rhine, the glories of the Alps, romantic Venice, Europe's sublime architecture, the picturesque places of Europe and the Orient, the glory that was Greece and the grandeur that was Rome, the pageantry of the past, stirring historical events, the world's drama and life, present and past. Industrial methods and processes are shown, wine making, fishing, the great grain farms of the West and Northwest, elephants, piling teak in India, Oriental rug making, salmon industry, glass blowing, and many others.

The moving picture show is travel, education, drama, instruction, amusement, beauty and entertainment. A film requiring but a few minutes to exhibit tells a story with more lasting impression than a book requiring hours to read. The moving picture is seeing the thing itself.

Relative to your organization, I say to you, gentlemen, that organization is a sine qua non. If you would promote your general welfare you must have organization.

Under modern conditions the object of organization is to promote your general welfare:

1. As to trade conditions.
2. Legislatively.
3. As to the general public.

In all these fields of activity you will, in the exercise of your efforts, be confronted by and have to cope with organization. You can successfully negotiate or cope with organization only by meeting organization with organization.

1. As to trade conditions.

If you gentlemen engaged in this vast enterprise involving many millions of dollars would have equitable and fair conditions prevail as to financial matters you must have organization. You should receive substantial benefits as well as confer them in business. But the strongest of you alone is weak; although banded together, acting in unison, systematically through an organization you can produce the requisite results to enable you in a financial way to put into effect the **business square deal**, to commercially deal on an equitable basis with fair profit to yourself and others.

The labor and industrial question is also involved under this head. Labor is federated and organized. It is daily becoming more and more the biggest problem of the employer. The adjustment of relations between employer and employee in this free country must be along fair, square and American lines. But only through organization can you make the right adjustment or settlement of the labor question.

2. As to legislative matters.

In this regard I speak to you not only as a representative of the employers of Cleveland, but as a lawyer. Under modern complex business life, the business man constantly comes into contact with the law. The laws are yearly coming nearer to adequately providing for the complex conditions of modern industry. New business conditions occasion new or changed laws. The laws in so far as they apply to your business should be fair, right and reasonable. But honest men endeavoring to do the fair thing may err and make mistakes in these legislative matters. If you would secure the passage of proper or necessary laws, and prevent the passage of improper legislation, whether in the form of National or State statutes or city ordinances, the best results can only be produced by concerted action through an organization. With it you are strong; without it you are weak.

3. As to the general public.

The general public makes your laws and city ordinances, and is the support of your business. Most laws which last and are enforced are merely the legislative crystalization of a public sentiment. The highest law is the will of the people. Laws and institutions change as public sentiment is moulded and changed. But public sentiment is open to argument, persuasion and conviction. It changes. On new propositions it may be moulded. You may be right, but you are in the minority and unless you win the public to your way of thinking, unless public sentiment is moulded rightly, no practical result for good will follow. In this particular nothing can be accomplished without organization.

In closing, gentlemen, I cannot too strongly emphasize the importance, first, of your local organizations co-operating with local employers and manufacturers. Every city and town should have its organization, which should affiliate itself with the local employers' association. It is only by all employers and business men acting together and in concert that the best results can be produced.

Second, of supporting your trade journals and publications. The power of the press is mighty. It is at present the greatest moulder of public sentiment we have. Day by day, and little by little, it forms and moulds public opinion. More people are reached through its columns than any man can bring within the sound of his voice. An organization can have no more effective medium of expression than the trade publication, which is devoted to its interests. Bestow your charity where you will; but in good business, support a trade publication which supports you.

The triumphs of war, the victories of peace, the greatness of present day civilization, trade, commerce, business and industry have all been attained through organization. Civilization began with organization. It is the doorway of the world's progress. The pinnacle of business success can only be attained through organization.

The employers of Cleveland are glad that you have taken a serious business seriously by organizing. We wish you all possible success and sincerely hope that you will become a power for making good business conditions, and that you will maintain local organizations in every city and town in the United States wherever there are two or more exhibitors, and that every exhibitor will become a member of this organization.

Reviews of Notable Films

"RORY O'MORE" (Kalem).

SAMUEL LOVER wrote many interesting tales of Ireland, not the least of which is "Rory O'More." This story was dramatized and in that form was probably Lover's most successful work, gaining a world-wide reputation for its author as a dramatist. Now it is to further contribute to his memory in motion picture form, for "Rory O'More" is the title of the first of this year's Kalem Irish pictures to be released.

A private view of this subject was accorded a representative of the Moving Picture World the other day and it is a pleasure to testify to the general excellence of the production. Photographically it approaches perfection to a degree that is unusual, and several pleasing and novel effects point to the photographer's skill and ingenuity.

In the matter of scenic effects it might be claimed that views quite as beautiful are to be found in America; but that would not be a just criticism of this picture. The purpose of the Kalem Company in sending its players to Ireland was to produce the Irish classics on Irish soil—amid the very surroundings about which they were written. Therefore, when we view the rugged hills and the wildly romantic river of the picture, we are looking upon the selfsame scenes in the south of Ireland of which Lover wrote. This charm of realism will have a strong appeal.

In the very first scene is shown a meeting between Rory and his sweetheart, Kathleen, upon the rocks about which a mountain torrent is tumbling wildly. At another time the lovers meet upon the rugged, rock strewn side of a mountain; mist dimmed hills form the background, while far below in the valley is the footpath along which may be seen the approach of the British soldiers in quest of the fugitive.

Another scene, which is most typical of the country, is shown in the illustration which accompanies this review. The Irish donkey hitched to its cart is still a familiar scene in the rural districts, especially in the hills where the donkey is about the only safe mode of locomotion. This and the thatched roof of the cottage are typically Irish and will awaken fond memories in many a loyal Irish heart.

A unique scene is that of the imprisonment of Rory, when

Scene from "Rory O'More," Produced by the Kalem Company in Ireland.

after his capture he was locked in jail to await trial. Through the barred door the captors with their prisoner are seen approaching the jail; the door is opened and Rory is thrust in, the door closed and locked and the captors marching away. It is a weird photographic effect accomplished by placing the camera inside the jail.

For the story of the picture the reader is referred to the book and the play. Briefly, Rory, an adventuresome young Irishman of revolutionary tendencies, was arrested after much effort on the part of the British soldiers then policing the land, tried for treason, convicted and sentenced to be hung. He made a sensational escape and left the country for America, bringing his sweetheart and mother with him. These incidents are dramatically portrayed in the picture. Jack Clark impersonates Rory; Miss Gauntier is a charming Kathleen. As the militant priest, Arthur Donaldson gives a splendid characterization, and Robert Vignola is most vindictive as the informer. Among the more interesting scenes is that of the trial which is put on with great care for detail, and the execution scene when Rory is released by the priest and makes his escape over the wall just as the noose is about to be placed about his neck.

It will be interesting to many exhibitors to know that Samuel Lover, the author of the story and play from which this picture was taken, paid an extended visit to America in 1846, during which year he landed in Boston. His tour included nearly all of the then principal cities of the country, extending as far south as New Orleans. There are still living some who will recall the occasion and will be interested in the portrayal of his story.

ROMEO AND JULIET (Thanhouser, two reels).

THIS is the first attempt of an Independent manufacturer to produce a two-reel attraction. The subject was well chosen, for "age cannot wither nor custom stale" the deathless charm of Shakespeare. "Romeo and Juliet" has been rendered into moving pictures before, more than two years ago by the Vitagraph Company. The film of the Vitagraph Company possesses rare merit, but the present production has a great advantage—it has more space for the telling of the story, two thousand feet instead of only one thousand. Nothing could better illustrate the advantage of the two-reel over the one-reel film than a comparison between the productions of these two companies. The Vitagraph story was exceedingly well told, the acting was superb, the settings magnificent, the adaptation clever. The two reels production, however, makes the story plainer to a person who has never read the classic tragedy.

It is creditable to the maker of this present film that each of the reels tells a story of its own; one the love story, the other the tragedy. As the reels are issued at different times this will help the exhibitor. Some day it is to be hoped an arrangement will be made which allows of such productions being released at the same time—the only sensible and logical way.

The Thanhouser adaptation is the work of skilled and conscientious effort and makes the story very plain to every grade of intelligence, a merit which cannot be estimated too highly. All the classic figures in the play are well individualized, from Romeo and Juliet to the smallest character. This individualization extends to the matter of costumes as well; indeed, in this regard the present production leaves no room for adverse criticism. This is much to be lauded, for in a Shakespearian classic above all things, proper costuming is an essential part of the right atmosphere. The settings, especially the out-door scenes, are very happily chosen and arranged, and lend much charm to the production. Owing to the fact that the film maker had two reels in which to tell the story, he was able to give much space to the opening scenes, which make it so much easier to grasp and follow the story. The choosing of these scenes was dictated by art and good taste. Just praise must be given to the acting, which was well up to the general fine standard of the whole production.

"MY OLD DUTCH" (Vitagraph).

This is a most worthy film; story, acting and portraiture being of the very highest order. To merit the appreciation

Vault Scene from "Romeo and Juliet" (Thanhouser).

it most justly deserves it is very necessary that the subject be thoroughly understood or the great value of the picture is lost. "My Old Dutch" is the familiar yet kindly sobriquet given by the South of England costermonger to his wife, who is also very often his partner in his peddling business. While often of a very ordinary type of people, sometimes distinctly common, the characters in this instance are of those of that class of respectable traders who command respect; and of whom Albert Chevallier wrote, and upon whose poem this story is here reproduced.

The costermonger and his wife, Bill and Mary Hawkins, are a kindly, good-looking, thrifty old couple who have taken in their well-kept home a young artist, Clive Huntley. Probably through lack of success and through privation, the artist is taken seriously ill and is tenderly nursed by the old couple, who treat him as a son. Never before have a series of more beautiful and interesting pictures of an elderly couple been seen; without doubt, the bedroom pictures are masterpieces,

Scene from "My Old Dutch" (Vitagraph).

one or two scenes especially being worthy of depicting on canvas, so excellent are the groupings and effect, with likenesses that are perfect.

Mr. Van Dyke Brooke and Mrs. Mary Maurice are most perfectly at home, both in personal attributes and histrionic ability, in the characters they here assume.

Mr. Maurice Costello's portrayal of Clive Huntley is in harmony with his versatile adaptability. The varied changes of life under which the poor artist, through the death of a rich uncle, becomes not only a man of wealth, but also a man of title, lends a charm to the subject in that these changes enhance the nobility of his manhood. Suddenly visiting the old couple who had befriended him he finds them about to be despoiled of their home, having lost all their worldly possessions through the alluring schemes of cunning wild-cat mining agents. The truth of the old saying that "bread cast upon the waters returns after many days" is here beautifully exemplified. Huntley, now "Sir Clive," redeems the property of the old people and from the abundance of his wealth is able amply to repay their former kindness.

The story is a charming one, well told and well portrayed, producing the wish that all who see this film may be acquainted with its origin and purpose, lest they lose its full value. It is also another proof that there are upon the bookshelves of our libraries not only sufficient, but better subjects than are being produced in the name of more recent scenarios. "My Old Dutch" is Vitagraph's complement of "Auld Robin Gray"; there are still others of a similar noble character.

LYRIC EXCHANGE MOVES.

The Lyric Film & Supply Co., Independent exchange of Terre Haute, Ind., has moved to its new building at 27 South Sixth Street, between Wabash Ave. and Ohio Strect.

PICTURE MEN OBJECT.

Onerous Conditions of Proposed Regulations for Film Storage Pointed Out to Commission.

The adjourned meeting of the Municipal Explosives Commission of the City of New York to consider the proposed regulations for the manufacture, storage and handling of inflammable motion picture film was held at the Fire Department Building, 157 East 67th Strect, Thursday morning, August 10, at 10.30 o'clock. Members of the commission present were Gen. George O. Eaton, Chairman; Sidney Harris, Peter Acritelli, and R. S. Lundy, secretary. D. I. Kelly, Chief of the Bureau of Combustibles, was also present.

A. B. Graham, attorney, was the principal spokesman for the Independent interests. Picture men present were J. A. Brulatour and Herbert L. Miles, of the Motion Picturc Distributing and Sales Company; P. A. Powers, of Powers Motion Picture Company; Mark Dittenfass, of the Champion Company; H. J. Streyckmans, of the New York Motion Picture Company; C. A. Willat and Julius Sterne, of the Imp Company; G. A. Magie, of the Solax Company; E. Offeman and Harry Raver, of the American Eclair Company; Paul Hernoud, of Lux; J. H. Dreher, of the International Film Trading Company. The Motion Picture Patents Company was represented by Attorney Church.

While a general objection was entered against the entire proposition of the Commission, the principal discussion was upon Section 4, which provides as follows:

Sec. 4. No permit for the storage of inflammable motion picture films shall be issued for any building which does not contain one or more separate compartments for the storage of such films. Each compartment shall not exceed one thousand cubic feet in space area, and shall be constructed upon suitable foundations, having no opening except the door leading into the building, and having the walls, floor and roof constructed of Portland cement concrete at least six inches thick, or brick masonry at least eight inches thick. The bricks to be laid in and covered by Portland cement mortar.

The drastic nature of this section was pointed out to the members of the Commission, and it was suggested that a substitute for concrete might be found in a sheet steel lining for storage rooms, or that fireproof storage safes, such as now in use by many exchanges might answer the purpose and satisfy the requirements of the Commission.

Sections 5, 6, 7 and 8 depended upon the form of Section 4 and came in for the same objections. To the other sections of the proposed regulations little objection was made.

Offer was freely made by the picture men to furnish the Commission with every facility to acquaint themselves with the manner of handling film and the Commissioners were invited to inspect the film exchanges.

The hearing was concluded at 12.30 o'clock, when Chairman Eaton requested those present who desired to do so to make statements in writing as to the manner in which proper safeguards should be installed. One week was given in which to file these statements.

CONVENTION DAFFYDILS.

Rainy weather did not dampen the enthusiasm of the delegates.

If Herbert L. was the oldest exhibitor there, the lady who passed as Mrs. Miles must have been his granddaughter.

It was a wily chap who represented the "Sunlight" curtain.

The Novelty Slide Co., of New York did not intend their exhibit as souvenirs, but if each one that "disappeared" results in an order they will have at least two dozen new customers.

The Simplex machine did not arrive until the last day, but when it did Frank Cannock lost no time in setting it up right in front of President Neff's desk and the exhibitors would hear no call to order until they had examined this wonderful piece of mechanism.

Too bad Rock did not insist that Independent and Licensed films be exhibited together. The Vitagraph Western reel, "Man to Man," would have been an object lesson to some folks.

You never saw a more sociable group of business antagonists than the machine representatives and they never failed to drown each other's sorrow each time that the doors of the hall closed for secret session and left them on the outside.

Frank can knock, but he does not need to. His machine, the Simplex, speaks for itself sufficiently well.

The decorations behind the bar in Weber's were particularly attractive to the representatives of the Red Rooster. At all events they included an excellent copy of the Pathe trademark. Linn says he was very well behaved so we must believe him.

TURNER IN TOWN.

J. T. Turner, of the firm of Turner & Dahnken, Licensed exchange, San Francisco, Cal., is spending his vacation in New York, making his temporary abode at the New Grand Hotel, Broadway and 31st Street. He is accompanied by Mrs. Turner and his two pretty little daughters.

CHICAGO LETTER.

By Jas. S. McQuade.

J. T. TURNER, vice-president and treasurer of the licensed Exchange of Turner & Dahnken, Inc., San Francisco, spent several days in Chicago the week of July 29th. He was accompanied by Mrs. Turner and two children on the vacation trip across the continent, New York being the next stopping point.

Mr. Turner informed me that his firm has rented the licensed product since the formation of the Motion Picture Patents Company, and that during that period he has observed the great forward strides made by picture entertainment in his home city. The small store theater is being succeeded steadily by modern houses of greater capacity. Men of large means, keen business sense and alert enterprise are engaging in the exhibition of pictures. Indeed, he believes that the successful exhibitor of to-day must have especially the showman's instinct, as well as the other qualifications mentioned.

With the competition of more commodious houses and the high operating expenses, not to speak of heavy rents, the small theater owner is being forced out, unless he has contrived to save enough to build an up-to-date structure. Mr. Turner believes, however, that the small houses, in some instances, will be able to exist by offering a program at five cents, while the larger houses will charge ten cents or more.

Picture Theaters in San Francisco.

Of the 83 theaters in San Francisco at present using pictures, about 40 of the number use pictures only. The remainder employ cheap, or high class, vaudeville acts in addition. The average seating capacity of the straight picture theaters is about 400.

All the picture theaters of San Francisco are well lighted during exhibition hours, Mr. Turner assured me, and greater importance is being attached to projection. Many houses are laying stress on playing the pictures properly, and some managers have orchestra rehearsals for each subject on the program, similar to those for the acts on a vaudeville bill.

Turner & Dahnken are now having a new theater built for them in Oakland. The house will be completed within 90 days and will be taken over by them on a long lease. It will seat 1,700 people and the intention is to devote it strictly to pictures. High class singing numbers will be used in connection. Another new house will be opened by them in Berkeley, about August 15th. It will seat 1,000 people.

Kinemacolor Draws Well at Garrick.

Kinemacolor pictures of the coronation of George V, produced under the Urban-Smith patents, were exhibited for the first time in Chicago, at the Garrick Theater, Saturday evening, July 29, and not on Thursday, July 27, as at first announced, the delay being due to house renovation. The attendance taxed the capacity. At the close of the week the house management stated that the receipts exceeded those of Lyman H. Howe, for the first week of his successful run at the same theater.

The exhibition was supported by a capable orchestra, and a lecturer explained the various scenes, but his voice was pitched in such low tones that his remarks were inaudible to those in the back seats. Simple sound effects were also employed.

In a general sense the production afforded a splendid series of spectacles and pageants amid a sea of glowing natural colors, the effect being impressively rich and picturesque. The colors of the uniforms and decorations were happily adapted to kinemacolr, red being predominent. The scene showing the Indian troops in camp offered a delightful variety of colors. Here, too, one could observe a clearer definition of the features of the men and officers than was offered in the more imposing pageants.

The coronation drill at Reedham was one of the prettiest and most effective spots in the entire program, if one excepts the splendid and majestic naval review at Spithead. This great marine spectacle was perfectly reproduced, from the changing hues of the clouds to the flecked surface of green, through which the royal yacht and the monster war vessels cut their foam-lapped furrows.

Bursts of applause frequently greeted the effective scenes during the exhibition on the opening night, but there was a feeling of being overfed at one sitting. An hour and a half is quite long enough for any picture program, whether it be kinemacolor or black and white.

Picture Theaters and Curtains.

It is now over two years since the lighting of picture theaters while pictures were being run was deemed a necessity. The dark house fostered evils which the conscientious manager realized must be overcome. An impetus was given to the abolishment of the dark house by the adverse criticisms of a hostile press and by the bitter opposition of moral purists, who could see nothing but evil in the picture theater under any circumstances.

Gradually it was discovered that a system of lighting could be installed that would permit the projection of a clear and well defined picture and, at the same time, enable anyone seated in the auditorium to read a newspaper without great straining of the eyes. An important requirement of the several systems adopted throughout the country was that the subdued light should not strike the eyes of the spectators, but be directed to the floor by means of deep opaque shades, hung downwards, the lights being fixed on the side walls, up to a certain distance from the screen. The reflected light system, from the ceiling, has not been found so satisfactory as the side wall system.

The lighted theater naturally directed more careful thought and attention to projection and the curtain. Granting that the operator was master of the equipment in the booth, the exhibitor recognized the value of having a material and surface that would bring out, with best effect, all the photographic merits of the film. He was not alone in this conclusion, as enterprising supply firms soon appeared in the market with curtain coatings of various kinds, mirror screens, metallic screens, metallic cloth screens, etc., each being strongly recommended by the manufacturer. Some of these, especially the coating, or "smear," have been found wanting in permanent qualities. Time will soon eliminate the unfit, and just as surely will it lead to the adoption of the most perfect substitute for the old muslin or linen curtain.

Men of long experience in the film business, in all its branches, and expert in their views, without prejudice against any of the present devices, are in favor of a white vertical wall, of uniform surface, for the projection of pictures. This background brings out softly the half tones of the picture, which, they claim, are destroyed by screens of any kind, more or less. Moreover, they hold that the eye does not tire while viewing pictures on such a background, a something that is likely to happen with certain screens.

The Sunlight metallic cloth curtain is commended as assisting materially in the projection of a well defined soft picture.

Chicago Film Brevities.

John T. Rock, Western representative of the Vitagraph Company, was a conspicuous member of the Chicago contingent that visited the national convention of exhibitors at Cleveland.

E. H. Bishop, director of several film and manufacturing firms, in London, Eng., was a visitor in the city last week. He left at the close of the week for a tour of the Pacific coast.

Douglas Cooper, general representative of the General Film Company in Canada, and formerly Montreal manager of the Kleine Optical Company, was in the city, Monday, July 31, and returned home the same evening.

N. E. Chaney, owner of the Orpheum Theater, Hillsboro, Ohio, is a live advertiser, in his home papers, judging from copies received from the Cincinnati branch of the General Film Company, from which he gets his service. Attractive displays and numerous paragraphs throughout the local news columns can be found in every issue.

Thos. Ricketts, at one time producer of the Essanay's Eastern Stock Company, and afterwards with the American Film Manufacturing Company, is now producer for the Nestor Company, of New York. Numerous friends of Mr. Ricketts will be glad to learn that he is doing well.

W. J. West, owner of the Majestic Theater, Kewanee, Ill., was a visitor at the office of The World last week, while on his way to spend a vacation at Tampa, Fla. The Majestic has been running three years, and during that time has showed to successful business. Mr. West considers his house the coziest and prettiest to be found anywhere. It seats 350 people and can number the best residents of Kewanee among its patrons. Sidney Smith books the programs. Mr. West stated that he has had exceptionally fine business all through the summer, which he attributes to the fact that mothers and fathers have absolute confidence in

the cleanness of the show, and are always certain of a fine program. Mr. West also attributes his summer's success, in part, to the clever singing talent employed. He also boasts of a fine three-piece orchestra, with Tracy Holbrook, violinist, as leader. Mr. West is also proud of the fact that his programs are generally commended by all his patrons and by traveling men who stop over in the city, for the fine quality of the pictures.

Arthur J. Hill will have his new house, the Glen, ready for opening on September 1. The Glen, which is situated on Armitage Avenue and Francisco Street, cost $15,000. Its capacity is 300. H. A. Hill, son of the owner, will manage the house. At present he is managing the Arrow Theater, at 1438 Fullerton Avenue.

The Central Theater, a new house that will seat 300 people, has been erected by Mrs. Wilhelmina Trebbin, on Fullerton Avenue near Drake Avenue. It was opened Saturday, July 22, to good business. Service is being furnished by the Standard Film Company.

The Playhouse, a new theater built by Mrs. C. E. Cook, at 1846 West Madison Street, at a cost of $16,000, will be opened Friday or Saturday, August 11 or 12. Mrs. Cook formerly owned the old Playhouse, at 1859 West Madison Street, which was torn down owing to the lapse of the lease. The new theater is thoroughly fireproof and has a beautiful marble front, with pretty interior decorations. The floor is of concrete and the seats of comfortable, modern type. The house will seat 454 people. Mrs. Cook will manage the theater.

Dunmeyer Bros., owners of the Crystal Theater, Muncie, Ind., were in the city last week, They have established a new Crystal, in a modern building just completed, which will have twice the seating capacity of the old. While in the city, the Dunmeyer Bros. purchased an electrical piano, which cost $1,500, for the new house. The old Crystal will be used as a store.

C. J. Grim, of Gibson City, Ill., opened his new house, the New Fashioned Theater, on Saturday, August 5. The house will seat 250 people.

R. H. Griffith of the Star Theater, Belvidere, Ill., visited the city last week and arranged for service with the G. F. Co.'s office at 117 N. Dearborn Street.

Robert Lieber, owner of the Lieber Exchange, Indianapolis, was in the city Wednesday, August 2, and called on a number of his old friends in film circles. Mr. Lieber reported a steady increase in his business for the last three weeks.

The Bridgeport Theater, at 28th Street and Archer Avenue, was opened Thursday, July 20. It is owned by E. Kounosky. It seats 300 people. The Bridgeport is an old theater remodeled, and has been showing to an increasing business daily since it was opened. Mr. Kounosky also owns the 51st Street Theater. 51st Street and Ashland Avenue. Both theaters are supplied with service by the G. F. Co.'s office at 17-19 S. Wabash Avenue.

The Majestic Theater Company, of Sheboygan, Wis., opened their new house, the Majestic, on August 1. It was built especially for the pictures, at an outlay of $15,000.

Maurice Fleckles, manager of the Laemmle Exchange, this city, was seen on his return from the national convention of exhibitors at Cleveland, and spoke highly of the meeting and attendance.

R. Miller, of the Globe Film Service Co., this city, was interviewed last week and reported that business was a little dull. He, however, looks forward hopefully to fine business on or about September 1, when most of the theaters now closed will be opened.

A handsome new catalogue has just been issued for the Edengraph machine. It is finely illustrated. A valuable feature of the publication is that all the various parts of the machine and their prices are carefully tabulated for ready reference. The catalogue will be forwarded to any address on application. J. S. M.

Peerless Theater is a little store show, at Milwaukee and Ashland avenues. It has a fairly good-looking front, but the interior is disappointing. Four reels of licensed films were shown, the first three so slowly that the flicker was painful, and the last so hurried that jump and vibration ruined the effect. The films were not in very good condition, lacking titles and rainy. Two machines and operators were employed, but neither operator could maintain a good even light. One thing, however, can be commended here: the screen is elevated above the floor level about seven feet, and it is pure white.

Iola Theater is the only independent theater in the neighborhood, and though it is situated on the second floor at the extreme rear of the house, its 600 seats were nearly all filled. Projection is very good; light well handled and steady, and bright, even though the picture is not at all small. The operator is evidently a very careful man, and showed it when he ran two sets of song slides through. In some of the scenes he interposed a tint slide of green or orange in front of the lens, making a very pretty effect. Contrary to what may be expected, the definition of the screen image is not impaired by this, and not all the colors are killed, though much subdued.

Fairyland Theater is one of the oldest shows on the avenue, and is very prettily decorated. It is owned by the same people as the Lyric, and both houses were built by the Decorators' Supply Company, in whose catalogue pictures of both places may be seen. The Fairyland is on the second floor, and has its screen at the street end of the house. The projection is excellent, and the pianist fairly made the Vitagraph "A Geranium" talk, with soft appropriate music. The exit of the Fairyland is at the rear of the house, and passing out one goes through a penny arcade and shooting gallery.

C. YOUNG.

With The Western Producers.

Both Selig companies have returned; the one from the Santa Cruz Islands and the other from the Yosemite Valley. The negatives of the pictures taken are being developed and will soon be on the way to the Chicago office. The Santa Cruz company, soon after returning, took a trip to San Pedro under the supervision of Francis Boggs, where they took scenes to be used in connection with the Santa Cruz stories. Following the trip, a number of interior scenes were taken at the studio which are also to be used with the Santa Cruz pictures. The company which returned from the Yosemite were also kept busy in order to obtain interior scenes for the negatives. Now that both companies are in Los Angeles and there is no plan on hand of sending one away, the local company finds itself in a position where it has too many actors on hand. That something will have to be done is understood. Probably there will be a few members less who will claim connection with the Selig Polyscope Company.

Fate, which seems to have had it in for the Selig Company for the past few months, appears to be resting at present with regard to the Selig members. Mr. McGee has entirely recovered from his recent illness and Fred Huntley, with the exception of a badly blistered lip, the remains of his recent fever at Santa Barbara, is as well as ever. Miss Iva Shepard, who narrowly escaped having one of her limbs amputated, is able to walk about and will soon be working. Miss Besserer, who broke her leg when thrown from a horse, is improving. The plaster cast has been removed from her injured limb.

Mr. Phillbrook will soon move into his new bungalow in Edendale, which is completed with the exception of painting. A garage is also being built.

* * *

The Bison Company, who are at present in Bear Valley, report that they are getting some excellent scenes which will make their Indian pictures a hit. Local exhibitors are looking forward to the Bear Valley releases and are confident that their themes will be something out of the ordinary. This is by reason of the fact that Richard V. Spencer, formerly Los Angeles correspondent for the Moving Picture World, has joined the company as scenario editor. He has written more than fifty successful scenarios during the past eight months, so local exhibitors know what to expect. While correspondent for the World Mr. Spencer made many friends.

* * *

The Pathe West Coast Company will leave for Catalina Island about the beginning of August. It will remain there about a week, during which time exterior scenes will be taken to be used in Indian pictures. Canoes will play an important part in these pictures and for that reason a number of canoes will be carried along.

Charles French and Miss Hazel Buckham, both of the Pathe Company, were almost drowned recently at a local park when the canoe in which they were, accidentally turned over. Other members of the company went to the rescue and they were promptly pulled out. Miss Buckham was unconscious when brought ashore but was soon revived with the aid of stimulants. Both members are unable to swim.

* * *

A report has reached here that a new motion picture company under the name of the Portland Lifeograph Company has just started in Portland. Educational pictures are said to be the feature at present, and a studio is declared to be under construction which will enable it to enter the field in all subjects.

L. S. F.

Technique of the Photoplay

By EPES WINTHROP SARGENT

Copyright by E. W. Sargent. All rights reserved.

Chapter V.
PLANNING THE PHOTOPLAY.

IN the preceding chapters the technique of the photoplay has been exposed, but technique is merely the adroit use of the tools of the craft. The sculptor's assistant may be a better hewer of marble than his master, but it is the artist mind that conceives the idea, that gives beauty to form. Inspiration is the soul, technique the flesh and bones.

The technically perfect photoplay commands the respect that is always the due of painstaking labor, but the idea, rough hewn, but virile and vivid, is more to be desired than the stale theme perfectly developed. Technique will enable you to exhibit your ideas to the fullest advantage, to convey your thoughts most intelligibly to another, but it is the idea that the editor seeks and the original idea stands a better chance of acceptance than a theme hackneyed but partly redeemed by treatment.

Plots That Are Not Wanted.

As has been explained, adaptations of books or other standard or modern literature are not desired because the editor can get the idea from the same source and supply the technique himself. Better still, he is in possession of complete knowledge of the resources and limitations of his plant and may write more understandingly.

Complicated plots are not wanted because they are not easily to be followed through their many ramifications.

Stories of murders, thefts, abduction and all crimes are not wanted unless the moral is strong and rightly placed. These stories require such careful treatment that they should not be attempted until experience has been gained. It is well to keep away from them entirely if other ideas can be found.

Stories based upon racial traits, malformations, differences in political or religious creeds, or anything reflecting upon a people, class, sect, creed, deformity, affliction, or the differences between capital and labor are not wanted. The photoplay appeals to all classes and peoples, and it is the aim of the manufacturer to avoid offense.

Stories in which evil eventually triumps over good are undesirable, as are those which are gruesome, unpleasant or sordid.

Children and Dogs Are Troublesome.

Few companies offer stories in which animals appear, because animals are hard to handle in the studio and a hundred feet of film may be wasted for every foot shown on the screen. Animals may be introduced to good effect in some pictures, but they should be required to perform specific tricks unless you are writing on order to fit the tricks that have been taught.

For much the same reason children should not be employed to any marked extent, although their simple introduction into the scene is effective. If the wronged wife is driven into the cold streets you are sorry for her, but if she has two small children with her, sympathy is more than doubled. Some companies boast exceptionally clever children. In such case stories may be submitted in which the burden of the work falls on the child, but should the story fail at its first point of call there are few other places to which it may be sent.

This applies to all stories written to fit certain types. If you are planning to appeal to some well-defined personality and fail, the story has to be rewritten before it may be certain of a welcome elsewhere.

Do not plan stories in which some central figure or figures run through a series of adventures in many reels. This type is popular in Europe, but stories in series are not liked here, although a number of distinct stories may be written around the personality of some favorite player. Unless you are in close touch with the editor for that studio do not try these, and in no event offer a series of your own initiative.

Doubtless you have seen stories filmed which violate the rules laid down above. This does not mean that these stories are in demand. They are likely to prove the exception to the rule, to be accounted for by some peculiar studio condition.

What a Good Story Is.

What is wanted by the editor is originality of thought, a strong, clean story, simply planned to avoid complications beyond the grasp of the average spectator and possessed of the indefinable something that for want of a definite term is called heart interest. Clean, clear, clever, concise.

It would seem that every beginner has to write stories on certain themes, and editors have come to expect these in every batch of stories. Some of these are cited below. Unless you can give some startling twist of novelty to these time-worn devices do not attempt to send them out. Wait until you have passed that period. These are the most frequent:

The discharged workman who plans to be revenged upon his employer for his fancied wrong, but who either saves the employer's child from abduction, his money from theft, or his house from arson, thereby obtaining reinstatement and an increase in salary.

The child who reunites parted parents or prevents a separation.

The child who reunites parents and children separated through an unapproved marriage.

The child who redeems the criminal or who saves the discouraged from the downward plunge.

The employee who gets an interest in the business, and his employer's daughter, either with or without opposition from the foreman or the junior partner.

The bad small boy.

These plots were the stock in trade of the director when the photoplay was first developed. They have been done to death and each company has one or more versions of each to work over at will when ideas grow scarce.

Working Out the Plot.

The simple plot, provided that it is not old, stands the best chance of acceptance. The more direct the recital of events the more probable is it acceptance, other things being equal. What is wanted is a story that will be intelligible to the patrons of the cheaper houses while it is also of interest to the photo-playgoers of a higher order of intelligence.

Sometimes it is the climax of a story which first suggests itself, but more often the plot starts with the main incident from which the developments are made. More than one dramatic work has been evolved from the "big scene," and more than one photoplay has worked backward from its climax, but while the inspiration may come from either end of the plot, the work should be started from the leading incident; the happening which starts the action and which gives rise to all the other situations.

Many, if not most, beginners make the mistake of supposing that there is but a single logical sequence of events to be deduced from a given happening. This is a grave error. A dozen utterly dissimilar plays may find their origin in a single situation.

A man standing where two avenues meet may take either path. He may proceed directly or he may turn off at any intersecting street. It is the same with a plot. The painstaking playwright will explore both avenues and all side streets before he decides upon the route his hero travels. It may be that he will find many pleasant ways over which other heroes or heroines may be sent with profit. Before you begin to write, look at your plot from all angles.

Sources of Inspiration.

Sometimes a fiction story may suggest a plot. Not the plot of the story, but some other chain of happenings. Even a chance phrase or paragraph may give birth to a new plot; perhaps it is something that the author has left out.

The newspapers teem with hints, the streets are full of suggestions, even produced photoplays will give rise to

others; nothing is devoid of suggestion to those who see with the eyes of the mind. Instead of looking at what has been done look for what has been left undone. One successful short story writer confesses that half of his plots are the result of watching for the omissions of other writers.

No two minds observe a happening from precisely the same point of view, and the ten-dollar story of the novice may suggest another style of treatment to the trained writer that results in a hundred-dollar story, utterly unlike the other, yet derived from it. The author merely has done what he thinks the other author should have done.

To sit at the desk and deliberately plan the details of plot is a gift that comes only with training, but it is easy to train the mind to observe unimportant facts that give rise to important plots. One dainty love story found its birth in the unimportant trifle of a sheet blown from a window where it was sunning with other bedding. The sheet became a silk couch cover that blew into another window, bringing charges of theft and an apology that became an avowal of love.

The commonplace suggestions are best, but do not leave them commonplace. A girl drops her handkerchief and a man picks it up, opening an acquaintance that develops into matrimony. That story has been done. Suppose that he is running to catch a train, and not seeing the girl for the crowd, puts the dainty cambric into his pocket. On the train he discovers an odd token tied into one corner. Through the token he traces the girl, restores the token and wins her heart, the story hinging on the quest of the girl, the story has been lifted from the commonplace.

These two incidents should give the thoughtful reader the guide to other developments.

Centering the Interest.

A common error divides the interest of the plot between two or more persons. At first glance it would appear that the hero and heroine should share the interest jointly, but a more careful survey of the subject will prove the fallacy of the argument. Select one character and make all of the situations subordinate to that personality. Do not let the interest waver for a moment or you are liable to find the interest shifted to some other character.

To take the most familiar form, suppose that we have the familiar triangle of two men and a girl. If you attempt to divide the interest between the three you weaken the whole. One of the two men is doomed to disappointment, and if your interest in him is equal to your interest in the winner, his failure detracts from your satisfaction in the success of the other.

Select one of the two men and make the audience so vitally interested in him that they want him to win and regard the second man almost in the light of the villain; not because of his evil deeds, but merely because you want your man to win. If you select the girl, show that she wants one of the two men and make the audience fear that the other fellow will get her. Keep the spectator guessing until the last moment and his satisfaction in the result is the greater because of the suspense. If you let the man share interest with the girl your interest is divided and the audience is not so eager in spite of their greater interest in one of the two men.

Shifted Interest May Spoil the Plot.

Not long ago a triangle story was utterly spoiled because in the last ten feet of the film, the last ten seconds, the third man became such a pathetic figure that the sympathy shifted to him and the hero's success and the heroine's happiness were regretted.

Another common example is the Sheriff in the Western stories who finds the murderer he is hunting to be the man who previously has saved his life. If he permits the prisoner to escape he is foresworn. If he arrests him he is ungrateful. Even the spectator who does not reason this out is subconsciously aware of the fact that the story is not quite "right." There is something not quite satisfactory.

Determine beforehand upon the leading character and never let the interest get away from that person. Even a momentary lapse may prove fatal. In the model scenario you will find that both the girl and her brother are subsidiary to the character of Dick even though he does not appear in many scenes.

Start Your Interest in the First Scene.

Unless a preparatory scene is essential, plunge right into the unfolding of the plot, not abruptly but with ever increasing interest until the climax is reached. Do not go back to pick up dropped events. If your story moves along two paths toward a common goal, parallel the scenes. Some companies affect these double stories, usually those which afford contrasts between the rich and the poor, the happy and the unhappy, or the right and the wrong, but it is better to hold only one thread of interest and follow that without pause.

A story starting in the past and brought down to the present day is to be avoided. Lapse of time requires dual make-ups and confuses the identity when the break comes. Do not start with your heroine a little child and stick to her until she lands in some Home for Old Ladies, as one author sought to do, all within twenty minutes. Have all the events happen within a reasonably short space of time and leave the other sort to someone else.

As pointed out, your story should have a good moral tone, but it need not be a preachment to effect this result. Make your people normal; men and women of flesh and blood; have them do the things which are right, and let the moral care for itself. It is well to keep to the present day and to keep away from the slums and high society. Keep your action in one country instead of asking the director to take his people to Europe or Africa for a few scenes. Avoid the pig and the blackguard, the wanton and the woman of the streets. Be clean and original, and you will find success.

Victoria Theater, Harrisburg, Pa.

One of Harrisburg's finest picture theaters, the Victoria, on Market Street, Harrisburg, Pa., designed, built and managed by James George, is shown in the accompanying photograph. It has a frontage of 24 feet and is 250 feet deep, which dimensions, with the gallery, gives a seating capacity of 900. The lobby is finished in Italian marble with ticket

Victoria Theater, Harrisburg, Pa. The first instance we know of three moving picture theaters in a row.

booth to correspond. Passing through the entrance is the foyer or interior lobby, handsomely decorated, from which stairs extend on both sides to the gallery seats. There is a drinking fountain in the center of this lobby, and men's and women's retiring rooms on either side with attendants in charge. The chairs are of the best pattern, upholstered in leather, with racks for coats and hats. The picture is projected 125 feet on a Mirror screen, two Powers No. 6 machines being used, giving a clear and sharp picture 16 by 20 feet.

A continuous exhibition is given from 10 o'clock a. m. to 11 o'clock p. m., Independent first-run pictures being shown. The ushers are clad in white uniforms and are most attentive to the patrons of the house. Close examination of the engraving shows a picture house on either side of the Victoria. These are the Photoplay and Lyric theaters, which make the competition very strong.

Education and Science

A SCHOOL FOR VICE AND CRIME.

All noble minds interested in the photoplay have been glad to think, at least, if not to feel sure, that the days for violent strictures upon the moving pictures were passed. At this late date, however, Mr. William A. Pinkerton, of detective fame, says:

"Good moving pictures are all right; they educate, but the pictures depicting holdups and burglaries are making criminals of young men in this country. Something ought to be done to stop the showing of such pictures."

The writer felt sore upon reading these words, and wondered if they were not uncalled for; a recent experience, however, has taught him otherwise. Visiting one of the many ordinary "shows" recently, there appeared "The Ever Accuser," a story of a young man poisoning his uncle, to obtain his inheritance which had been willed to him, but for which he could not wait because of his fast life in company with a woman of ill repute. The whole story is unblushingly told, no hints, nothing left to the imagination; every detail is given with brutal frankness. The very poison is mixed in public; a nurse is made the innocent perpetrator of the crime with a viciousness that is revolting. The ghost of the murdered uncle is the "ever accuser," driving the young man to a confession of his guilt. Was this picture censored? It was not shown as such. Do these pictures pay? Yes, in evil returns. People of common taste and avearge culture will not pay a second visit to places where they are shown, and furthermore they note the names of the makers, to give their productions a "wide berth" in the future. Another unsavory picture seen at the same time and place is "A Gentleman Fireman." This is classed as a "French comedy." Well, it may be so! but if the taking a man's wife to accomplish her ruin is fun in France, it should be known that it is vice and a crime in America. To say that this is not a picture for children is to beg the question; no decent couple, engaged or married, can look upon such a picture as this without feeling their moral sensibilities insulted and reduced to the extent that after spending an evening in the company of such plays as these here described, one goes away feeling depressed and debased. For some minds these disgraceful scenes may be food, the feeding upon which produces just such characters that Detective Pinkerton says are here quickened into action. An admirer of all that is best in moving pictures, the writer would prove recreant to his ideals—and the ideals of a pure public—if he did not place upon record these experiences, and by so doing locate the blame for vicious pictures in the right place.

Only in the last issue of the Moving Picture World, in an article on "The Film Makers' Responsibilities," was the subject of the nature and refinement of American womanhood referred to. "Everything at which the better nature of man revolts should be avoided" is good advice, and unless this advice be taken the producers of obnoxious films must be prepared for the strictures their productions demand. The public and the makers of good films join in common accord in protest against that which causes reflections to be cast upon the excellent work otherwise being done by moving pictures.

WOMAN EDUCATOR ON MOVING PICTURES.

Interesting View of a Former Member of Board of Censors.

Mrs. R. G. Dolese, a former member of the Board of Censors and an educator of some note, like many other intelligent and progressive women, is a stanch friend of the moving picture and a thorough believer in its possibilities. To a representative of the Moving Picture World, Mrs. Dolese said among other things:

"I have been interested in educational work for many years and believe that the moving picture is the coming textbook of the schools. There is still, I am sorry to say, a great deal of ignorance among people of culture and refinement regarding the moving picture. I gave a moving picture entertainment for a ladies' club in one of the most prominent hotels in the city and found that many of the ladies knew practically nothing about moving pictures. Many of them had never seen a moving picture before. Others thought that moving pictures were shown only in the slums among dirty people in houses with poor ventilation. I get about a good deal, but see no such houses anywhere. The proprietors of almost all the places are anxious for the elevation of moving pictures as anyone can be. I think all the pictures are getting better, both the Independent and the Licensed ones. I am constantly getting calls for good educational pictures and educational exhibitions. These calls come from every part of the country. I think everybody loves moving pictures."

Of her work on the Board of Censorship, Mrs. Dolese declared that a conscientious discharge of duty meant a lot of work and careful consideration. Mrs. Dolese promised in the near future to contribute articles of an interesting nature and educational value to the Moving Picture World.

THE MORAL INFLUENCE OF THE PICTURE.

If anyone doubts the moral influence of moving pictures, let them study this great social and moral problem at close range. Without doubt there are many places, circumstances, and conditions, where the question could be tested. In New York and all great cities it is an accepted fact, that the great number of low music halls, dancing and drinking places, and especially those of the vulgar and immoral "Café Chantaut" variety have been largely superseded by moving picture places of ever-increasing improvement in both quality and tone. Nowhere is this more noticeable than in Coney Island, and nowhere can there be a better standard of a perfect test. Upwards of forty places which were formerly classed as breeders of an immoral taint, causing trouble to moral agencies and the legal authorities, now no longer exist.

A social or moral crusade, or the violent expulsion by the enactment of stringent laws, could not as effectively have abolished these places as the incoming pictures have succeeded in doing. Further to this, it must be added that the class of exhibitions are constantly improving, the best machines, screens, pictures and operators are in demand; a healthy competitive rivalry is proving effectual in perfecting the moral tone, so that there is every proof of the great value of the moving picture as an uplifting moral influence.

WHY DELAY?

The reputation of the moving picture as an educational factor is far ahead of its real character and ability. It is greatly to the credit of cinematography that there is such a world-wide demand for its wonderful uses; it is greatly to its discredit that it cannot respond to the demands made upon it.

That this discredit is not altogether an adverse reflection must be admitted; claim must be made, however, that there is not a sufficient realization of the valuable loss of time and opportunity which is being caused by so slow a response to the public demand.

In all delays there is either a legitimate cause or a blameable responsibility. In the present instance there seems to be a little of each; while the moving picture is growing mature in itself, it is still very young in educational departmental work. The necessity of accumulating wealth seems essential to the building of character, hence it appears that the moving picture must become powerful before it can become demonstrative and useful. Care must be taken, however, that no delay be traceable to dilatory or unworthy causes, a whole generation of young people is losing much valuable time which could be profitably employed if all demands were met. Sufficient progress has been made in all branches of moving picture work to secure efficient results; application of these results is alone desirable to perfect arrangements for general educational purposes; may they be speedily forthcoming; why delay?

Senator Gallinger, of Lewiston, Me., is trying to introduce a bill into the United States Senate at Washington, D. C., prohibiting the exhibition of moving pictures such as manhunts, prison escapes, burglaries and similar felonies.

Observations by our Man About Town

The present season has been the most remarkable of any in the history of the motion picture business in Greater New York. There has never been a more unsatisfactory one from the standpoint of the exhibitor. Both the indoor and outdoor exhibitors have suffered through the unusual weather conditions. The stretches of hot weather scorched the box offices of the former and the alternating torrents of rain have dampened the hopes of the open air men. It is agreed that in the share of hard luck they break about even. I have failed to find a place showing a profit thus far for this season, and I am forced to admit that the exhibitors claiming to have met with losses are not misrepresenting conditions. Everybody is hoping that, for the balance of the season, weather conditions will be more favorable and the exhibitors may get a chance to make some profit, or at least break even. Most of the rain storms have loomed up at a time when the managers could least withstand the effects. They have come at an hour when sufficient time was not allowed to get the seats dry for the night show. Many managers had gangs at work drying the seats after the rain stopped, but the patrons who appreciated these efforts were few in proportion to the regular number of attendants.

* * *

I visited one open air place last week after a rain storm. It was about seven o'clock in the evening. About two hours earlier I had met the manager of the place. The rain fell in torrents. I sympathized with the exhibitor, but he was full of spunk and told me that if the rain stopped falling before the hour arrived for the opening of the gates of his place he would give a show. His program was that good old-timer "Uncle Tom's Cabin." Shortly before seven o'clock the rain ceased and, as I was in the vicinity of the place, I hastened to the park to see if the manager was serious in making the declaration that his show would go on. When I reached the park a dozen or more boys and young men were drying the seats with cloths, and but a few minutes after the regular time for opening the gates the ticket seller was on duty. The attendance at the first show was light, but for the second show there was a surprisingly large audience, chiefly made up of women and children. Would you believe it? At least fifty per cent. of the women carried with them newspapers which they placed upon the seats. Can you beat that? Was it "Uncle Tom" or the "picture bug" that brought about the result?

* * *

During my jaunts about town the past week I visited the offices of several makers of moving pictures and learned that reports received from various parts of the States show that the exhibiting business is very slow. The various film exchanges report that there are no indications of immediate improvement, but a very gratifying fall and winter business is promised. In many quarters the middle of August is depended upon to bring about an improving turn. Money predict that a large number of indoor places will start to do business again before the end of August, which will be considerably in advance of the movement in that direction of previous years. I was shown letters from a number of film exchange managers in which they stated that they expected a very favorable change by the first week of September. In preceding years October has been looked upon as the pivotal period. Most of the enthusiasts incline to the belief that weather conditions for the balance of the summer will favor the towns and cities more than the country and seaside resorts, and consequently bring about the reopening of the winter houses much earlier than usual.

* * *

A correspondent to one of the daily newspapers contributes some very good arguments in behalf of moving picture places. He says the streets are full of children and mischievous boys who could very profitably spend their time in such places. He makes a plea that more five-cent moving picture places be provided, as the poor cannot afford to patronize the ten-cent places. This matter has been the subject of much discussion for some itme and the ten-cent theater is gradually gaining in the favor. The people who control the theaters realize that at five cents they could get larger audiences in many localities, but experience has shown the admission fee is too far below the profit-making basis in these days. In the case of ordinary store shows conditions have so changed that few five cent places can be made to show expenses. The proprietors can no longer live over the show stores, nor can they rent the apartments to others and scores of them have found that, no matter how poor the residents of the locality may be, the ten-cent place will get the patronage if the attraction is proportionately superior to that offered by the nickel place.

* * *

In my opinion, the five-cent theater is doomed to extinction, but it is quite possible that galleries may be provided for those who are too poor to pay more, especially in cases where poor families desire to attend picture shows. Many picture houses now have three prices—balcony, orchestra and boxes. The prices are no less than ten cents, however. A manager of one of the places told me he would not think of making the balcony less than ten cents as it would open the doors to a class of patrons he did not wish to cater to. So there you see the nickel proposition gets another jolt.

* * *

In addition to the change of conditions that has brought about an increase in the expenses attending the operation of five-cent theaters, there are some very vital agencies bearing against the box offices of such places. The law against permitting children under sixteen years of age to visit the theaters and allowing people to stand in the aisles and foyers have curtailed the receipts considerably. For a time these laws were winked at, but the vigor with which they have since been enforced can be well understood when it is stated that in Greater New York alone each of one hundred and fifty moving picture men paid a fine of fifty dollars in one month.

* * *

There is to be a marked revival of the moving picture road show business next fall. Several years ago such shows were very numerous and many of them made money until the nickelodeon took growth. I understand that from the Metropolis alone six outfits will be put on the road with a series of spectacular pictures that are creating much interest. The venture promises to be a big success. If it is, look out for a general launching of traveling shows. All eyes are on the initial effort and a number of old road men with some capital to spare are ready to put out serial motion pictures in up-to-date style. They figure that with appropriate music and lectures some of the productions of recent years can be put on at one-night stands with good results, financially and otherwise.

* * *

An old-time showman revealed to me the other night a plan he has for exploiting the "Uncle Tom's Cabin" films. With a colored quartette and a lecturer he counts on big returns. His idea is to have the lecturer precede the pictures with a brief recital based upon the life of Harriet Beecher Stowe, the authoress of the famous story of slavery days. During the exhibition of the pictures the lecturer will tell the old, old story, occasionally giving way to the quartette. Some scheme, eh? With big advance billing it might go well, but the undertaking will be at an unmistakable disadvantage, the same that put the old road shows out of business. The people who operate picture theaters along the route will be forewarned by the advance advertising and will lose no time in getting the same films from their exchanges, and it is a poor town that does not contain home talent for the lecture and songs. The production may not be as elaborate as the one contemplated by the old showman; but in adverse effect to the visitor it can be made far-reaching. I stated all this to the showman, but it did not disconcert him. He said he knew of "Uncle Tomers" who had followed each other season after season with a bunch of people on the payroll and made money at 10, 20 and 30. He may be right after all. A well-known traveling picture show appeared in a Western city recently and cleaned up over five thousand dollars on the week, with "The Funeral of King Edward" as the program feature.

Projection Department

Edited by F. H. RICHARDSON

Clean Lenses.—There are many operators who do not properly appreciate the necessity of absolute cleanliness as regards the lenses, both condenser and objective.

Dust and dirt, even in small amount, not only directly obstruct the rays of light but also cause diffusion, injuring, to some extent, the sharpness of the picture on the screen.

Condenser lenses should be cleaned daily, especially if they be working an eleven or twelve hour show. It requires but a very few minutes to remove, polish and replace them in their mount. Never use anything but a very soft, very clean cloth for this purpose. Alcohol may be used, but if the cleaning is done daily it is only necessary to breathe on the cold lens and rub same lightly until dry again.

The outer surface of the objective lens should be polished daily, particular care being taken to remove all oil. For this reason alcohol is excellent for the inner lens. Extreme care must be had that, after polishing, the fingers do not touch the lens surface at all. **The least finger mark, often almost invisible to the naked eye, will seriously injure the sharpness on the screen.**

Once in a while, say, once a month, the combinations should be very carefully taken apart and polished on their inner surface, care being had that no lint is left on the lens surface. The lens mount is, or should be, very tight, but nevertheless dust will get in and that dust is not good for projection. It is sometimes difficult to take apart the very cheap lenses and for this reason, if for no other, their purchase is inadvisable. As a matter of fact, projection lenses are, or too many of them are, altogether too cheaply constructed. These extremely cheap lenses are poor articles from any and every point of view. Remembering that the whole show comes through the lens, it would seem that managers would realize and recognize the fact that it cannot possibly pay to save a few cents, or even a few dollars, in their purchase. Altogether too little attention is paid to the matter of lenses. In installing a house of my own I would not think of allowing five, ten or even twenty dollars to stand in the way of securing an especially good grade of lens.

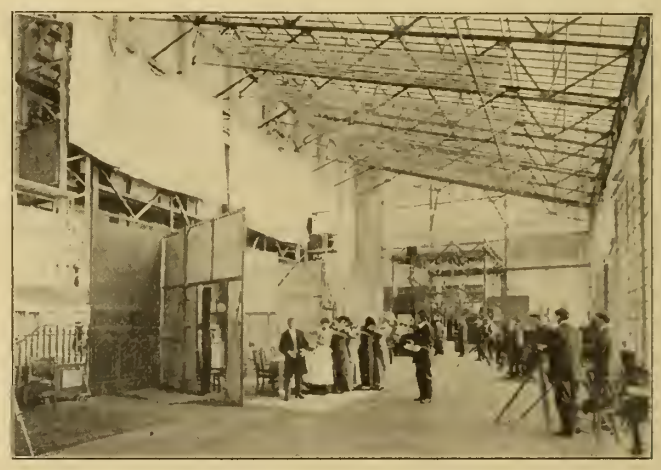
Not so very long ago a manager and myself were discussing this point and he denied any difference in results between the cheap and the better lenses. In proof he projected a picture with each and I freely admit the fact that seemingly both gave practically equal results, both being new.

In reply I took both lenses apart. The cheap one I could not possibly get open without butchering the screw rings up with a knife and I cut a finger in the operation. Getting it together was a real task. Nothing fit well. The other came apart with perfect ease and went together "like grease." I pointed out to this man the fact that by the time the cheap lens was taken apart for cleaning about three times it would be in almost useless condition; also that an operator would be far less likely to keep such a lens in clean, proper condition, considering the difficulty involved, than he would the better article. I called his attention to the fact that the better lens would still be in excellent condition when the cheap one was a total wreck. I asked him if he thought the performance of the two lenses, granting them to be equal, or nearly so now, would be the same in six months. He admitted the very obvious fact that it was not likely.

In purchasing a lens, examine the mounting very carefully and remove the two combinations, taking same apart. If this cannot be very readily done and the same restored with perfect ease, reject the lens. The dealer may tell you what he will, but take it from me that lens combinations must be taken apart and cleaned occasionally for best results. I advise all managers and operators to see to it that this is done. Because an objective lens looks perfectly clean when you look through it, is no proof that it is. The fine specks of dust cannot be seen thus, when they are on the inner surfaces of the combinations.

Union Wanted.—Connecticut, name of city suppressed, writes: "Have received much valuable information through the Projection Department. Am a licensed operator (Connecticut license) and desire to become a member of a union. Would it be possible to join the New York local, or would I have to get a New York license before they would accept me? If so, from whom and how could I get an application blank, and what day do they give examinations?"

You could not join the New York union without having a New York license. To get that it would be necessary that you appear in person in New York City, and make application and then wait, or return, for examination. I cannot tell you how much time would elapse between application and examination. You would be notified by mail. Would suggest that you correspond with Springfield, Mass., union. They have been given jurisdiction over considerable territory. Whither or not your city is included I cannot say, nor have I the street address of the Springfield union.



Interior of the Lubin Studio, Philadelphia, Pa.

Studios.—New Orleans, La., writes: "I have often wondered how the scenes are prepared for the pictures. Cannot you give me some idea of how it is done?"

This letter came some weeks ago. I have just now secured a picture of the Lubin studio with which to make my reply clear. In taking pictures in a studio (nearly all interior scenes are made in a studio) the various scenes are staged precisely as are those on the regular stage, except that the scenery is set right on the floor instead of on an elevated stage. The studio is a large room and the best ones are well lighted by ample window surface and skylights, so that daylight may be made use of. However, a very large percentage of scenes are photographed by artificial light from special lamps made for the purpose. The light usually used is of a greenish tinge and the actors, so lighted, have a ghastly, awful look—not present in the picture, however.

In the picture you see some of these lamps under the framework at the rear of the room. They are not being used, the scene rehearsing being probably intended to be taken by natural light. In the lower, right hand corner are two cameras ready for action. You see the interior of the room and the actors rehearsing, the director, with a paper in his hand, giving instructions. The camera lens will not take in the top of the scenery nor reach beyond the figured wall paper, though, as there is a door in the opposite side it will probably reach almost to the outer end of the scene on that side. The actors must keep within a certain, prescribed space, the lines possibly being marked on the floor. Very often ropes are stretched on the floor marking the field of the lens, from camera to scenery. You will notice that a piece of scenery representing the wall of a room is set up against the wall outside the actual scene. This is because the field reached through the door in the scenery, supposedly into another room, and it would not do to have the bare wall of the studio show. The scene you see will, when photographed, give the impression of the interior of a room. There are two cameras so that should one run out of film or meet with some accident, the other may be im-

mediately started and complete the scene. Also, I believe, in some cases, where the scene would be expensive to reproduce should anything go wrong with the negative, two cameras are run and two negatives made at the same time. I know this is occasionally done, but I don't know whether or not it is a general practice. The actors make up, talk and act much as they would in a regular theater, except that much more attention is paid to gesticulation and facial expression. The titles are made by painting them in black on white cardboard and training the camera on them at short range.

Film Mender.—Mr. H. S. Klink, Canton, Ohio, who seems to be one of the Department's live wires, writes: "Enclosed find sketch of a little device I am using with the best of results. It is a film mender made from steel 5/8 inch wide by 1/4 inch thick.

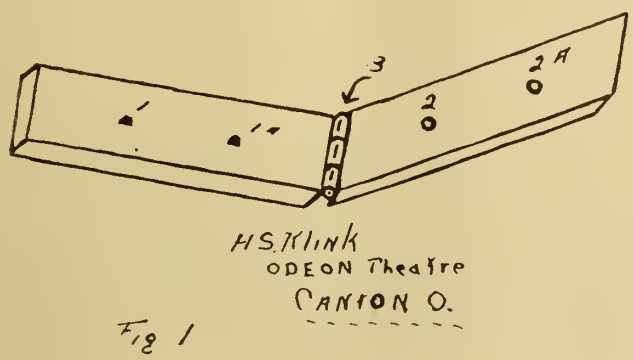


Fig 1

The two pieces are three inches in length, each hinged together at one end. 1 and 1A are small teeth, about the same shape as those on a sprocket and the width of a perforation hole in a film, while 2 and 2A are small holes drilled deep enough to receive the teeth, A and A1 when the two parts are brought together. I do not claim it to be an automatic mender—only a quick and sure appliance to match the holes, and an effective press for the patch. I do not claim to be its originator, but have seen nothing like it described in print so far. To use, prepare the ends of the film in the usual manner. The rest is obvious. Mounting the mender on a small block isn't a bad idea. I have mine fixed that way.

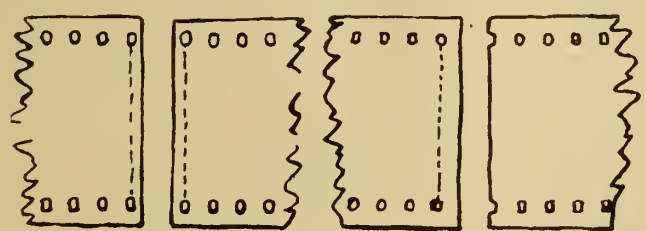


Fig 2 Fig 3

"Perhaps you wonder why the device has but one pair of teeth. I make my patch, as per Fig. 2, so as not to split the sprocket holes. If one wishes to split sprocket holes, as per Fig. 3, I would advise him to have more than one set of teeth."

Many thanks, Neighbor Klink, for excellent sketch and description of the device. It is no doubt excellently adapted for its purpose. As I have pointed out, time and again, the chief value of the department lies in just such interchange of ideas between operators and managers. Very likely some operator, maybe in the Philippine Islands, maybe in New York City, or far off Australia will see your sketch; think some device he is using is better and submit it, the same as you have yours. Thus we would have knowledge of two or more film mending devices conveyed to more than 10,000 operators scattered all over the world, many of whom have possibly been wishing for just such an article. And so it is with other things. To make a really good, strong patch some kind of press for applying instant, even and considerable pressure is essential, but very few are actually used, which in part accounts for the fact that three patches out of four are poor ones.

Ninety Degree Lamp.—Arizona (name of town suppressed) asks what is meant by a "Ninety Degree Lamp," and whether or not they are better for projection than those in ordinary use.

A Ninety Degree Lamp is one in which the carbons set exactly at right angles to each other. Some operators like them fairly well for stereopticon work. They give more light per ampere, if handled right, but they are somewhat difficult to manipulate. They have not been found to be adapted for motion picture work, for several reasons.

Union Addresses.—Chicago writes: "Why don't you set apart a column for the publication of addresses of secretaries of operators' unions? It seems to me such information is needed and would be of distinct value. I notice you have, on several occasions, wished to give some one the address of a union, but did not yourself have it."

We will be pleased to publish the union addresses in a column headed **Operators' Union Addresses,** also giving space to brief official papers from unions, provided same do not contain matter not suitable for publication in a paper of this sort, which caters to and serves all classes of the trade. It is up to the unions themselves. If they want it bad enough to supply the needed data, all right; the space is theirs. We do not, however, propose to offer valuable space and then go out and pry the addresses loose with a crowbar. I speak thus for the reason that we have offered this before. It is up to the unions!

Rheostat Overloaded.—Texas (name of town suppressed) writes: "My rheostat coils get quite red. The resistance is all in and still the wires are cherry red. What ought I do?"

Your rheostat is too small (contains too little resistance) for the voltage. You can add some coils of No. 8 soft iron wire (not galvanized) attaching same to porcelain knobs on the wall, with the heavy sheet asbestos between them and the wall, and a suitable guard in front to prevent burns or shocks by accidental contact, and hitch these coils in series with the rheostat. Use just enough of the added mixture to take out the red. This will, however, operate to reduce your amperage. The thing to do is get a rheostat suited to the voltage you are using. If you run with the coils quite red they won't last long.

What Is It?—Denver, Colo., writes: "In some films, particularly in scenic views, I notice a queer effect resembling falling snow. It cannot be snow since they are often summer scenes, some of them taken in a hot country. What it is?"

The effect you describe is often present. I have noticed it time and again myself. It only occurs in ourdoor scenes; therefore, I believe, cannot be due to defective emulsion. It also seems never to be present in winter scenes. I may be entirely wrong, but have formed the theory that it is due to the temporary stoppage or displacement of light rays by gases in the atmosphere, the same being result of heat. If I am wrong I shall be glad to be set right in the matter. The above is merely my own theory.

St. Louis Again.—St. Louis writes: "Received handbook and it is the one most necessary thing in the operating room. It is well worth its price. In July 29th issue, under heading "Side Motion," you answered my last letter. I have tried setting in the bushings, but while waiting for your answer I consulted the Edison Manufacturing Company and am sending you their letter and a paper attached. I am trying to get a rock-steady picture. It can and must be done. I can get only two makes of film to run steady, viz: Edison and Biograph. I accomplish it by shifting the take-up sprocket. But the film will run off the lower sprocket about every three minutes. Please advise me how to overcome this trouble."

Do I understand that you cause the two makes of film to run steady by shifting the lower sprocket out of line? If so, the only thing that I can imagine is that the side motion is held out by twisting the lower loop. That is a new one on the editor. Possibly you can prevent the film climbing the sprocket by strengthening the spring holding the roller bracket. However, as long as the sprocket is out of line there will be a decided tendency to lose the lower loop.

Brick Booth.—Pennsylvania (name of town suppressed) writes: "I purchased a picture house here a year and a half ago. The operating room was of soft asbestos on an iron frame, the iron being inside the room. This the factory inspector passed. I am now considering the matter of remodeling the theater and have an idea of my own for the operating room. I propose constructing the room entirely of fire brick, side walls to be eight inches thick, with an eight-inch arch of brick for the top. Floor can be of brick, cemented over to whatever thickness required. There may be plenty of such rooms, but I have never heard of one. I can install such a room at half the cost of asbestos construction, provided the inspector will approve same. What do you think of the dimensions named? This is a third-class city and the Pennsylvania State law calls for asbestos operating rooms.

in cities of that class. Please give me your candid opinion of the brick room idea. Have one of your handbooks and find it very helpful. My projection is excellent, patrons claiming that I show the brightest picture in the valley. I do a fair, steady business. House is always lighted, so that one may read a paper during the show."

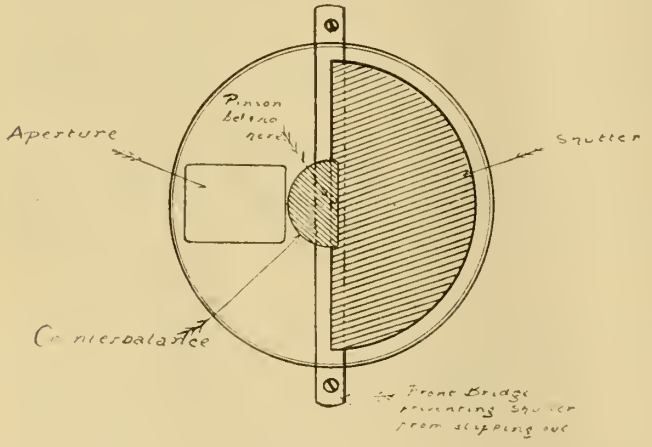
You have not given dimensions of the proposed room, but only thickness of walls and arch. Provided the walls and arch are to be laid in rich cement mortar, the floor cemented and a vent flue arranged for, from top of arch to open air, same to be ample in size, I would consider such a room most excellent. I do not know how the Pennsylvania law reads, but even though asbestos be stipulated, certainly any construction which was unquestionably its equivalent in fire prevention would have to be passed. It would be well, however, to consult the factory inspector before proceeding. Soft asbestos on an iron frame is by no means a desirable material for operating room walls. Whatever you do, when you build that new room make it of ample size and provide a vent flue from ceiling to open air—see the Department, August 12 issue, for proper proportional dimensions of same.

Length of Throw.—Henderson, Ky., asks: "Will you please advise us as to the best place, or distance, to place our machine from the screen? We can set at 40 or at 110 feet. Will get as good light and projection at 110 feet as at 40, having same size picture and same amperage."

I will answer you by saying that if it were my own house and I could set at 40 or 110 feet I would unhesitatingly choose the longer throw. Unless you would be exceptionally lucky in securing a good, short focal length lens you would get much the better picture at 110 feet. Particularly is this true if you propose throwing a good sized picture. With a very small picture the shorter distance might be as good, or even better. By "very small" I mean ten feet or under.

Shutter.—Brownsville, Texas, writes: "I noticed in the Trouble Department of July 8th (p. 1581), you have published the most important part of my letter, although slightly altered. There is one sentence which reads: 'When a light is thrown on the screen through a film, with machine running, no flicker whatsoever appears.' This sentence should read, as in my former letter: 'without a film in machine'; for there is not only no flicker with film in machine, but also without a film, when machine is in motion. You say you do not quite understand what I mean by the shutter having a movement of one in six. The shutter being the exact half of a circular disc, and making three complete revolutions to each exposure of the picture, it is cutting off the light three times and allowing the light three times to penetrate, thus producing six complete changes of light and darkness to each picture exposure. I have enclosed sketch of shutter, with its relation to aperture, giving exact size of same."

I can see no possible difference between your shutter and the ordinary outside shutter having three wings of equal width, so far as getting into synchronism with one side of the alternations be concerned. Your shutter and the three-wing outside shutter cut the light precisely the same number of times per second, therefore their action, so far as alternation synchronism be concerned, would necessarily be identical.



As to the relative desirability of such a shutter, as opposed to the three-wing article, that is a matter for argument. It is the first time I have known of a shutter being run at that speed, viz: 2,880 revolutions per minute at normal speed. Certainly it would necessitate pretty fine balancing of the shutter. I have no doubt but that the flicker would be absent, however.

Films Jump.—Cheney, Kansas, writes: "Enclosed find $1.50 for handbook. Have been a reader of The World but a short while and have received much good therefrom. Have a light trouble I would like solved. Am using 110-volt A. C., through an Edison rheostat. The light seems to get dim for just an instant and then will brighten up O. K. again. Also have another trouble—the same old cry—picture doing a clog dance on the screen. When the machine was new there was no trouble. Since the picture began to jump have put in a new cam, star and intermittent sprocket; also aperture plate and tension springs. Use Independent service. At the last show two of the reels were pretty near past looking at. Sometimes the picture would jump up very nearly half out of frame. The other, a 'Lux,' ran perfectly steady. Is the trouble in the film or the machine? On some films the sprocket-holes show, sometimes on one side, sometimes on the other. Do some makes of film jump worse than others? What is the cause of it? Just built a new airdome and, not being able to secure an electrician, did the wiring myself. Have the display lights cut in ahead of the switch for my machine circuit. What effect will this have on arc, if any?"

The dimming of the light for an instant may be due to a loose connection. Go over all connections, including those of rheostat, carefully. Take connections apart and clean them thoroughly. It might also be due to carbon fault, though hardly likely if you have correctly described the effect. If the incandesecnt lights dim at the same time, it is probably due to some fault at the powerhouse. A loose connection is, however, the most likely thing. Yes, some makes of film jump more than others. It is generally due to uneven perforation. If some films run perfectly it would indicate that the fault does not lie in the machine. See to it that your tension springs are giving sufficient tension. If your picture has a tendency to creep up on the screen as the speed of the machine is increased it indicates slack tension springs. Bow them out by sticking a screwdriver under and pulling out, running the tool up and down as you do it. If the sprocket holes show first on one side and then on the other I would see that the guide on top of the gate hugs the film closely, but without binding. Also be sure there is no end motion in intermittent sprocket, and that all sprockets are in line with each other and with the aperture. See that your tension springs rest squarely on the aperture plate tracks, and that they are not loose so that they move from side to side. You did not say what model machine you have; therefore it is difficult to give accurate advice. Also you did not say whether or no you used the same service at the time the film did not jump—when the machine was new, above all things see to it that the face (rims) of your intermittent sprocket are kept perfectly clean. Dirt and grime on the intermittent is a prolific cause of film jump.

A Question.—Hinton, W. Va., encloses $1.50 for handbook and asks: "Is it possible for a man to become a first-class operator without working under a first-class man?"

It is; but the process is very much slower. A comparatively few years ago we had no such things as motion pictures; therefore, no such things as operators. The first operators had no one, first-class or otherwise, to learn under. It is much better, however, to serve an apprenticeship under a competent operator, supplementing practice with hard, intelligently directed study.

Lens Extension, Aberdeen, Wash., writes: When I opened the 'Rex,' in order to make my old lens focus, I had an extension made about three inches long which I screwed onto the end of the tube. I then took out the front glass and moved it out to the end of the exension, which gave me the required focus but made my tube three inches longer than it was originally. Now what I want to know is: Would I get any better results if I had a tube of natural length, the lenses ground, of course, so as to focus right. It is rather an expensive proposition to try and experiment with lenses way out here so far away from the supply houses. Therefore I am forced to trouble you with this question. My throw is 98 feet; 10 x 13 foot picture.

You certainly ought to get a new lens. It is not at all probable that you are getting good results with a lens patched up in that way. In fact, the results ought to be pretty bad. You need a seven-inch E. F. lens. If you wish I will select a lens for you and have it sent by express, C. O. D., or you can order from your supply house, cautioning them to give you a lens projecting a 13-foot picture at 98 feet, and one that will project a perfectly sharp picture.

Trouble, Newark, N. J., writes: "Am using a Powers Five machine. The film jumps off the lower sprocket when a patch goes through. I must keep take-up belt very tight or reel stops before all film is rewound. I have no valve on bottom magazine. Would this have any effect in causing film

to run off sprocket? There is a spring and compression nut on end of takeup spindle. If belt gets loose, should I loosen or tighten the nut and will that tighten the belt?"

See to it that your bottom loop hangs square and that the lower sprocket is in exact line with intermittent sprocket and aperture plate tracks. Also see that the idler on lower sprocket is set away from the sprocket by about twice the thickness of a film, and that the spring holding bracket is strong enough to hold idler firmly in place. No, the absence of valve from magazine will not affect running of film, but just the same you should by all means have the valve. The compression nut on takeup spindle has absolutely nothing whatever to do with tightening the belt. The spring is to press together the two halves of the split pulley, and the split pulley is to regulate the takeup tension. The belt is not supposed to slip at all, except on the loose half of the pulley. It is the two halves of the pulley rubbing against each other that provides the tension. Take it apart and look at it for yourself. Maybe the reason your takeup pulls hard is that you have not properly oiled the shaft bearings.

Film Rocks.—Hamilton, Mont., writes: "Handbook received some time ago and will say it is the best thing for operators I ever saw. Would not part with mine for twice what I paid for it if I knew I could not get another. Have noticed several letters in the Department in regard to threading machine and running song at the same time. That is the way we always do here and I have machine threaded and ready before first verse of song is over. Always pull film through machine to title and thread it with title in frame. It is the only thing we can do, as all films have about a four-foot blank leader on them. Would like to ask what will cause a picture to rock like a ship on the water; only happens once in awhile and there is only one make of films which does it."

If only one make of film "rocks," that is proof positive that the fault is in the film itself. Probably something wrong with the perforation. Have many complaints about that particular make of film, in this respect. That man does not live who can run a song, especially a fast one, thread a machine at the same time and do full justice to both things. Certainly the thing can be done; no one disputes that proposition. I have done it myself, but never will again. The best interest of the house is served when everything, stereo or motion, on the screen is PERFECT. It is only perfect when your whole attention is centered on the one thing you are doing.

Lnve Wire.—Mr. M. L. May writes from LaSalle, Ill.: "I visit four or five theaters weekly and last week ran into a real live wire. In the city of Galva, Ill., I had the pleasure of meeting Mr. F. Spaulding, manager of the Columbine Theater. The house seats 250. He has a Motiograph. Mr. Spaulding was at one time a Chicago operator. He has his own light plant, which was installed at a cost of about $850. Owing to the many inquiries concerning light plants for motion picture theaters, Mr. Spaulding informs me that he will be glad to furnish anyone desiring the information with full particulars regarding his plant."

Glad to hear from him, or from a "live wire" in the business at any time. Would suggest that the gentleman favor us with a description of his lighting plant for publication in the Department, including cost of current generated per K. W. or per hour, stating number and C. P. of lights and cost of fuel.

Lens Problem.—Michigan (name of town suppressed) writes: "Have run up against some problems in the handbook which I do not understand. On pages 77 and 78 you give rules for figuring lenses, but I cannot make them work out right, nor do they agree with the tables on other pages. Where is the error? I am studying hard and want to understand it all."

The matter on pages 75, 76, 77 and 78 was taken, by permission, as stated on p. 75, from a Bausch & Lomb publication. This matter, and the tables of lenses were about all the matter contained in the book not the product of my own pen. My own rule for figuring lenses is found on pages 67 and 68, and it is as nearly accurate as it is possible to figure, when using cheap, inaccurate lenses such as are used for projection. Stereo figures are never very accurate because of the fact that, while a slide mat is supposed to be three inches wide, very few of them are actually exactly that measure.

Wild and Wooly West.—Pendleton, Oregon, writes: "I enclose photo of our house,, decorated for July 4th. We celebrate the 'Grand Old Day" out here and it is no "Safe and Sane" stuff either. This is the land of the fuzzy-legged cowboy, and real, simon-pure, blown-in-the-bottle Indians and they sure tear loose with some wild doings on the Fourth. I also enclose program of the celebration and program of the theater, the latter written by your Humble Scribe, who does all the ad. dope for the house. We run the story of the films in the daily paper. Manager Cooper and wife are standing in front, in the picture, but the writer was busy at the time grinding out 'Photoplays.' We run 4,000 feet of Independent film, four changes a week. I have noticed in the World (Long may it live and prosper!) the statement that projection in the West, taken as a whole is better than in the East. There is a reason. As I said, we have with us the real cowboy and sure 'nuff Indians and they are some touchy. If the film breaks once they will stand for it, but the second time—Wow! There are doings. Look out for tommyhawks! Poor light for more than five consecutive minutes is sufficient excuse for a delegation of earnest gents to pay the operator a visit, while a couple of mis-frames will create a riot. Of course, we have bullet-proof operating rooms, but owing to necessary holes in the wall, have to wear steel armor and it is quite uncomfortable in this hot climate. I trust I have made clear why projection is good out this way. Lest some of my Eastern brothers doubt the accuracy of my statements, I call attention to my name C. P. Bruce. The 'C. P.' stands for 'Can't Prevaricate.' I have been out here six years now, and you could not coax me back to the effete East. Boston is my home city. Your handbook is worth its weight in diamonds. It is a wonder. We couldn't do business without it and The World."

My gracious, Friend Bruce, I'm glad you mentioned what your initials stand for! That steel armor must be perfectly awful, really! I wish you would loan me a delegation of the very worst fuzzy-legs and Indians you have. I will have them attend a few New York shows I know of, taking an extra supply of bullets and tommyhawks along in a bushel basket. In 1883-4 the editor of this department fired the Oregon Short Line track-laying engine from Shoshone almost to Pendleton. The program is excellently gotten up, and that of the celebration is a corker. The theater front is pretty, especially the—but no, I mustn't say it. She is married!

The New Law.—The following law, referred to last week, has been passed by the Legislature at Albany, signed by the Governor and is now in full force and effect, and became law June 6, 1911.

THE LAW.

Section 1. Article two of chapter twenty-six of the laws of nineteen hundred and nine, entitled, "An act in relation to cities, constituting chapter twenty-one of the consolidated laws," is hereby amended by adding at the end thereof, a new section, to be section eighteen, and to read as follows:

Sec. 18. License to operate moving picture apparatus. It shall not be lawful for any person or persons to operate any moving picture apparatus and its connections in a city of the first class unless such person or persons so operating such apparatus is duly licensed as hereinafter provided. Any person desiring to act as such operator shall make application for a license to so act to the mayor or licensing authority designated by the mayor unless the charter of said city so designates, which officer shall furnish to each applicant blank forms of application which the applicant shall fill out. Such officer shall make rules and regulations governing the examination of applicants and the issuance of licenses and certificates. A license shall not be granted to an applicant unless he shall have served as an apprentice under a licensed operator, for a period of not less than six months prior to the date of the application; the application must be made in writing, and contain a verified statement to that effect; it must be accompanied by the affidavit of the licensed operator to the same effect; before entering upon the period of apprenticeship the applicant must register his name and address with the officer issuing such license. The applicant shall be given a practical examination under the direction of the officer required to issue such license and if found competent as to his ability to operate moving picture apparatus and its connections shall receive within six days after such examination a license as herein provided. Such license may be revoked or suspended at any time by the officer issuing the same. Every license shall continue in force for one year from the date of issue unless sooner revoked or suspended. Every license, unless revoked or suspended, as herein provided, may at the end of one year from the date of issue thereof, be renewed by the officer issuing it in his discretion upon application and with or without further examination as he may direct. Every application for renewal of license must be made within the thirty days previous to the expiration of such license. With every license granted there shall be issued to every person obtaining such license a certificate, certifying that the person named therein is duly authorized to operate moving picture apparatus and its connections. Such certificate shall be displayed in a conspicuous place in the room where the person to whom it is issued operates moving picture apparatus and its connections. No person shall be eligible to procure a license unless he shall be of full age. Any person offending against the provisions of this section, as well as any person who employs or permits a person not licensed as herein provided to operate moving picture apparatus and its connections, shall be guilty of a misdemeanor and upon conviction thereof shall be punished by a fine not exceeding the sum of one hundred dollars, or imprisonment for a period not exceeding three months, or both.

Sec. 2. This act shall take effect immediately, but shall not affect or apply to existing licenses, nor to the holders of existing licenses.

State of New York, Office of the Secretary of State, ss.: I have compared the preceding with the original law on file in this office, and do hereby certify that the same is a correct transcript therefrom and the whole of said original law.

EDWARD LAZANSKY,
Secretary of State.

You will observe that as the law now reads, no person may be licensed except he has served six months' apprenticeship, or more, under a licensed operator. This means, in effect, more than appears on the surface. It means that, inasmuch as New York does not officially recognize licenses of other states or cities, a man, no matter what his previous experience elsewhere, must serve six months bona fide apprentice-

ship under an operator licensed in New York. Could absurdity go further? But this is not all. Section 2 reads that the law shall not affect or apply to existing licenses or to holders thereof. Do you realize just what this means? If your card should expire for one single day, by reason of failure to register in time or any other cause, you are then not a holder of an "existing license!" You will therefore be compelled to serve six months under a New York licensed operator before you can be again granted a license.

Beyond question such a law would not stand the test of the courts for a single moment, but what operator could afford to "test" it? It creates an utterly absurd situation. It is quite likely that the authorities will be advised not to attempt its enforcement—advised by Corporation Counsel, I mean. This I cannot of course, say for certain. Certainly, however, the Department would not be so foolish as to attempt enforcement without securing legal advice, since enforcement might lay the State liable for damages. The whole trouble lies in the omission of a couple of words. If Section 2 read "Nor the holders of existing or previous licenses," it would fix things so far as New York men are concerned. It should, however, also contain the words: "Or holders of licenses from other cities or states."

You will observe that the obnoxious Non-Citizen clause is eliminated. Non-citizens can now obtain license in New York but, as most, if not all of them, have already lost their licenes under the previous law, they are as bad off as before, if the present law is enforced. Truly our lawmakers are a brilliant lot, and the drafter of the present legal joke should indeed be proud of his effort! Don't think I'm giving the Department pointers by writing this—they already know all about it.

Machine Trouble.—Laona, Wisconsin, writes: "You will remember me as the locomotive engineer-exhibitor, who had some correspondence before. I bought a handbook at that time and it proved to be a great benefit to me in my picture work. I recently bought an Edison Exhibition machine and it came in pieces (second-hand). With the aid of the handbook I set it up easily, even to setting the shutter and putting a new pin in the pin-wheel. Setting that shutter reminded me of setting a slide valve. I have quit railroading, however, but still have my card in the B. of L. F. & E. I sincerely hope that the exhibitors will some day have an organization as strong as the Brotherhood. You having at one time belonged to it, well know that should the exhibitors ever get to be organized as they are, there certainly will be a change in the way service is handed out. Being a pretty fair mechanic, I get along pretty well with my machine, but occasionally I find something that bothers me. For instance, that second-hand Edison, although it is in good shape and makes a fine picture, also makes a lot of noise. It seems to be just as the pin enters the slot in the star. I put a new pin in, but it don't seem to help much. Possibly all Edisons make that noise, but I don't believe it. It is a one-pin machine and even now with the new pin you can rattle the star wheel against the pin just a little. Do you think that means a new star wheel?"

Pleased to know the handbook meets your approval. Yes, if the exhibitors had an organization even one-half as solid, compact and effective as is the Brotherhood of Locomotive Engineers they could rectify many wrongs. Maybe they will have one some day, but they're certainly pretty slow making anything even resembling an effective start. As to the noise, I'm afraid I cannot tell you surely just what it is. Look at the slots in the star and try them with a thin straightedge. If they are worn out wider near their base than at the top, get a new star. The greatest amount of force is exerted by the pin when it is near the base of the slot, as you will understand by studying the movement a little; therefore the slot wears fastest there. If it is true that the pin makes a noise as it enters the star, and does not strike the end of the slot (which is almost impossible) I should say it indicates something loose somewhere. It is also possible that, in setting the intermittent you have gotten one end of the intermittent shaft higher than the other. That quite possibly would make considerable noise. It also sometimes happens that the cam-pin will strike the base of the star-slot, which makes lots of noise. It is also true that some stars and cams make more noise than others. Even the intermittent of some new machines makes considerable, though probably nothing like yours does. I cannot advise you further, Laona, I fear. Second-hand machines are sometimes tough propositions.

Various Things.—New York City writes: "Please answer the following: (1) My throw is 85 feet; picture 12 feet. What focal length condensers ought I use? (2) If the picture is blurred, with dark spot in center, does it indicate wrong focal length condensers? (3) Can I fit a Powers burner on an Edison lamp? (4) Can I set up a Powers head on an Edison table? (5) Is it necessary to take an objective lens apart and clean the inside? How can dust possibly get inside?"

(1) I would use two 7½ or one 7½ and one 6½ lens, whichever gives best results. (2) The blurring is probably due to some fault of your objective lens. Oil on the lens would cause it. Even a very faint finger mark will do it. The objective lens **must be kept absolutely clean.** The dark spot (ghost) may be due to wrong focal length condensers, to spherical aberration in condenser lenses or to having your lamphouse too close to the machine. Try moving lamphouse back first, unless it is set clear back now. (3) Don't know what you mean by a "Powers Burner." (4) Yes. (5) It is. How does dust get into a screw-bezzle watch case? I can't tell you how it gets in, but it does.

Help!—Mr. J. W. Wilson, Wonderland Theater, Dunnville, Canada, writes: "Why no Moving Picture World for past two weeks? If you want to kill me give me the privilege of choosing the method and don't do it by stopping the 'World.' Candidly, it is a journal I appreciate very much and only wish Canada's news therein were larger in volume."

Heavens, man, we'll certainly have to look the matter up and save your life. Glad you think so highly of our humble efforts. May we continue to merit your approbation.

Citizenship.—Elizabeth, N. J., asks: "Is it necessary to be a citizen of the United States to procure a license in Boston? Is there an operators' union in that city and is there any fee or examination necessary to joining?"

I believe Massachusetts has no citizenship law, that particular piece of absurdity being peculiar to New York. Yes, there is a union and a fee and examination is necessary to join it.

Seating.—Minneapolis, Minn., asks: "My partner and I are having some difference of opinion and have decided to leave the matter to you. I favor a twenty-inch seat, with some kind of upholstering. My partner favors an eighteen-inch non-upholstered chair. Which is the better, and why?"

In my judgment you are both partly right and partly wrong. The eighteen-inch chair is too narrow to be very comfortable, particularly for such patrons as are inclined to be fleshy. The twenty-inch one is better. True, it allows of but ten chairs in a space which would accommodate eleven of the smaller chair, but, unless your seating capacity is quite limited the added comfort will, in my judgment, more than make up for the loss. I do not favor upholstered chairs in a motion picture house. They are much harder to keep clean and are warmer in summer. The patron ordinarily is only in the seat about an hour and finds the non-upholstred chair, if rightly formed, quite comfortable. If it were to be occupied two or three hours, as in the legitimate theater, that would be another story. Twenty-inch, non-upholstered chairs, of good grade, form the ideal seat for a moving picture theater. Eighteen-inch ones may be used in houses of limited seating capacity.

BAXTER MORTON SAILS.

Mr. Baxter Morton, general manager of the Nicholas Power Company, sailed for Europe, Saturday, August 5. He will be away several months and will cover the motion picture field of the British Isles and the entire continent. Mr. Morton will go over the situation with a fine tooth comb and if there is a moving picture man in Europe during the next three months who does not hear a lot about the Powers Cameragraph No. 6, it will be because there is something the matter with his hearing.

New Savoy Theater, Jacksonville, Fla. Taken by Its Own Light. R. J. Chambers, Mgr.

Manufacturers Advance Notes

AMERICAN-ECLAIR ORGANIZING STOCK FORCES.

The work of organizing the New America-Eclair Film Company's dramatic stock company is now practically complete. Directors Lawrence B. McGill, Gaston Larry and Will S. Rising have selected nearly every one of those who will be seen in prominent roles in the forthcoming American releases. In the work of selecting artists the Eclair Company has kept in mind the fact that the theater-going public is partial to pretty women and handsome men, especially those who have appeared to advantage in the regular theaters throughout the United States.

Among those engaged and now under contract, Dorothy Gibson, the famous Harrison Fisher model, is perhaps best known to the magazine reading public and the playgoer. Harrison Fisher, the artist, consented to Miss Gibson's acceptance of the Eclair Company's flattering offer only on condition that she continue to pose for him twice each month. Miss Gibson is also a prominent theatrical star.

Helen Marten, another member signed, is well known in the East for having won the first prize in the New York World "Spring Maid" beauty contest. Miss Marten was selected as being the prettiest among four thousand contestants. Her work in various dramatic road organizations has further increased her popularity.

Margaret Severance, the famous Protean actress, comes direct from the high class vaudeville field, where she appeared in her own dramatic playlet, "Looking Backward." In this production she appeared in six varied roles, ranging from a very young girl to an aged woman. Her work with Daniel and Charles Frohman's companies is too well known to need comment.

Virginia Rodgers, a winsom miss of sixteen summers, has played child parts in dramatic productions since she was a baby. She later became identified with the New York Hippodrome, where she became famous as a danseuse. Miss Rodgers was subsequently the original "Jimmie Valentine" girl with Gus Edwards Review. The Eclair Company induced her to take up the picture stage for one year.

With this coterie of favorite beauties, together with a well known company of male players, the Eclair Company should consider themselves fortunate. Their first release is scheduled to appear on or about September 15th.

DANTE'S INFERNO, MILANO FILM, A LICENSED PICTURE,

Will Be Handled by the General Film Company Through Mr. Craft as Special Licensee.

The Milano Films Company production of Dante's Inferno was last week twice exhibited in the exhibition room of the Motion Picture Patents Company at their general offices No. 80 Fifth Avenue before two audiences, consisting of officials of both the Motion Picture Patents Company and the General Film Company. There were present: Messrs. Hawley and Marvin, of the Patents Co.; W. J. Rock and A. E. Smith, of the Vitagraph Company; J. J. Kennedy, Biograph; S. Long, Kalem, and P. L. Waters, of the General Film Co. Messrs. Craft and Mozart were there representing the Monopol Film Company, which owns the American rights of the Milano Films Company production of Dante's Inferno.

After viewing the five reels there was but one judgment as to artistic merits of the production—unqualified praise.

As a result of a subsequent conference the following announcement was authorized by the General Film Company and Mr. Craft: "The Milano Film, known as Dante's Inferno, is now a licensed picture and will be leased by the General Film Company. All correspondence in reference thereto is to be addressed as heretofore to P. P. Craft, Manager Monopol Film Co., 145 W. 45th St., New York." This means that the great Milano production can be shown in Licensed houses only.

As far as is known, no conditions were imposed except a weekly tax, nominal in amount. It is believed, that the action of the General Film Co. was due as much to the unquestioned extraordinary merit of the production as to any other influence.

FATE'S FUNNY FROLIC.

A Delightful Light Comedy by the Essanay Chicago Stock.

There is an exceedingly interesting plot in the story of "Fate's Funny Frolic," an Essanay Eastern production, released next week. It is a light comedy of a week-end social affair at a pretty suburban villa in which two young people, victims of a match-maker, are subjected to some astounding adventures through the whims of that irascible old person, M. Fate. Invited to attend a week-end party at the country home of friends, the two young people have never met, though the invitations hint at the other's presence.

It so happens that the two young folks board the same train for the scene of festivities, but a series of unfortunate

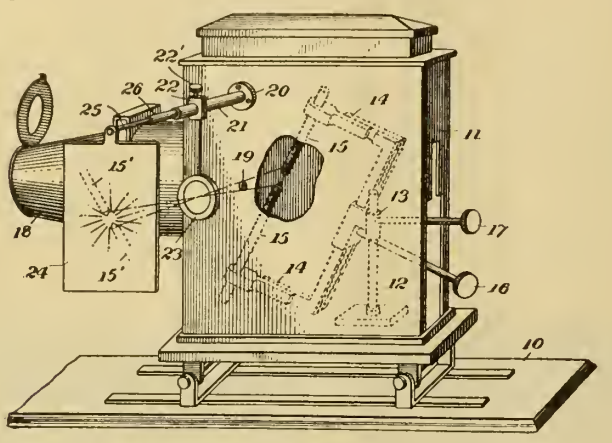
Scene from "Fate's Funny Frolic" (Essanay).

accidents, of which the young woman is the victim and the young man the unintentional author, occur and create a deep dislike for the young man in the girl's mind. Arriving at the home of her hostess, the young lady is greatly excited over her adventures and believes that she has been purposely annoyed by the young man. While in this condition he is introduced, to her utter dismay. But Old Dan Cupid figured the affair out and six months later the young folks are addressing wedding invitations to their friends.

The photoplay is exceptionally pleasing in the careful management and mounting of the scenes and in the excellent acting. Francis Bushman plays Malcolm; Miss Dorothy Phillips, Alice Trevor, while the other parts are well taken.

JACOBSON'S ARC REFLECTOR.

A device for watching the condition of the arc has been invented by Sydney Julien Jacobson, of Washington, D. C., and a patent for same has been granted. It consists of a lens so attached to the lamp house of the moving picture apparatus that an image or reflection of the exact position of the electrodes generating the illumination for projecting the picture is thrown on an exterior wall. The wasting by burning of the carbons necessitates their readjustment and their position could only be heretofore discovered through a colored glass in the lamp house or by opening the door and looking at the electrodes directly. In either case there was dissatisfaction—the first was indistinct and the second was blinding



10—Support.
11—Lamp house or casing.
12—Support.
13—Carrier for electrodes.
14—Electrode clamps.
15—Electrodes.
16—Handle to regulate electrodes.
17—Handle to regulate carrier of casing.
18—Projecting device.
19—HOLE or aperture opposite arcs.
20—Support in walls of casing or house.
21—Hollow shank.
22—Carrier.
23—The LENS.
24—Screen.
25—Sliding rod.
26—Hollow sleeve rod.
15'-16'—The IMAGE in the screen of position of electrodes.

to the eyes. Then, too, it was necessary for the operator to stop the machine to give attention to the electrodes. Mr. Jacobson's improvement is as follows: Directly opposite the arc or point where the illumination is made in the lamp house, a small hole is made in the wall of lamp house and in front of this opening is placed a small lens suspended from an arm secured on the lamp house. The light passing through this hole is spread by the lens, throwing an exact image of the electrodes on the side wall or any such screen as may be arranged to catch this reflection. So perfect is this lens that even the sparks sputtering from the carbons, as they are consumed, can be observed. The electrodes can be easily readjusted by simply glancing at the image until the proper setting is obtained.

PROCLAIMING ARCHBISHOP PRENDERGAST.

A topical film of extraordinary interest has been made by the Lubin Mfg. Company, of the ceremony of the proclaiming of Right Rev. Edmund F. Prendergast, D. D., as Archbishop of Philadelphia.

A cross-bearer between two acolytes leads the procession. Following this one hundred seminarians and about three hundred priests, wearing black cassocks and white surplices. Among the priests are Jesuits, Augustinians, Redemptorists and other There are also several Dominican monks, two Franciscans and eight Augustinians, wearing the black cowled habit of the hermits of St. Augustine. A stream of purple appears in the procession with the approach of the monsignors and bishops. After the bishops walks the apostolic delegate, Monsignor Falconio. Last of all comes Archbishop Prendergast crowned with the Episcopal mitre, wearing a magnificent cape of cloth of gold. In his right hand he carries a long golden crozier or shepherd's staff.

The picture shows different views along the line of the procession. Throughout it is very interesting, showing exceptionally clear pictures of the apostolic delegate and the different bishops, prelates and priests.

PLEASE WRITE.

Messrs. Gibbs, Hamilton, Miller, Dixon, formerly with Biograph Company, are requested to communicate with Mr. Daly, Kinemacolor Company of America, 145 W. 45th St., New York City.

NOVEL PRODUCTION BY NESTOR.

Among the subjects scheduled for early release that promise to be of more than usual interest to exhibitors is one by Nestor entitled "The Parson and the Bully," a Western subject quite different from the everyday article. Taking the story as told by the picture, an old preacher with his wife and two pretty daughters, arrive at a frontier town, where they attempt to do missionary work. They are rather rudely received at the hotel by some of the loungers. Later, when they attempt to hold an outdoor meeting the rough element breaks up the gathering. Somewhat disheartened by the reception given him, the old preacher is determined to stick and telegraphs to his son, a young minister of the athletic school, to come on, as they have found a community that needs his kind of ability.

This is just what the young parson is looking for and presently he arrives in the camp, meeting something like the reception that was accorded his father. Notwithstanding that one or two members of the crowd take a fall out of him, the young parson is game and though he declines an informal scrap in the hotel office, he willingly accepts a proposal to fight it out, Marquis of Queensbury, in the squared circle at a given date, the stake to be a church erected at the expense of the town crowd if he wins. His challenge is accepted and in the next scene a regular boxing match is staged for the picture.

There was a time when the captious critic might properly have questioned the formality of the preparations for a match of this kind to take place in a backwoods town; but, in these days, if there is anywhere that fistiana is better understood than in another place it is in the so-called backwoods town, so the preciseness with which this particular match is put on must be accepted. And, it is some scrap. None of the regular fight pictures offer anything quite so interesting in the way of a boxing match.

Of course the young parson wins out, scoring a clean knockout and, on the following Sunday the site of the new church is dedicated. All the camp is on hand and everyone takes a respectful part in the ceremonies.

The photographic effects are good throughout, contributing much to the value of the subject.

NEW CANADIAN PICTURE COMPANY.

The Moving Picture World has received word from the Canadian Film Manufacturing Company, 613 Ashdown Block, Winnipeg, Canada, that it will soon begin making regular releases which will consist of educational, dramatic, comic, Western and cowboy subjects. This company has in stock a number of films which will soon be placed upon the market. The country surrounding its plant affords beautiful scenery for scenic productions, and there are plenty of ranches and reservations for Western and cowboy films. The Canadian Film Manufacturing Company is looking for agents to handle its productions exclusively in the United States.

A WOMAN EXCHANGE MANAGER.

It is not very often that you run across a young lady assuming the entire charge of a live film exchange, getting new customers, taking care of their wants and superintending the bookings, etc., but there is one to be found in the Troy, N. Y., office of the United Film Company, and her name is Miss E. M. Murphy. To look at Miss Murphy, you would assert that she was still a high school girl, but after talking ing with her a few minutes there was no doubt left in our minds that she knew all there was to be known about films and the business in general.

PICTURES OF TRAP SHOOTING.

The Industrial Moving Picture Company of this city has recently completed the motion pictures of the Grand American handicap trap-shoot which took place at Columbus, Ohio, June 23rd. The pictures were shown here at a private exhibition and are splendid reproductions, showing the prominent trap-shooters of the country at their favorite pastime; the handling of guns and traps, the breaking of the clay birds in the air, etc. The pictures will be exhibited at the various sportsmen's shows throughout the country and at the gun clubs, through the courtesy of the Dupont Powder Company.

Ingvald C. Oes, American representative of the Great Northern Film Company, Copenhagen, Denmark, and general manager of their New York office, sailed from New York for Europe on Monday, August 7th, on a business trip, and will be absent a month or six weeks.

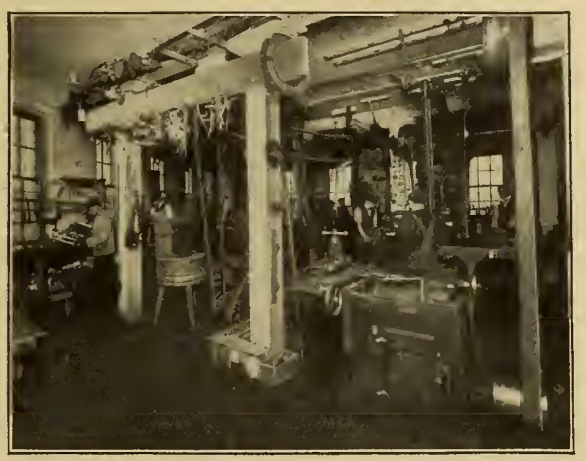
The Home of the Deagan Bells

THE Western representative of the MOVING PICTURE WORLD made a visit the other day to the Deagan factories, 3800 N. Clark St., Chicago, and was indeed astonished at the size of the establishment and the excellent facilities for the manufacturing of Deagan's musical instruments. He was cordially received by Mr. Deagan, a pleasant and congenial gentleman, and taken through the various departments.

J. C. Deagan established this business in 1880, in New York, building the first xylophone that was a practical musical instrument. The drummer to whom this instrument was sold, made such a success with it that Mr. Deagan was called upon from time to time to make more instruments for other professional drummers. Finding that there was such a demand for this class of goods he also started the manufacture of orchestra bells, and from that day to this the name "Deagan" on a set of orchestra bells or xylophones, stands for the highest merit.

Corner of Office at Home of Deagan Bells.

Mr. Deagan, himself was a clarinetist of no mean ability, having held the position of solo clarinetist in many large mnusical organizations. He continued to play professionally and at the same time built musical instruments until the fall of 1899, at which time he entered the manufacturing business exclusively, in Chicago. He came to that city from San Francisco, where he manufactured musical instruments and also played professionally.



View of Machine Shop.

Mr. Deagan is a well-known inventor as well as manufacturer, having been granted some fifty odd patents in foreign lands and in America. He is the inventor of such well-known instruments as organ chimes, aluminum chimes, steel marimbaphones, rosewood marimbaphones, resonating xylophones, parsifal orchestra bells, roundtop orchestra bells, metal bamboos, various styles of hand and electric bells, dinner gongs, cathedral chimes, etc.

Xylophone with Resonators

The Deagan factory occupies three floors well equipped with the most modern machinery, the major portion being built especially for the manufacturing of Deagan's instruments. This was found to be a necessary expedient owing to the fact that the Deagan products are unique—distinctly different from anything of the kind before made, thus requiring special treatment under special conditions.

The plant, which is ideally located, has all the facilities for turning out high class work in large quantities. Following are a few of the many kinds of instruments seen in various stages of construction in the different departments of the factory; altar chimes, for use in church services; clock chimes, which are used in hall clocks; dinner gongs, which are for sale in all the leading jewelry houses throughout the country; special organ attachments, which are sold exclusively to several large organ concerns; cathedral chimes, in large sets for installment in organs; xylophones in every conceivable size, from the miniature instrument that can be packed in a small grip to the monstrous instrument ten and twelve feet long; orchestra bells for drummers' use by the hundred; musical rattles, which have a very beautiful tone; musical coins, that are spun upon the table and give forth a melodious tone; musical sleigh bells, which remind one of Christmas time; musical electric bells, played from keyboard, for installation in picture houses; aluminum and organ chimes, that are played by shaking, giving forth the sweetest melody; a number of sets of parsifal orchestra bells, for large concert and opera companies; tuning forks of every conceivable style and size, from the giant scientific tuning fork to the miniature instrument that is carried in the vest pocket.

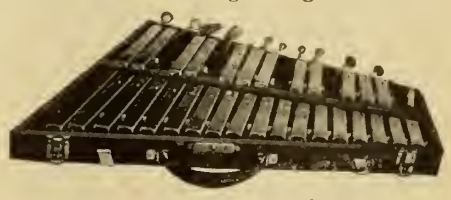
Organ Chimes.

The Deagan organ chimes consist of four bell metal tubes to each frame or tone, illustration showing view from front. They are played by striking or shaking with the hands, similar to sleigh bells. They produce a marvelously voluminous and exhilarating quadruple tone; a tone that captivates and renders overwhelmingly enthusiastic the most conservative audience. In power the tone can be likened to that of a large pipe organ, but the quality is far clearer, more penetrating and bell-like. They are pronounced by leading musicians the finest instruments ever made.

It is hard to form a conception of a factory of this kind. It is certainly an oddity, as when passing through the different departments almost every conceivable sound can be heard produced from the different styles of instruments.

Fancy a greater pandemonium of sound and noise than might be produced by a concert of Deagan instruments and effects? Yet, most charming and likewise startling results may be obtained by their intelligent use.

The Deagan firm, is an old concern, established in 1880, as previously stated, and while now manufacturing a large number of devices to be used in moving picture theatres, among which the musical electric bells form one of the leaders, the business has not been founded on a mushroom basis, as has been the case with many of the present supply concerns. The customers of the firm speak highly of the business methods adopted. One of the Deagan business rules is: "Your money back, if not absolutely satisfied."



Round Top Orchestra Bells.

Comments on the Films

Licensed.

"The Gypsy" (Lubin).—Florence Lawrence has created a new individuality in her representation of this gypsy girl. There are some pretty scenes in this film and they are well photographed, but the picture's great interest centers in the gypsy. She belongs to a truculent Romany band characterized as "dangerous," which has camped on a grassy hillside, the property of a young clubman. The gypsies won't leave, so this man himself comes up from the city and meets the girl. His marriage to her and her reception by the man's mother and sister make a story that is very well acted and acceptable; but one that would surely lack importance without some such intimate picture as Miss Lawrence gives of the girl's untamed but womanly heart. This gypsy girl is not so delightful as a former character of this player, the hoyden, because it is not so close to us; but it roots deeper; there's more to it, and it required more of the artist. It is therefore a more praiseworthy piece of work. The picture gives no typical story of real life; it is not even a probable one.

"The Old Captain" (Selig).—The poignant, old, old story that never grows trite, of age that is compelled to give way to youth, is pictured in this film. The old captain is as fine an old man and sea-dog as ever commanded a ship. The representation of this character is worthy of the highest praise. The lady who plays the captain's motherly wife also does very commendably. But it is hard to discover just what impression the writer of this photoplay desired to create. He has shown the easy-going old captain as compelled to step out and give room to a younger man, efficient and capable when he's sober, who makes the deck most emphatically alive. This young captain gets drunk and piles up his ship in a storm, and this makes the old man's dismissal sadder. Now, in order to show the quality of this character's soul, the scenario writer has made trouble follow the ship's owner fast and faster, and he is shown at length as starving. All these things are possible, but they are not the natural consequences of anything shown in the drama, and criticize the owner, if he is the typical owner, unjustly. Therefore we are compelled to see the old captain's story as partly typical and partly improbable. This is the picture's great weakness. It is more noticeable because a true and typical picture of the old captain's dismissal would have been as important as any picture could be. The scene where the old captain feeds the one-time owner is not well acted. It is impossible to picture a realistic shipwreck. This film doesn't attempt it, but its picture of seas breaking on rocks doesn't succeed in making us fear.

"Money to Burn" (Edison).—It was the dream of a tramp, a very true and typical tramp, that gave him money to burn. The picture would have been more amusing if it had been shown, in some way, that it really was a dream—it looks merely like a very improbable reality in the tramp's experience as shown, until the officer raps his shoes as he lies asleep.

"The Unfinished Letter" (Edison).—A man in an office begins a love letter after a conversation with his darky janitor. The janitor has shown him a photograph which this reviewer thought, at first, was of a white woman, the business man's wife. The reviewer also thought that the letter was the business man's own. It really was to the janitor's black lady love. The man left it unfinished on his desk and his wife came in and saw it. This furnished the situation. When the darky came for his letter, the photograph was shown again, but this time near enough so that the reviewer could see that it was not of a white woman. By that time this reviewer also understood the situation.

"At the Gringo Mine" (Essanay).—The photography of this picture is not up to the standard; there is not enough detail. The picture seems largely black shadow and white light. It is an exciting melodrama and in its tense scene, four rough miners, during a strike, have tied the owner and foreman back to back and placed a heavy charge of dynamite under them. Meanwhile, they struggle with each other around the electric battery that will discharge it. The heroine, the owner's daughter and the foreman's sweetheart, is meanwhile on her way galloping to save them. In the struggle of the miners, the dynamite is exploded accidentally and they think that the deed, so horrible that it started them fighting, is done. The girl, however, has cut the men lose in time and they are safe. The incident has made all hands tolerant and the miners ask for pardon which the owner grants. The love story ends as usual. The acting was largely conscious of the camera, but the picture gets over fairly well.

"The Switchman's Tower" (Edison).—It is a living photograph that opens this strong and wholly praiseworthy picture of a noble, human act—indeed, what the switchman did was as fine a deed of heroism as was ever done. Such a picture as this is a rebuke to much that is thrown upon the screen. Is it the photoplay's first business to show us that men and women can be base, criminal, fugitives from justice or that men can be human and are so, once in awhile? One wonders whether the people really prefer a picture like this or one that is well entitled, "The Fugitive's Second Crime." "The Switchman's Tower" is no sentimental picture, nor is it a picture of angels, it is full of human truth. It's a picture of railroad life, and much more interesting than the man chase pictures. The characters are all clear cut and realistic. Herbert Prior, one of the most competent photoplayers in the business, is the switchman; Mary Fuller plays his wife and the engineer is James Gordon. The switchman's little girl (Edna May Weick) also deserves praise. The acting of all, including the fireman, is perfect and the settings could hardly be improved. The camera man always has just enough of the engine or train or whatever to make a perfect background and he manages to catch the very life of every scene, except—to be painfully exact—just one; it fills only a foot or two of the reel, when the switchman is looking out of the tower while his wife is taking with the engineer.

"Out of the Shadow" (Biograph).—It is the freshly charming acting and the perfect photography of pretty scenes and costumes that make this society drama acceptable. The story would be pleasing, too, if it hung together, but it most certainly does not. The producer's failure to make the story hang together doesn't keep it from being convincing as a whole. The skill he has shown in selecting players to present the different characters and the sincere acting of these players only serve to make a glaring spectacle of the picture's great shortcoming. The man's wife is moping for her dead baby and it happens that he meets another young woman, emancipated but very attractive. Her growing power over him is understandable. The wife wakes up to the situation when it seems too late. The climax comes at a dance (a beautiful scene) and it is here that the story falls down. The hostess who gives the dance knows the situation. The wife comes and is received. The husband comes with the other woman and is admitted—just think of it. Of course this reviewer cannot affirm that they would be turned away, but he doesn't think that the hostess would hold out her hand to them. In coming together, the two showed more brass than fate usually gives to two individuals. The acting of the whole picture, with no break, is very fine indeed. The young wife is the "little school teacher" of a former picture; one might call her the Maud Adams of the photoplay screen. Very commendable is the acting of the interloper also, and the girl friend of the wife's. In the scene where she stands smiling at the worried interloper her work is very commendable. In fact, the whole film is full of such fine details as that little play; it shows in the producer the eye of a master scene maker.

"Strategy of Anne" (Vitagraph).—The best thing in this rather rediculous picture of a young ladies' school in the country is that, in the middle of one of its most painfully acted scenes, there is a break to show a little gem, a wedding scene, just hands; it's very good. Miss Finch, as the

head of the school, has made up the character very well, including her stuffed, awkward shoulders.

"The Two Fugitives" (Essanay).—A very cheaply knocked together situation is apparent as soon as this picture gets well started. The hero of it sees in a newspaper that the Scotland Yard men know where he is and are sending a man to bring him back. He had been an embezzler, but now has a happy family growing up around him. He helps another fugitive who, when the English detective comes, takes his place and gives himself up as the embezzler.

"Red Cloud's Secret" (Essanay).—The hero of this picture is a "lunger," an Easterner who has come to the West for his health. The villain of the picture early shows his quality. Red Cloud is an Indian, starving though his limbs and face seem very well nourished. This Indian is fed by the hero, but the villain comes and knocks the bread out of his mouth and the hero, now grown well and strong, gives him a drubbing which the heroine is there to see. There are no guns used or seen in this picture. The climax, a fight for the gold mine that Red Cloud discloses to the hero, is not very convincing; it is too plainly "nursed." This fight is cumulative; first the Indian fights with the villain, then the heroine comes and takes a hand. She sends the horse with a message in his bridle for the hero. The horse shys at the camera, but reaches the hero who soon appears on the scene of the fight. He and the villain fight for the mine like chimpanzees and, in a lull, the Indian throws the villain over the cliff and goes over with him, ending the contest. The final scene showing the result of this fall to the rocky stream below is very ugly. One wonders why this picture was produced or whether it will pay ever in money.

"A Passing Fancy" (Gaumont).—There are in this film many very interesting and well photographed pictures of a hunt on a French preserve. The story has for its human setting the meet of a fashionable hunting club. There's a picture of the start from the club house, one of the hounds, a big pack, being brought to the scent. Also we see the quarry, a herd of deer, winding the danger and making off over the field of bracken and the hounds in full cry and a scene in which the deer have taken to the water into which the hounds have followed them. The picture is notable because of these pictures, not for its story which, though well acted, is neither fresh enough nor typical enough to be important to humanity at large. It is an unusually acceptable picture.

"Winter Flowers" (Gaumont).—The value of this interesting picture is lessened by the fact that the pictures are of cut flowers and not of flowering plants. They are said to be winter flowers, but violets will hardly appeal to American spectators as being such. The sprigs include among other plants, pine, cylamen, mimosa, eucalyptus and ashbarberry. The tints are not very bright.

"The Hundred Dollar Bill" (Vitagraph).—Bunny is the rich man of this picture who in a mellow mood gives the hundred dollar bill to the poor bencher. It is a peculiarly jolly, Bunny quality of mellowness that makes the picture delightfully funny. After we've seen the pictures of hard luck we are shown Bunny leaving the place where he has been dining with some friends. A titter of pleasure ripples over the audience as he rises, and it breaks out all over the house as he makes his way out and heavily, as he is, begins to navigate the rolling sidewalk. It's a human picture, for it gets hold of the sympathies as well as makes laughter. He takes the bencher home and gives him the bill that gets him into trouble from which Bunny later rescues him.

"A Raging Sea" (Pathe).—In this film the operator has caught the sea in some interesting moods. In one series of pictures the waves, are seen breaking over the bow of the vessel and dashing the spray high up on the bridge. Then the scene changes and the sunset is seen breaking fitfully through the clouds, while the huge rollers sweep sullenly by, depicting the ocean in one of its most threatening moods. The first series is made from the bridge of a steamship and some idea of the size and might of the waves can be obtained by the comparison with the bow of the boat as it cleaves its way through them. The entire picture is one to be commended. Only an artist could have recorded such an interpretation of the sea's changing moods.

"The New Manager" (Essanay).—In this film is shown a romance of the business world. The owner of a business dies and the son discharges the old manager, substituting a new one. The old manager is left some money in his old employer's will, which he invests to such good advantage that he shortly becomes wealthy. His daughter is sent to Europe to be educated. Upon her return she meets the young man and they fall in love at first sight. But her father speedily puts a stop to that when he tells her that this was the young man who discharged him. The next turn in fortune's wheel shows the young man bankrupt and at the sheriff's sale the old manager buys the factory and everything else. But it seems he has rather admired the young man and after humiliating him a bit he returns him the business and gives him his daughter's hand as well.

"The Liar" (Pathe).—A romance of the olden time when men were condemned to death for stealing is given in this film. Through jealousy one man accuses another of attempting to steal his purse. He is given a farcical trial and is condemned to death, but his sweetheart whom he was defending from kidnapping manages to set him free and all ends happily, with the villain properly punished. The mechanical work compensates for whatever weaknesses the story may possess.

"The Two-Gun Man" (Essanay).—It was rather difficult to follow and understand this picture of the Western country. The most that could be made out of it was the fact that a certain large ranch company wanted a squatter removed from their property. They employed a two-gun man to kill him, but because of the intervention of the ranchman's daughter the murderer was induced to go away. The squatter, not knowing this, meets him and wounds him in the arm, but the girl appears on the sceen at the opportune moment, explains the situation, and the men shake hands, good friends.

"An Indian's Appreciation" (Lubin).—Here is jealousy over a girl, the gratitude of an Indian boy for kindness shown, a holdup by Indians, with an attack by cowboys and the near stringing up of a cowboy, who was responsible for all the trouble. He was driven away in disgrace and the field was left clear for the other cowboy to win the girl's favor.

"The Struggle for Life" (Eclipse).—The feature of this film is the struggle on the cliff. The trouble is jealousy. The young woman repulses the dissolute Jose, accepting the attention of an artist. The defeated man determines to remove all opposition and changes places with the driver of a coach in which the couple take passage. In a lonely place a struggle takes place on the brow of a cliff, over which Jose is ultimately hurled. That struggle is realistic and exciting. The rest is commonplace.

"On the Coast of Bengal" (Eclipse).—Here is an interesting travelog reproducing characteristic scenes from the varied and strange life of that part of the world. The operator did his work well and the selections were made with extreme care. In addition there are some attractive landscapes which afford a good idea of the scenery. It is well worth while as an educational film.

"The Spinster's Marriage" (Pathe).—The story of what happened when a fine was imposed upon bachelors and spinsters. The homeliest spinster decides to marry rather than pay the fine. Her subsequent experiences, telling how she finally chose between a tall man and a dwarf will furnish amusement for any audience.

.."Working Elephants" (Pathe).—An industrial film illustrating how elephants work after they have been trained. It is an interesting subject and one little known in this part of the world.

"She Came, She Saw, She Conquered" (Vitagraph).—Perhaps this film will remind older people of the days in the country school when it was quite the fashion to throw men teachers outdoors just for sport. This had been done in a certain district a number of times when a little woman appears on the scene. That feazes the boys for a time and before they can collect themselves they are under control by sheer domination of will. A little love affair creeps in and there is an attempt to punish one of the boys through jealousy, but ultimately the teacher fools them all by resigning and leaving with her sweetheart. The character drawing is excellent and there is much good acting in the picture.

"Blue Wing and the Violinist" (Pathe).—A traper, captured by the Indians, succeeds in charming them with the notes of his violin. Before very long he is on his way back to civilization with Blue Wing, the belle of the tribe. But she finds that civilization does not bring her happiness. She is left to wander back to her tribe alone, with the exception of the little one she carries with her. It is an emphasized example of the dangers of such alliances.

"American Field Artillery Maneuvers" (Pathe).—An excellent reproduction of the movements of a field battery in drill is presented on this film. It is one of those pictures which arouse the pride of Americans everywhere. It brings to them some indication of what their army is doing and never fails to please. Military or naval pictures always have a degree of interest which is possessed by no other films shown.

"The Clown's Best Performance" (Vitagraph).—One of the world's best short stories—"Boum-Boum," by the French academician, Jules Claratie—furnished the idea for this very emotional picture. The little boy who loved the clown was so sick that they couldn't get him to take his medicine. In his delirium, he kept asking for the clown. His parents didn't know what it was he wanted. They bought a clown doll, but it wouldn't do. Then the mother remembered that the boy had loved "Boum-Boum," the famous clown, and the father went to Boum-Boum's sumptuous home and the clown consented to come. The child was awakened from the fatal lethargy by the clown's best performance. The picture of the clown at the child's bedside is made very effective. He is dressed as in the curcus. The contrast, heightened by the anxiety that the woman who plays the mother, pictures nobly, seems to get hold of some of the deep things of life. It seemed to move the spectators strongly. This picture is more than merely acceptable.

"Christian and Moor" (Edison).—A thoroughly romantic and historically impossible incident is pictured in this very poorly acted play. Herbert Prior is far from his best as the Christian knight, who, though he wore a crowned helmet, didn't show at any time during the picture a single gesture of truly kingly or truly knightly command, but presented the part as a rather unpleansantly love-sick modern man. The Christian soldiers this knight brought to the heroine's rescue were very much like theatrical policemen. The Moors were better, especially the white-robed emir. The settings were not carefully chosen, and the picture is not important.

Scene from "The Regeneration of Apache Kid"—Selig Release for August 15.

"An Up-to-Date Elopement" (Pathe).—It was something of a surprise to see this picture, which is so much like the rarebit pictures of years ago. It is a vulgar farce, the most amusing part of which is a rediculous wheelbarrow-automobile, such as may be seen in many a "pop" vaudeville show. Its lack of refinement might have been partially excusable if it had been at all funny, but it isn't.

"In Switzerland" (Pathe).—On the same reel with the above, this beautiful and very interesting travelog seems out of place. Those who are sure to like this very much are likely to dislike the other as heartily. These views of Lake Lucerne and of the assent of Mt. Rigi are fresh and worth while.

"The Zylras" (Pathe).—The Zylras are two acrobats. There is nothing wonderful about their performance. The picture is not very valuable.

"A Fair Exchange" (Selig).—A situation fresh in moving pictures gives life to this sprightly melodrama. The heroine; a fine horsewoman, after a hard chase captures the bandit's sweetheart and she is rewarded by being able to write to the bandit in substance: "You have my lover, I have your sweetheart; let's exchange." The exchange is promptly made. To this reviewer it seemed that there was a good deal of business in the very early part of this picture that didn't justify itself. It opened with a conversation that the spectators had no means of understanding. It seemed also that the relationship of the players—the judge with his son, also the relationship of the bandit brothers should have been made clear sooner. The failure to make this reviewer early understand these relationships left some confusion in his mind until as the situation progresses it becomes all clear and plain. This momentary confusion was not sufficient to spoil the pleasure that the play and its happy ending give.

"Slick's Romance" (Selig).—Not only is this good picture well conducted and (for the most part) convincing, but many surprisingly good things are in it. The producer shows, for instance, a faculty of utilizing, in a scene, a wide background with mountains in the distance, yet holding it well in hand so that two or three players may be photographed in it without being lost or over-emphasized. He does it by using a few trees as a screen that hides nothing, yet sets the figures out. The story is what may be called a realistic romance, the love-story of a cowboy and a very pretty and ladylike waitress. The cowboy, who has come to town with a bunch of cattle, saves the waitress from being insulted. Because of the resulting fight in the restaurant, the waitress is discharged and the cowboy finds her at her home. Her mother has consumption, which gives a very convincing reason for bringing the heroine out to the range, so that the love-story, with its elemental-hearted villain, can be made real. The acting of the whole cast is fine. We see, as the story is unrolled, not only good acting on the part of the heroine, hero and villain, but the old ranch owner, or some of the minor characters doing some human thing as simply as nature itself. The loves scenes are all as fresh as spring daisies. "Poker Ed's" attitude toward the engagement of the hero and the heroine, when it is reported to him in the saloon, is worthy of special notice even in a play as wholly good as this. The characters also looked very much like their parts. Slick, the hero, is a manly looking man; Tillie, the heroine, a charming, simple, young girl; Hoover, the ranch owner is prosperous looking and well content with life. There is only one point which is possibly a slight blemish. The object of the scenario writer seemed to be to make a romantic impression convincing as real life and he has added bits of realism here and there to keep its feet on the ground. One of these is Tillie's drunken father. He soon dropped out of the picture and it is doubtful whether his presence did any good at all. It is usually safer to protect the heroine from drunken fathers and convict brothers, unless the picture is to show the strength of love as able to break through even such hindrances.

"The New Officer" (Lubin).—The new officer was proud of being one of the force, but his actual experiences on his first day of duty were not at all like his dream of what they were going to be. His falling asleep and letting the tramp take the coat and hat from under him doesn't convince us enough to be funny; but the use that the tramp made of the uniform is very amusing as being an exaggerated criticism of some of the practices of "our finest."

"The Beautiful Voice" (Biograph).—The actor who hears the beautiful voice singing behind the blinds and buys offerings of flowers, candy and, later, gems to show its effect upon his affectionate heart, is competent and his work in this picture is very acceptable. Of course, the owner of the voice was to be an old maid with a homely face, but when we learn that the voice was in a phonograph, we lose our sympathy somewhat. Was it desirable to have the phonograph make the sweet music? It was tougher to the man, of course, but one feels that he thoroughly deserved it, under the present circumstances.

"Mr. Beach Goes Calling" (Biograph).—The first part of this comedy-picture has humanity enough to awaken sympathy in the audience; but for the ending, with the entrance of the burglar, is not so closely in touch with ordinary experiences and not nearly so funny. The first part was delightful and well acted; the second half was hard to act and served mostly to lengthen the film. The first part is good enough to make the film acceptable; it was worth while.

"Over the Garden Wall" (Kalem).—It was this reviewer's impression that several times in this romantic comedy, what may be called the picture's humanity was sacrificed to making it funny. Were not the letter from the young girl (niece of the old maid who lived over the wall) and the young clubman's reply, which he supposed was to reach a woman much older than himself, out of character? They were very ill-bred letters for young people to write to older people and didn't heighten our sympathy for them. Later, when the two have become friends and, as the leader says, "more than friends," his puppy and her kitten are before them and each lifts one of them up. In the hero, that way of expressing affection for his puppy seemed not quite masculine. The picture was not always convincing enough to be interesting, nor was the photography always good. In the second scene it was poor.

"Love in the Hills" (Essanay).—There are some well photographed scenes of forest trees and a country pool, in which the heroine is wading barefoot, on this film, and these make pleasing pictures. The story is a comedy.

Independent

"The Lineman" (Imp).—One of the first things noticeable in this picture is that the photography has little depth. The melodrama, which pictures burglars breaking in a lonely house in the country, and the wife, with only a child to help her, telephoning to the husband in the city, held markedly the attention of two young women seated in front of this reviewer, and apparently of the whole audience. The reviewer noticed that the two in front of him looked away from the picture to laugh with each other when the face of the husband at the telephone, after the lineman has cut in, is shown. That scene seemed much overacted. The lineman who has cut into the wire adds much to the intensity of the situation. He perplexes both man and wife by keeping them from talking to each other, and in the end rescues the woman. The acting is good.

"Alone in the World" (Ambrosio).—It was a manly little lad who was alone in the world. He applied for a job to the miller, and we see an artistic picture of the mill; to the smith, and we have a very commendable picture of the smithy, in a reddish tint; it is looking out through the open door. The boy can get work at neither place, so he appeals to the king. This scene is not so artistically grouped as the four or five preceding scenes, nor is the scene where the boy dies, having followed the soldiers to the war, very artistic; but an angel comes, melts into the picture, and has very beautifully photographed white draperies. The angel takes the boy in her arms and with him melts out of the picture, and we see him carrying the boy to his mother among the clouds. The white draperies of the four or five angels shown in the last scene are very beautiful against the dark cloudy background. It makes a very acceptable film.

"Old Peddler" (Imp).—Fine and fresh ideas are not very common. In a motion picture a fresh idea or a fresh observation will go a good way toward making it acceptable, even when, as in this case, the picture is conducted in a disjointed way. This picture tells the story of a little boy's escapade. He had made friends with an old peddler and had gone to visit him while his nurse slept. This caused much anxiety to his parents and brought out the police. Some of the incidents on the boy's way home are not at all convincing. The producer has made the old peddler bring in the lost boy wrapped up in the rubber cloth used for protecting his wares. This was a grave surprise to the audience. The peddler and the boy are the chief characters and the former is beyond praise as a picture of a kindly-hearted Jew; the boy also is commendable. The greatness of a picture depends more upon the art of the producer than upon the author of the plot. Occasionally we run across a picture that holds the attention, often wins applause, although based on the most simple incident of daily life. The director has lived the part and supplied the little things which make it appear real.

"The Sorrowful Mother" (Eclair).—Perhaps the camera man could have made more artistic pictures of the rocky glen and the falls. It was to this wild glen that the passionate sailor took the lad and bound him, in order to compel the widowed mother to accept him as her husband. The boy breaks his way out of the fishing net in which the man had tied him and runs home to his mother. The neighbors also rush in and arrest the violent man, so the mother was not sorrowful long.

"Too Much Swedish Drill" (Eclair).—The spectators laughed when this picture was being projected every time the man who had been induced to practice the Swedish exercises knocked over a vase or pulled down a bracket or, while running through the street, knocked over some passer. It is a horseplay picture of the usual kind among imported films.

"The Cattle Rustler's End" (American).—Here is a lively Western story with cattle rustling, furious riding by cowboys, a love tale and other interesting and altogether strong features introduced. The cowboys take the wrong man for the rustler and are about to deal out summary justice, but the girl, in keeping her tryst at the lone tree, discovers the real rustler and informs her father and the boys. They go to the tree and catch the man red handed. Then the girl demands as a reward that she be allowed to marry the man of her choice and her father grants it amid the plaudits of the crowd.

"The End of the Trail" (Nestor).—Here is an old theme effectively handled and made interesting. It is the old story of a rival arranging matters so that another was deceived and left the girl he loved. She, piqued, marries the rival. After a few years he tires of her and leaves her penniless, going to the West where he hears his former rival has been successful. After his arrival they are attacked by a band of hostile Indians and in the fight he is mortally wounded. Before he dies he confesses his duplicity. The former lover starts immediately for the East, arriving in time to prevent the woman and her baby from being turned out of doors and then bringing her back to his own home in the West. The acting is good and there is the glamour of the Nestorian photography to make the picture still more striking. It holds the attention throughout.

"The Dubuque Regatta" (Champion).—Here is a good scenic, showing the interesting features of a regatta at Dubuque. The photography is well done and the picture is full of life and animation.

"When Reuben Came to Town" (Solax).—Reuben is played by a capable actor and many of the scenes of this farce are very funny—it certainly kept the spectators laughing clear through. Reuben, very much the clown, is taken by his mother to visit rich relatives in New York City, a few buildings of which are not very well shown. Reuben's antics make the play. The chief fault with the picture, which, funny as it is, kept it from being possibly much more funny, is that Reuben's mother and lady cousin, through a large part of the film, were present without acting. Two people couldn't sit at the table with Reuben and his cousin's husband carrying on so and not notice it—could hardly sit there without laughing. If something was going on so funny that the whole audience was laughing why should not the other actors be amused; they were pictured as also present? They didn't even smile, most of the time.

"If One Could See Into the Future" (Ambrosio).—Some time ago this company released an extremely poetic picture entitled "The Snow Maiden." It seems not improbable that the same author and producer built this picture; but though it is a fantasy in some ways like the former, it has a very different, a brutal quality and is very much poorer art. In the first place the idea behind it is pessimistic—not quite normal. It is usually left for some officious idiot to comfort a mother's grief by telling her that if her child had lived he might when he had grown up have been a cause of grief to her. The picture of Father Time's big clock room is as unreal as somebody else's dream; yet it was a very good idea to show the pictures that the mother saw, under a thin film of rippling water—the effect is weird. These brutal scenes, which were shown as possibilities, comforted the mother, so the picture shows, and made her glad that her boy lay dead. She wanted him dead.

"Mr. Baumgarten is Elected Deputy" (Ambrosio).—If this film has actually passed the Board of Censorship, the latter needs a censor worse than the pictures. A more disgusting and stupid thing than this alleged comedy has never traveled across a moving picture screen. The title is absolutely misleading and a positive imposition both upon public and exhibitor. It would lead one to believe that it was some sort of an American farce, while, as a matter of fact, it is nothing but an impossible caricature of human life. The scene is laid in Italy or France. A plot is conspicuous by its total absence and the titles shed no light on it. This is one of the titles: "M. Baumgarten, candidate to revolutionary deputy." How clear and plain that is to an American audience. The chief actor invites all sorts of disreputable male characters into his house and encourages them to make free with his wife. The finale shows the interior of the man's house and a most ostentiously intoxicated crowd of men and women sinking slowly into a drunken stupor. Such things are nothing more and nothing less than a fraud on the exhibitor and should be suppressed.

"Dark Feather, the Squaw" (Bison).—Although this picture is in a series which has been in many cases very truly instructive, it has nothing new as a story, adds nothing to our knowledge of Indian tradition, life or customs and is artistically not worthy a place with the best of its predecessors. It is well known that Indian men are scantily clad; but it is strange that intelligent film makers, who expect or hope that refined men and women will accept their pictures, should let, as the Bison Company has in this case, a picture of a struggle remain on a reel when one of the men fighting is left almost naked and in the presence of the heroine. One might almost prophesy that the Bison Company will find it hard to recover what this one picture will cost it.

"The Call of the Song" (Imp).—One or two pretty scenes, one or two passages where the acting of the heroine is charming, will hardly keep this picture from being a failure. With the exception of the heroine, her mother and perhaps her girl friend, the characters are not very well chosen. The rural characters, the girl's father and men of the village, are with no exception plainly artificial. The story is commonplace. The country hero in the city forgets his first love; but when the city girl, who was engaged to him, scorns him, he comes back to his first love, comes to her in the attitude

of a real hero back from the wars. The song that reminded him of this first love isn't worth putting into a picture play. This song, when the man sings it again to the heroine, recalls her to her senses, for she had gone mad. When she realizes things again, she falls into his arms.

"Truth Shall Prevail" (Yankee).—In this picture one employee is wrongfully accused of a crime and suffers the penalty. The guilty one is hurt and the accused boy's mother befriends him. He confesses. The accused young man is released from jail and reinstated with the firm in a better position. The confession causes the real culprit's arrest and punishment, notwithstanding the pleas of those who attempt to save him from his crime's consequences.

"Mutt and Jeff Get Passes" (Nestor).—There is some fun surely in this picture of how Jeff got a free ticket to a baseball game; but there is much that is not amusing in it. This reviewer fails to find among habitues of the picture shows any great enthusiasm for this series of pictures and most people seem to have been made weary by the very silly actions of Mutt.

"The Burglar and the Girl" (Great Northern).—Good acting and the brisk pace of its scenes make this story which, as shown, is quite impossible, fairly good entertainment. It is not a drama, but a series of scenes picturing the life of an escaped convict. He commits another robbery and then, though he still carries his burglar's kit, has, it is said, reformed. He falls in love, and in a dramatic final scene heroically acknowledges that he is a burglar and uses the tools that are in his bag to save a child shut in a big safe. This scene is surely worth while.

"An Elopement by Aeroplane" (Lux).—These two lovers really get away from the indignant and watchful papa in an aeroplane. It is too bad that, since the producer had the big flying machine and could catch a view of the heroine getting away in it, that he didn't take a few more precautions not to have workmen in the picture who were not actors. This picture's scenes, showing the full grown heroine being locked up in the house, and the inspection of the doors, were not effective. The chase of the hero by the bulldog was far from realistic. The pictures of the aeroplane in the air and the flight of the heroine are interesting; they are not dramatic.

"Dewey" (Champion).—The love story of Admiral Dewey's son is told in this picture, which the producer made more amusing than he intended. The time is just before the Spanish War. The heroine's father is a very unpatriotic Senator who wants her to marry not young Dewey, but a Spanish nobleman. The Admiral himself comes into the picture to plead his son's cause, but the Senator is obdurate. The grandee also is present at this interview and proposes a toast to Spain, which the Admiral won't drink. He then proposes a toast to "Yankee Pigs"; the Admiral gives him a piece of his mind. Young Dewey comes back from the wars with honors and is then accepted by the heroine, with the father's consent. The butler of the Senator, who also went to the front, comes back with a commissioned officer's uniform and marries the Senator's sister. This last was brought about by the good offices of Col. Roosevelt. If the picture had been dignified enough, it would have been open to criticism, on the grounds that it used the names of public men and the effigy of a great admiral in a picture that is not at all historical or true. Such a practice is one way of attracting unfavorable advertising. It will hardly do so in this case; the picture is, artistically, too undignified.

"Tables Turned" (Bison).—A drama of human beings who happen to be Westerners is presented in this film. The usual trite, oh, so trite, trimmings of the typical Western melodrama (the man chase, the bar-room or gambling-den scene, the gun play, the hanging or rescue from hanging and the outlaw marriage) are happily wanting, or at least not accented, in it. Nevertheless it is a melodramatic picture of typically Western life, or it is artfully made convincing as such by the handling of the scenes. The heroine's father, in the power of the villain, tries to discredit the hero as a horse thief, but the tables are turned. The photography is very good and there is one excellent moonlight scene where the horse thieves are followed and recognized.

"His Son'l" (Reliance).—In this picture there is very little that we have not seen before. This would be not a criticism but praise, if it were presented freshly or if the object in making the picture had been to give another individual's view of the old situation. The picture is not fresh either in its acting or in its incidents. The father steals because his family is starving and vainly, the wife is dead before he can get the food to her. This is the picture's one strong point; this part is very well acted, indeed, and very commendable. One of Stephen Phillips' poems pictures a like situation and it will be pictured again and again and by great writers as they come. The father goes to prison. It seemed to be a ten dollar bill that he snatched, and his term was about twenty years. He returned the change to the grocer; all he got was an armful of food. The rest of the picture is about as probable as this long term and makes scenes very hard to act sincerely. To put the Reliance stock company to picturing scenes like some of these seems a waste of good talent.

"The Evening Bells" (Itala).—The photography in this picture is not up to the usual Itala standard; it spoiled the effect of some of the pictures. It is well acted. The hero, as a child, helps his father ring the Angelus bells and when he has grown to be a man, while burglarizing a neighboring house, he hears the bells his old father is ringing alone and repents. It is shown that the father has asked the Virgin to turn his son from evil paths. One of the picture's shortcomings is that burglars usually work at midnight, while the evening bells ring earlier. Also the evil men are shown breaking into the house and this itself will forbid the pictures being shown in some cities.

"A Trio of Acrobats" (Itala).—On the same reel with "The Evening Bells" we have this picture of some wonderful acrobatic work. Two women and a man are the performers. This reviewer has never seen acrobatic feats that come up to these on this film.

"The Judge's Story" (Thanhouser).—One little bit is worth special notice in this not important picture; it is the Thanhouser Kid's little nigger boy. She's the only real nigger in the picture. The story as shown is not convincing and the war scenes are not realistic. Especially artificial and unpleasantly theatrical is the captain's entrance into the room where his own mother lie dying. He had to be invited in—just think of it. On his way back to the camp it was the nigger boy's heroism that saved his life. When the captain, now a judge, tells this story to a jury, the old darky, seemingly older than the judge though he wasn't more than seven when the judge first saw him, is acquitted of a crime he didn't commit. The dying victim of a murderer had accused him of doing the deed. One doesn't know what a good lawyer would say to the verdict, but it was justice. As for the Thanhouser Kid's acting, it has an astonishing quality. A few days ago we saw her as the little lame boy in her company's very beautiful "Pied Piper." There is no relationship between him and this nigger boy; they are separate individualities. Either Marie Eline has a marvelous pliancy and ability to accept the suggestions and ideas of the pictures' producer or she has incomprehensible springs of wisdom. A child like her has no self-conscious experience, nor any story to tell the world by means of her acting. She is merely a mirror reflecting equally well apparently whatever character is brought before it. The faculty of reflecting character thus is histrionic genius. In good acting always both player and audience are spectators. The player is more so than the audience, for the audience is permitted to feel emotions while the powerful player remains as cold as silvered glass. It may be that Marie Eline has some of that incomprehensible but invaluable gift, true genius.

"The Artist Financier" (Rex).—An interesting scene opens this picture whose reason of being, it seems, was to use the possibility of knowing what a man says by watching his lips although out of hearing, to give a fresh and therefor interesting denouement to a story. After the first scenes, the picture shows unnecessary amateurishness in the way it is conducted. Skipping over the usual scene where the indignant father dismisses the would-be son-in-law (these scenes must be realistic, for they are always the same from Vitagraph pictures down) we see the artist-hero on the opposite side of a river from the heroine's home. He is looking at her through a surveyors' transit (only an engineer would know that the picture of the girl as shown was not seen through any transit) and he gets the idea from that of finishing her portrait by means of a telescope. This telescope scene is very amateurish. What is worse, the producer has permitted us to use the artist's eye and see what he saw through the glass—we see the girl seated on the bench under the trees with the river behind her, not between her and the artist. Perhaps the camera man when he took this view was too lazy to cross the river to take the picture from the artist's side so he took it looking across the heroine at the artist. The heroine's father comes into the scene and, through the telescope, the artist sees his lips and gets a secret that makes him rich. The closing scenes of the picture are very commendable, especially is the barefoot girl. There's a fine bit of character in that detail.

"Red Cloud's Devotion" (Bison).—A very pretty and also educational story of Indian life and charcter is given in this film. Little Star, the heroine, whose sick father and mother are cured by the white doctor, doesn't convince an Easterner that she pictures an Indian girl so truthfully as does her jealous lover, Red Cloud; particularly in his attitude toward this doctor while Little Star loves him and in his gratitude to the doctor perhaps mostly because the doctor had refused Little Star's love. The picture is educational in its showing the attitude of Little Star toward her fevered parents, her gathering twigs and leaves of growing plants and her prayer for help to the Great Spirit upon the high rocks in the pale moonlight. This makes a very pretty scene, after her prayer with upheld hands, she scatters to the four winds the basket of living twigs which she had picked for this purpose. Many of the other scenes are pretty. As a dramatic composition, the picture has several minor faults. The old Indian and his squaw who were sick were quite plainly white and should have been kept within the tepee. Little Star should have noticed the white men's tent before she almost stumbled over it. It would have been better if the chief had showed us why he was in such a hurry to take the band away. Was he afraid of contagion? If so, it would have been interesting.

"Back to Nature" (Thanhouser).—In choosing his scenes, the producer of the Thanhouser Company shows a quick appreciation of the truly poetic. The truth of his dooryard scene in this picture—the chickens, nanny goat and particularly the line of burdock leaves—catches a homely beauty that goes straight home to the heart. The picture is really more the poetic day-dream of some overworked bookkeeper than a truthful picture of life; yet it so truthfully pictures a human heart's longing that it gets over effectively. Indeed, this reviewer will be much mistaken if many, many city people who see the picture won't sincerely thank the Thanhouser Company for it. It is supposed to be an elderly clerk who is discharged to make room for a younger man who takes his family—whom the city is not using well—to a farm in the country, where he and the whole family make good and find friends and happiness. The acting of all hands is good. In the early scenes little Marie Elain, as the sick child, was unable to repress her vitality, signs of which peeped through her acting again and again.

CALENDAR OF INDEPENDENT RELEASES.

MONDAY, AUGUST 14, 1911.

AMERICAN—The Poisoned Flume (Western Drama).
CHAMPION—The Three Calls (Dramatic)..... 950
ECLAIR—The Connecting Link (Dramatic).....
IMP—A Boy's Best Friend (Dramatic).....1000
YANKEE—A Good Natured Man (Comedy).....
YANKEE—A Children's Paradise (Scenic).....

TUESDAY, AUGUST 15, 1911.

BISON—A Sioux Spy (Dramatic) .....
POWERS—Babes in the Woods (Dramatic).....
THANHOUSER—Nobody Loves a Fat Woman (Comedy)

WEDNESDAY, AUGUST 16, 1911.

AMBROSIO—The Candle of Life (Dramatic).....
AMBROSIO—The Dread of Microbes (Comedy).....
CHAMPION—How the Girls Got Even (Comedy).... 950
NESTOR—Hands Across the Cradle (Dramatic).....
RELIANCE—Out of the Darkness (Dramatic).....
SOLAX—The Phoney Ring (Comedy).....

THURSDAY, AUGUST 17, 1911.

AMERICAN—The Brand of Fear (Dramatic).....
IMP—Behind the Times (Dramatic).....
ITALA—Toto's Little Cart (Comedy).....
REX—The Colonel's Daughter (Dramatic).....

FRIDAY, AUGUST 18, 1911.

BISON—An Indian Love Affair (Dramatic).....
LUX—Bill Tries to Make Bread (Comedy)..... 406
LUX—A Child's Courageous Act (Dramatic)..... 540
SOLAX—Let Not Man Put Asunder (Dramatic).....
THANHOUSER—The Train Despatcher (Dramatic)..
YANKEE—Her Father's Secretary (Dramatic).....

SATURDAY, AUGUST 19, 1911.

ITALA—Foolshead Manikin (Comedy) .....
GREAT NORTHERN—The Victory of Love (Dr.)..
POWERS—The Squaw's Devotion (Dramatic).....
RELIANCE—Grandfather (Dramatic) .....
NESTOR—Mutt and Jeff in the Banking Business (Com.)

Scene from "The Crusaders, or Jerusalem Delivered," Stupendous Feature Production, Released by the World's Best Film Co., of Chicago.

Calendar of Licensed Releases

CURRENT RELEASES.

MONDAY, AUGUST 14th, 1911.

BIOGRAPH—The Sorrowful Example (Dramatic) ... 999
KALEM—The Wasp (Dramatic) 1000
LUBIN—Home Is Best After All (Comedy) 600
LUBIN—The Auto Bug (Comedy) 400
PATHE—In the Paris Slums (Dramatic) 500
PATHE—Extracting Palm Juice in the Forest (Ed.) .. 275
PATHE—Vienna, Austria (Scenic) 194
SELIG—Jealous George (Comedy) .....
SELIG—A Turkish Cigarette (Comedy) .....
VITAGRAPH—For Love and Glory (Dramatic) 1000

TUESDAY, AUGUST 15th, 1911.

EDISON—The Winds of Fate (Dramatic) 1000
ESSANAY—Judge Simpkin's Summer Court (Comedy)
ESSANAY—Tramp Artist (Comedy) .....
GAUMONT—The Inventor (Dramatic) 1000
SELIG—The Regeneration of Apache Kid (W. Dram.).. 1000
VITAGRAPH—Captain Barnacle's Baby (Dramatic).. 1000

WEDNESDAY, AUGUST 16th, 1911.

EDISON—His First Trip (Dramatic) 1000
ECLIPSE—For the Honor of the Name (Dramatic) 750
ECLIPSE—Moss-Covered Ruins on the Isle of Wight, Great Britain (Trav.) 250
KALEM—Special Messenger (Dramatic) 1005
PATHE—The Trapper's Fatal Shot (Dramatic) 912
VITAGRAPH—Man to Man (Dramatic) .....

THURSDAY, AUGUST 17th, 1911.

BIOGRAPH—The Blind Princess and the Poet (Dr.).. 1000
LUBIN—Through Jealous Eyes (Dramatic) 1000
MELIES—The Local Bully (Comedy) 550
MELIES—Two Fools and Their Follies (Comedy) ... 450
PATHE—The Ad., the Maid and the Man (Dramatic).. 1000
SELIG—The Blacksmith's Love (Dramatic) 1000

FRIDAY, AUGUST 18th, 1911.

EDISON—Two Officers (Dramatic) 1000
ESSANAY—He Is a Jolly Good Fellow (Comedy) ....
KALEM—The Promoter (Dramatic) 1020
PATHE—Satin's Rival (Dramatic) 900
VITAGRAPH—Vitagraph Monthly (Scenic) 1000

SATURDAY, AUGUST 19th, 1911.

EDISON—The Modern Dianas (Dramatic) 1000
ESSANAY—A Pal's Oath (Dramatic) .....
GAUMONT—The Son of the Shunammite (Dramatic).. 1000
LUBIN—The Working Girls' Success (Dramatic) 600
LUBIN—Proclaiming Archbishop Prendergast (Scenic) 400
PATHE—The Message of the Arrow (Dramatic) 1000
VITAGRAPH—A Second Honeymoon (Comedy) 1000

ADVANCE RELEASES.

MONDAY, AUGUST 21st, 1911.

BIOGRAPH—The Diving Girl (Comedy) 502
BIOGRAPH—$500.00 Reward (Comedy) 496
KALEM—Simple Ike Decides to Marry (Comedy) ... 1010
LUBIN—A Rebellious Blossom (Dramatic) 1000
PATHE—The Runaway Leopard (Comedy) 475
PATHE—Chrysanthemums (Scenic) 320
SELIG—Saved from the Snow (Dramatic) 1000
VITAGRAPH—Wages of War (Dramatic) 1000

TUESDAY, AUGUST 22nd, 1911.

EDISON—The Venom of the Poppy (Dramatic) 1000
ESSANAY—Gossiping Yapville (Comedy) 400
ESSANAY—Summer Babies (Educational) 600
GAUMONT—The Soul of the Violin (Dramatic) 930
SELIG—Life on the Border (Dramatic) 1000
VITAGRAPH—How Betty Won the School 1000

WEDNESDAY, AUGUST 23rd, 1911.

EDISON—The Professor and the New Hat (Comedy) 500
EDISON—The Question Mark (Comedy) 500
ECLIPSE—Condemned for Treason (Dramatic) 980
ECLIPSE—The Wool Industry of Hungary (Industrial) 135
KALEM—Don Ramon's Daughter (Dramatic) 1005
PATHE—Through the Window (Dramatic) 1000
VITAGRAPH—The Sheriff's Friend (Western Dr.) ... 1000

THURSDAY, AUGUST 24th, 1911.

BIOGRAPH—The Rose of Kentucky (Dramatic) 997
LUBIN—Bess of the Forest (Dramatic) 1000
MELIES—A Spanish Love Song (Dramatic) 1000
PATHE—Cheyenne's Bride (Dramatic) 1000
SELIG—The Gay Wolves (Dramatic) .....
SELIG—Santa Cruz Beach and Cliff Drive (Educational)

FRIDAY, AUGUST 25th, 1911.

EDISON—Then You'll Remember Me (Dramatic) ... 1000
ESSANAY—Fate's Funny Frolic (Comedy) 1000
KALEM—The Little Cripple (Dramatic) 1005
PATHE—Eastern Europe (Scenic) .....
PATHE—Nick Winter Turns a Trick (Comedy) 430
PATHE—Across the Mountain Passes of New Zealand (Scenic) 350
VITAGRAPH—My Old Dutch (Dramatic) 1000

SATURDAY, AUGUST 26th, 1911.

EDISON—Two White Roses (Dramatic) .....
ESSANAY—Spike Shannon's Last Fight (Dramatic) ... 1000
GAUMONT—The Sunday Hunting Party (Comedy) ... 665
GAUMONT—The Island of Ishia, Italy (Scenic) 322
LUBIN—Archibald, the Hero (Comedy) 600
PATHE—A Boy of the Revolution (Dramatic) 1000
VITAGRAPH—A Handsomer Man (Comedy) 1000

TOLEDO.

On a recent visit to Toledo, one of the representatives of the Moving Picture World dropped into the various down-town theaters and found them all thriving and doing a prosperous business. Toledo theaters on the whole are very well advanced in projection, and the writer was trated to some real pleasing exhibitions while there. The Empress, Colonial and Princess are the leading houses, and all report a splendid business for the summer. Mr. Bernard Gardner, manager of the Empress, has installed a large cooling plant and an Aeolian pipe organ, and several other novelties for a picture theater. The house is one of the prettiest in the State. All the managers in Toledo are interested in the Moving Picture World and scan its pages each week for the real live moving picture news.

For $140 a week we publish for manufacturers 4000 copies of a bulletin, 8 pages, 6x9. This figure covers stamps, envelopes, printing, editing, mailing, clerical work, ad writing, etc.

PUBLICITY!
PUBLICITY! PUBLICITY!
Manufacturers! Exhibitors! Exchangemen!
BLOW YOUR OWN HORN!
NOBODY WILL BLOW IT FOR YOU!
But it will be harmful if you strike a note of discord.
LET US ADVISE YOU.
MOTION PICTURE PUBLICITY CO.
103 4th Ave. NEW YORK CITY

COMING A Chance to laugh twenty minutes.
A Real Comedy Reel, Entitled
Castles In The Air
It's a "REX" Don't Miss It.
Released, August 24th, 1911

FREE SONG SLIDE SERVICE
furnished to managers and singers who book any part of their show through
F. C. Taylor's Theatrical Enterprises
51 West 28th St. N. Y. City
Phone 1405 Mad. Sq.

LETTERS TO THE EDITOR

SAN FRANCISCO OPERATORS SEND CONGRATULATIONS.

Editor Moving Picture World

Dear Sir: Noting that you have at last absorbed the last of your imitators and that you now stand openly, where those who have known you best have always known, the ONLY publication in the business, and also noting that certain advertisers have returned to you after staying away for awhile, I beg to say to you that you have the hearty congratulations, and the best wishes of this body of men, who very much admire the stand you have always taken for the improvment, the advancment and the RIGHT of the business regardless of whose toes you may have trod upon, and we trust that the coming times will prove of prosperity to you, as well as to those interests you so ably advance.

We also request that you will convey to Mr. Richardson our thanks for many favors shown and tell him that his fight for those things that are to the good in the often neglected end of the game, the operating ROOM (not box, coop or booth) will continue, and that he will always find strong support in this local.

Again complimenting you, and with best regards I beg to remain, Sincerely yours,

W. G. Woods, Prest.

[Thanks, Bro. Woods. If there is one body of men in the business whom we respect as individuals and value their opinion it is Local 16 of the I. A. T. S. E.—Ed. M. P. W.]

THE CENSORS AND "THE NUN."

To the Editor:

Sir—The letter from the secretary of the board of censors disclaiming any responsibility for passing the film of "The Nun," is one of the best explanations that does not explain it is possible to read. The labored suggestion that whatever trespasses upon the question of denomination or sect is carefully avoided is exceedingly weak. The breaking of the Crucifix in "The Nun" is not an incident calling for the denunciation by the Roman Catholic Church alone, it is offensive to all churches in the entire world; indeed it touches Christendom and therefore civilization everywhere. If in a play, the English flag had been torn to shreds would the censors say such an act does not concern us in America, would their judgment be sound? What if an American flag had been so desecrated, would it not have become the duty of the censors to at once prevent the representation of so flagrant a crime?

What the flag is to a country the crucifix is to civilization and to pass the breaking of it as being offensive—if offensive at all—to only one party is a piece of Pilate like indifference which is both inexcusable and unpardonable.

Yours truly,

AN INTERESTED ONE.

CORRECT YOUR MAIL LIST.

Editor Moving Picture World,

Dear Sir:—For the benefit of numerous manufacturers and renters who have been addressing mail matter to Wilson & Reiser, also to Wilson & Clow, also to Wilson & Fisher, all as proprietors of the Family Theater, I wish to inform them that there is but one theater in Oberlin and that is the Family Theater, which is now owned by Martin & Broadwell, who took possession last month.

Very respectfully yours,

Oberlin, O. F. L. WILSON.

"HEROIC" ACTORS PUZZLE HIM.

Ithaca, N. Y., August 7, 1911.

Editor Moving Picture World,

Dear Sir:—In observing the scenes depicted in moving picture theaters in various cities, I have been puzzled by the size of the actors. Is it the purpose of the moving picture play to represent the actors of heroic size, or is it meant to represent the scenes as if actual men and women are the actors? This seems an important question from the artistic standpoint and also from the standpoint of reality.

Yours, S. H. GAGE.

You can make more money

If you show better pictures you will get better crowds. You CAN show better pictures—you can show BEST pictures if you use the

Bausch and Lomb Projection Lens

The Bausch & Lomb Projection Lens has been and is being ordered for thousands of moving picture concerns throughout the country. They know that the best policy to insure big profits is the policy of pleasing the public best. So they want the best, the clearest, the truest lens, and experience has proved that the Bausch & Lomb Lens is the best.

Write for special Projection Lens Booklet OO.

Our name, backed by over half a century of experience, is on all our products,—lenses, microscopes, field glasses, projection apparatus, engineering and other scientific instruments.

Bausch & Lomb Optical Co.

NEW YORK WASHINGTON CHICAGO SAN FRANCISCO LONDON ROCHESTER, N.Y. FRANKFORT

HAS "SOME OPERATOR."

Penn Yan, N. Y., August 7th, 1911.

Editor Moving Picture World,

Dear Sir:—The communication in your issue of Aug. 12th signed "An Old Operator" interests me, as I am fortunate in having some Operator myself and, while Mr. John North is all that is claimed for him (without doubt), I would like to show "an old operator" the pictures MY operator, Lewis Townsend, puts on. Talking pictures are unnecessary when he is at the crank; they more than talk, and no matter how bad the film happens to be, they go through without a break, and as steady as a clock.

Our No. 6 Powers has never had a break since he has had it in charge and, while he is young in years, he knows the game from A to Z, and, without disparagement to John North, I would like to put Lewis Townsend's work against him. Yours truly,

CHAS. H. SISSON,
Manager Sampson Theater.

Some very interesting experiments have been carried out by the well-known firm of E. Liesegang, of Duesseldorf, Germany, in connection with the absorption of heat in cinematograph projectors. It is claimed that a large proportion of the heat rays which pass through the condenser can be absorbed by placing in front of it and behind the film a fine metallic net. This net, being opaque, necessarily absorbs a certain amount of the light, but this loss is apparently out of proportion to the absorption of heat which it is said occurs. Herr. Liesegang also claims that a piece of film may be left exposed to the light from a 20 amp. arc for a period of three quarters of an hour without damage, when a net is interposed, although only a few seconds are needed to fire it upon the removal of the net. This check to the passage of the heat rays, so it is said, is not entirely due to the latter being directly conducted away by the net itself, since it has been found that some resistance is offered if a fine network of lines is engraved on the surface of the condenser. Herr Liesegang considers that the phenomenon is due to the greater diffractibility of the heat waves as compared to the actinic ones, and that the fineness of the lines plays a most important rôle.

CORRESPONDENCE

PITTSBURG

The "ne plus ultra" of moving picture emporiums it can be safely ssid, has been resched hy the I'alm Garden Thester, at 1729 Carson Street. Beyond the shsdow of a doubt this theater is one of the neatest, prettiest and coziest theatres ever built for the purpose of Photoplay projection. Decorated to suit the most fastidious taste, yet with not too much ginger-bread to it, this house can he truthfully described as a veritable dream. The iobby is neatly decorated in green to harmonize with the overhanging hranches and leaves of the many palm trees that stand in a row along the balcony and lobby. At night the iobby is brilliantly lighted with 150 tungstens, which greatly sdds to its effect. The interior decorations are also of the same color, the walls being spaced off in uniform rectangles of about four to esch wall, and in the exact center of each panel a circle with the initials P. G. (Palm Garden), is artistically designed. The fioor has a gradual slope toward the curtain and the seats are so ingeniously arranged that the picture on the screen may be easily seen from any psrt of the house. The ventilating system is beyond criticism, consisting of two large ceiling fans and six smaii fans to an auditorium 20 feet high, with two iarge skylights in its service. The operating room is siso ventilated with a 24-inch exhaust fan. The throw is 110 feet on a silvered curtsin. The projection is commendable. Independent pictures from the Pittsburg Photopisy Company have been used at this house to very good business. Wm. Bernardi is the owner and manager. The operating room is equipped with two Edison one-pin machines, which are very capably managed by Gilbert Kreii, an operator of six years' experience.

On Juiy 28 at ten o'ciock a demonstration of the iatest Edison Model B. Kinetoscope was given at the offices of the Pittsburg Calcium Light and Fiim Company, of 125 Fourth Avenue. The attendance was indeed worthy of the event and more than one exhibitor went his way vowing that the next machine they bought would be an Edison type B. Kinetoscope. Bernard M. Corbett, as representative of Thos. A. Edison Inc., very effectively demonstrated that the sooner they did so the better.

The Coliseum Theater, of Southern Avenue, Mt. Oliver, is worthy of comment. The highest praise is due to its proprietor and manager, F. J. Herrington, who is also the president of The Motion Picture League of Pennsyivania. Mr. Herrington, by the way, is considered to be one of the best educated men connected with the moving picture industry, having a command of the English ianguage which would do credit to our abiest statesman. The Coliseum has a seating capacity of 440, which mskes it the iargest theater on Mt. Oiiver, and the capable management of its owner has made it a photoplay house that may be set as an example. The program, since its opening, has never been more than two reeis for a nickel, and Mr. Herrington has educated the patrons of the Coliseum so that they do not expect more than two reels. At the release of specisi war pictures, Mr. Herrington has made it a rule to always lecture on them himself. Playing-to-the-picturesmusic is very abiy performed by Mrs. Kenneth. The pictnre effects and the trap drum are realisticaily reproduced by Phii Herrington. With a twenty-foot ceiling and 10 48-inch ventiiators, this house is very cooi in summer, while a speciai heating system makes it very cozy and comfortable in the winter. One of the rules in this house is, that ladies who do not remove their hats, are allowed seats at the right of the house only, thereby making it possible for the other sex, who do remove their hats, to better view the pictures. Four double exits, rear and side, and a single exit, insures safety to patrons in case of danger. The projection department is equipped with an Edison one-pin machine, in a reguiation ashestos booth, under the able charge of Mr. Wm. Kenneth, to whose credit the exceptionai good projection should be placed. Licensed films are used.

Under the cspabie managemanship of Hsrry Rieff, the Lyric Theater, on Boggs Avenue, Mt. Washington, has been doing good business. This house has a seating capacity of 250. The program consists of three reels Licensed pictures.

It seems that quite a number of Pittsburg theater owners have summoned ancient mythology to their aid in christening their respective theaters. The Acropolis is certainly of that class, and it has been nailed on to a neat little theater in Hazlewood, under the management of its owner, Mr. Frank Adams. Mr. Adams happens to be a showmsn of twenty years' experience, being one of the first to put a vaudeviiie act in Keith & Proctor's circuit. The Acropolis seats about 300, and is very well ventiiated and equipped with necessary exits and aisies. Two Edison one-pin machines are used for projection. Until recently, Mr. Adams has been running three reels, but after an understanding with his opposition, hss changed to two, of a better grsde.

Probably one of the busiest and most progressive men in McKeesport, is Mr. H. A. Berg. Mr. Berg is the manager of the Casino Theater and the Dreamisnd, hoth of McKeesport. About two years ago he started in his csreer at the Dreamland Thester with Independent pictures, giving the pnblic a different and better show for their money, with the result that he was able to purchase the Casino Thester about three months ago, which wss owned hy Mr. Wciskercher, and after remodeling it he switched the service from Licensed to Independent, with gratifying results. The Dreamland itself has just undergone extensive alterstions, adding 200 more seats to its seating capacity, making it 550 sests.

The Dresmiand, at 125 Fifth Street, McKeesport, is considered one of the finest theaters in that town, and being the largest, the owner and manager is basking in the warmth of public patronsge and nickels. The seating cspacity is 550, arranged into four sections by three four-foot sisles. The ventilating system which has made this theater "a-first-aid-to-the-hot" establishment, consists of 20 electric fans, 4 six-mch ventiiations. Six four-foot exits also help in cooling this theater and furnish rosds to safety of no smaii degree. The musical feature consists of a pisnist of marked ability, and a trsp drum. The moving picture effects are also not overlooked and are remarkably well executed, making some of the photoplays very realistic. The operating room is of the regulation asbestos type snd is equipped with two Edison istest type B. machines. This theater is situated in the very center of the Braddock shopping district and has proved one of the most profitable motion picture enterprises in this vicinity. H. A. Berg is the msnager and proprietor. Independent service from Independent Fiim Exchange is used.

J. McCsbe Sweet, one of the charter members of the iocai I. A. T. S. E., has just returned from his rather lengthy sojourn in Uniontown. J. McCabe was the chief cook and bottie washer in the projection department at the West End Theater until about six weeks ago, when the lease changed hands. The West End, which has been using vaudeviiie and moving pictures for the last two years, will open up to the legitimate drama on or about the first of September, with the result thst J. McCabe is iooking for some piace where he can sgain hang his hat, call at the office Saturdays for his weekly compensation, and project pictures of the iet-us-iinger-ionger sort.

The Cssino, one block down from the Dreamland on Fifth Street, McKeesport, is another of the H. A. Berg enterprises, and Mr. Berg with his usuai business enterprise has snatched a victory from the very jaws of failure, for this house was being run to death or on the verge of it by its former owners, and using first run Licensed films at that. No sooner though had Mr. Berg taken hoid of it than there was a visible change. Patrons began to notice that they were receiving better treatment, and they, in approvai, repiied with their more frequent patronage. The house at present has a seating capacity of 300, is very weii ventiiated and equipped with the necessary exits. The operating room is aiso properly supplied with the essentiai projecting machinery. The projection is good. A $1,500 orchestra organ furnishes the musical feature. Independent pictures have been used at this theater since Mr. Berg has taken it in hand.

An example of what proper management msy do for a so-called "hoodoo" is pretty well illustrated by Eddie Smith, the manager-proprietor of the Crescent Theater, at 5701 Butler Street. The Crescent has changed hands aimost as many times as it has seats and Smiling Eddie is the oniy one of the bunch thst has really put it on a surenuff paying basis. The house has a sesting capacity of 150. The lobby is neatly decorated and at night an eiectrically iighted crescent with the name "CRESCENT" right beiow it iights up the iobby and the near vicinity in a way thst would do credit to a downtown theater. The projection is very good, aithough the curtain itscif is an ordinary canvas curtsin. The ventiiating appliances consist of six revolving fsns and two large windows in the rear of the house, which are always open, and including these, four iarge exits are a great aid in cooling the auditorium and at the ssme time offer ample means of exit. A continuai entertainment of three Independent reeis to an admission of oniy five cents hss proven a successfui innovation. An $850 orchestra pisno furnishes the music. Mr. Smith has been in the motion picture business with simost the very first release.

The Spot, on Beaver Avenue, has been dark for the isst two months, but it is expected to open up on or about the first of Septemher. Mr. George Hoffman is the manager and proprietor.

T. S. Miller and his compatriot, Geo. E. Moore, are still holding down their johs as shippers at The General Fiim Company, 436 Fourth Avenue, and it would be a most arduous task indeed to find two bigger hustiers in the film business.

Messrs. Warner and Davis, of the Pittsburg Photoplay Company, and the Independent Film Exchsnge, respectiveiy, are spending their dear vacation days in that slow old burg, Atlantic City, and from some of the abbreviated clauses they pen off on postcards, seems to indicate that things aren't as slow as they're supposed to be—in Philsdeiphis.

That good old scout, Kirsch, is stiii doping fiims at The General Film Company, to the satisfaction of some of the exhibitors, for Kirsch seems to use not only his heart in booking, but also his brsin. Chsrlie Miller has shown himself a very capsble assistant at every opportunity.

A serious automobile accident occurred, in which Geo. Brenneman, manager of the Cameraphone Thester on Fifth Avenue, lost his life. Mr. Brenneman, his wife, son, and mother-in-law went on a trip Sundsy, Jnly 30, through the rural districts, in a big touring car from the Brennemsn home ou Mt. Wsshington. Nearing what is known as Ford's Stop, on the Charieroi line, the machine wss going at a rapid speed. Mr. Brenneman, who was at the wheei, did not notice the approach of a Charieroi trolley car until it was too iate. The big csr crsshed into the auto, hurling it nearly sixty feet to the side of the road. Brenneman and his young son occupied the front psrt of the machine, and it was this part that was strnck. Brenneman and the boy were both thrown fuily fifty feet to the side of the track. The women and the machine landed in a heap further down the track. Brenneman was picked up unconscious and placed inside of the car with his son. The women were buried beneath the car, bnt were quickly extricated by willing hands. Brenneman was at once hnrried to the Southside Hospital, where he died several hours later without regsining consciousness. The other victims were taken to the Brenneman home, and it is said that they will recover. Mr. Brenneman was one of the most popuisr motion picture men in town, and more than one will deeply feei this bereavement. Always kind, never arrogant, the very idol of his empioyees, jovisl, free-hearted, and modest, a man with the purpose of being a man in every way, this was Mr. Geo. Brenneman.

EDDIE WHEELER.

SEATTLE.

W. G. Spurrier, formerly of the Ssvoy Theater, of this city, has bought a Hudson touring car, and intends to leave for Baltimore, Md., on the 15th of August, to look after his theaters in that city. Mr. Spurrier will leave on his touring car for San Francisco, and from there Esst.

Oren F. Woody, road representative of the Seattle branch of the General Film Co., will leave shortly for a trip, calling on the exhibitors throughout the Northwest.

It is rumored that Aiton Fredick, formerly manager of the Seattle office of the General Film Co., has purchased both photoplay theaters at Coigate, Wash.

Messrs. Alton Fredick, formerly manager of the Seattle office of the General Film Co., accompanied by F. T. Bailey, of the Butte, Montana, office of the General Film Co., came to Seattle for a visit yesterday. It is rumored that Mr. Fredick will enter the amusement field in Spoksne, Wash., opening a picture and vaudeville theater, also that he has bought both houses at Colgate, Wash.

R. K. Dunham, sheriff of Skagit connty, Wash., opened to the public, Saturday, July 29, 1911, one of the clsssiest little photoplay theaters in the State. A complete outfit, including a Powers No. 6 Cameragraph, was sold by the General Fiim Co.

The Circuit Theater, of this city, secured Kslem's Historical Drama, "The Mexican Joan of Arc," and ranks as one of the best productions Kalem hss turned out. Mansger Levy states they play to very good houses during the four-day stay.

W. G. Tate, formerly mansger of the Spurrier Amusement Co., of this city, will become salesman for the Western Film Co., of this city. Mr. Tate is formerly from Kentucky, and is considered a very good man for the position.

Manager Roy Whitehouse annonnces that the Acme Theater will, in the future, be the home of the Imp and Bison films.

The Bijou Theater, on First Avenue, owned by H. O. Allen, the oldest motion picture exhibitor in Seattle, has decided to change the name of his theater to the Savoy. Manager Allen secured the rights for Seattle for the Langford-McVey fight, and played to capacity bnsiness, raising his admission fee to 10 cents for thst occasion. The pictures were secured from the Independent Western Film Exchange, of Portland, Oregon.

The Jewell Theater, formerly owned by F. W. Jewell, of this city, will hereafter be known as the Isis Theater. The policy of the house will remain the same, service being secured from the Western Film Co., of this city.

H. E. Cawthorn, delegste to the International Convention of the I. A. T. S. E., returned from Nisgara Falls after a most delightful trip, having won everything he went hack for. Much credit is due Mr. Cawthorn for the part he took in securing jurisdiction over vaudeville houses for the operators of Local 154, and all other locals of the I. A. T. S. E.

A romance in theatrical circles, developed into a marriage, on Monday, July 31, when Mr. James Q. Clemmer took as his bride Miss Marie Cleveland. Mr. Clemmer is proprietor of the Kenneth Hotel and the Dream Theater, Seattle's prettiest photoplay house, and it wss in his capacity as theatrical manager, that Mr. Clemmer met his fate in Miss Cleveland, a pleasing singer who came to fill a two weeks' engagement in his theater. The two weeks ran into twelve months, and Cupid was busy all the time. After a two weeks' wedding tour, Mr. and Mrs. Clemmer will be at home to their friends at their new home on Hartford Avenne.

LOUISVILLE.

The future of two moving picture playhouses received a setback here last week when permits to build houses in residence districts were revoked on complaint of people of the neighborhood. No less a personage than Mayor W. O. Head was responsible for the revocation of one of the licenses, while Father J. T. O'Connor, pastor of the Church of the Holy Name, caused the downfall of the other. Mayor Head's excuse was that such a place was a nuisance. Mrs. Lula B. Greeley was the person who wished to erect a playhouse at Fourth and O Streets, and who was foiled by Father O'Connor. Mayor Head opposed the plan of Sol Ullmann, who wished to build at Second and Burnett Streets. Just what effect this will have remains to be seen. It is possible that the courts may be resorted to before the question is settled. At any rate, the way is paved to some interesting possibilities.

In spite of this affair, permits for moving picture shows continue to be applied for and granted in various parts of the city. The Broadway Amusement Company was granted a permit Saturday for a theater to cost $35,000 and to be built at Twenty-third and Market Streets. The building will be fireproof throughout, only concrete and steel being used in its construction. It will cover ground 75 by 150 feet and will seat 2,000 people. Fred Dolle is president of the Broadway Amusement Company, which also operates other playhouses here.

Robert Lucas is another who will enter the moving picture show field, having secured a permit to erect a building at 2001 Frankfort Avenue. Mr. Lucas will spend $6,000 on the structure and will make it first class in every respect.

Barney McDevitt, formerly a bookmaker, and Frank McGrath, prominent in Democratic politics, have completed a moving picture house at Seventh and Oak Streets in the heart of "Limerick," which will be thrown open to the public either this week or next. A feature, the operation of which will be watched with a good deal of interest by proprietors of local houses, will be a gallery for the use of colored persons. While there are now one or two houses exclusively for negroes in the city, this is the first that will cater to both black and white. Should it prove a success, it will doubtless be adopted extensively in cities where race antipathy exists as it does here.

The Princess Amusement Company, which has under its control the Orpheum, the Columbia, Casino, and Hopkins, continues the pace it set early in the season. All four houses are as popular as ever, and the crowds continue to patronize them as always. All these theaters are undergoing a general overhauling in anticipation of cold weather, but not to such an extent as to curtail seating capacity. Heaters are being tested, and the places are undergoing a general polishing so that all will be ready for the first touch of Jack Frost.

Charles Shaw, owner of the Avenue Theater, which has been running moving pictures since the close of the regular season in May, has installed an orchestrion in the lobby of his showhouse, and is reaping the harvest of the investment, the crowds apparently being remarkably appreciative. Mr. Shaw has also initiated a practice which is unique. He has raised the Sunday price of his show to ten cents, and declares that it is a success, the added nickel seeming to have no deterrent effect on the merry-makers.

The Glenn-Bauer Motor Company, of this city, has aroused interest in E-M-F and Flanders cars by a novel method of exploitation of the moving picture. With 6,000 feet of films, the company will demonstrate the method of constructing the two types of automobiles in its showrooms Tuesday and Wednesday evenings. Other firms have a sharp eye on the plan and should it prove the success it promises, it will be only a matter of time till the moving picture makes its advent into various commercial lines.

Moving pictures are enjoying the same prosperity out in the State as in the metropolis. While many new houses are going up, the pinnacle of the architect's genius seems to have been reached in the Colonial, Lexington's new picture playhouse, which has just been completed at a cost of $15,000. The picture service will be the most expensive given any theater in the country and will include masterpieces by every well known manufacturer. A Powers No. 6 machine has been installed. The seating arrangement of the Colonial is one which has created considerable favorable comment. The curtain is placed six feet above the first row of seats, allowing every person in the house a good view of the screen. Two wide aisles run the entire length of the house, allowing patrons to find seats or leave the theater without jostling their neighbors, or impeding the general view of the pictures. Three exits, five feet wide each, and two others, three feet wide, have been provided, and, as these doors lead to both Main and Water Streets, both ventilation and safety are assured. Nineteen ventilators, however, will be employed in keeping the building cool, and the air will be constantly changed every minute. The combined energy of the ventilators will empty and renew the building of air every few moments. The chairs with which patrons are provided are the most elaborate obtainable and besides being the strongest are the most comfortable on the market. Battleship linoleum will cover the entire floor space and to obtain the finest texture, a popular Scottish make has been introduced.

Another feature that looms out favorably is that the operating room is entirely separate from the main auditorium, and a movable box office, designed after Hammerstein's in New York, has been installed. Marble and cathedral glass are used in the construction of the ticket office. Two doormen in uniform will stand at the entrance while two cashiers will sell tickets; five ushers will attend to the wants of the patrons and two operators, two singers, and two piano players will furnish the amusement. The tickets will be dropped into modern ticket choppers as the patrons pass through the main entrance. The lobby is done in tile and stucco work, with dozens of handsome mirrors adorning the walls, while the ceiling is of the finest decorative steel. All electric wiring has been done by experts, according to the dictates of the National Board of Fire Underwriters. Fire extinguishers are placed at convenient distances. In the event that the electric lights should at any time be suddenly cut off, the house is fitted with emergency gas burners. Four hundred persons can be seated at a time without crowding, and no one will be allowed to stand in the aisles during a picture play. The Colonial is owned by the Colonial Amusement Company, of which John B. Elliott is president and general manager.

G. D. C., Jr.

INDIANAPOLIS.

John M. Rhodes, treasurer of the Moving Picture Managers' Association, has submitted to arrest in order to test the recently passed child labor law. Under this law the police have not permitted any one under sixteen to be employed in moving picture theaters and have also refused to allow children under sixteen to participate in amateur vaudeville acts in such places. Rhodes, after arranging with the police to be arrested, allowed a small boy to participate in an amateur vaudeville stunt for a prize. The moving picture theater men charge unfairness on the part of the police, saying that children are permitted to compete for cash prizes in medicine shows, but not in moving picture theaters.

Louis Burckhardt is building a steel and concrete balcony in his Oriental Theater, in South Meridian Street. The balcony will seat 460 people. The Oriental is the most elaborate five-cent moving picture theater in the city. It is of fireproof construction, the walls being of brick, the floor of concrete and the ceiling of metal. There is a good-sized stage and the first floor seats 750 people. Metal theater chairs are used. The theater cost about $15,000 and was opened several months ago. Pictures and light vaudeville are shown.

A moving picture theater will be established at Swayzee by the Swayzee Opera House Company, which has been organized and incorporated with an authorized capitalization of $900. Those interested in the project are D. L. Spears, W. G. Sims and W. H. Ammon.

The Vista Theater will open about Aug. 20 at Washington and Oriental Streets. The theater is in a new two-story building, part of which is to be used by a business concern and the upper floor for apartments. The new theater is practically fireproof, with concrete floors and metal ceilings. Moving pictures will be shown exclusively.

Matt Lindsley, manager of the Lyric, a moving picture theater at Columbus, has leased a theater at Seymour and has installed M. H. Luther as manager.

CLARENCE L. CUMMINS.

LOS ANGELES.

Arthur S. Hyman, president of the Southern California Moving Picture Association and owner of a string of theaters throughout Southern California, has compiled statistics, which show that over 60,000 people patronize the picture houses each week day and about 100,000 on Sundays. The owners of these houses realize a revenue of about $52,000 per week. Mr. Hyman declares that there are 96 moving picture houses in the city, of which 84 are members of the Southern California Moving Picture Association. The majority of theaters have already complied with the new city ordinance that will go into effect within a few weeks, requiring a sufficient number of lights in the room to enable a person to distinguish the face of another ten feet away. Some of the houses are so illuminated that it is not difficult to recognize one at a distance of about 40 or 50 feet away.

The "Art," Fifth and Broadway, was recently bought by Harry W. Hahn. The exterior and interior were remodeled and a number of extra lights were installed. Two Powers No. 6 machines took the place of the old machine previously used. The place is running three second run Licensed reels.

The Banner, Main near Fifth Street, has been renovated and is showing three Licensed reels and one illustrated song. There is a two-piece orchestra. The place is owned by J. C. Hening. This house was previously known as the Family theater. The former owners refused to pay the rent asked of them and moved to San Bernardino. A beautiful electric sign representing a United States banner now adorns the front of the house.

NEW ENGLAND NOTES.

The William Fox Amusement Company, the well known film exploiting "pop" vaudeville and motion pictures, together with the estate of the late G. D. Nelson, has lost the case against the Nelson Theater Company, of Springfield, Mass. Special Master N. P. Avery handed down his decision in the Superior Court, and finds that the Nelson Theater Company is owed $4,771.65 by the two above-mentioned parties. This case is an old affair, having hung fire nearly three years. In 1909, G. D. Nelson and an attorney for the Fox Amusement Company seized the Nelson Theater, Springfield, Mass., and held the house for over one month, presenting "pop" vaudeville and pictures. Then the court intervened, and held it unlawful, as the Fox Company had no right to the Nelson Theater. Immediately after this decision, Mr. Poli, the well known theatrical man, demanded that he be paid for the illegal use of his premises. Mr. Poli had leased the Nelson Theater from the Shuberts in 1908, and it was agreed that no vaudeville should be presented in the Nelson Theater for a period of ten years.

Manager C. E. Cook, picture promoter, of Fall River, Mass., has lost the services of Colonel W. F. Mason, as the latter has resigned his position with Mr. Cook.

Reliable sources are stating that Mr. B. F. Keith will very shortly acquire the Lynn Theater, Lynn, Mass., and that he will operate the same as a "pop" vaudeville and picture house. The Lynn Theater is of huge seating capacity; but its location cannot be called of the best. It needs a manager of Mr. Keith's ability to make a winner of the Lynn Theater. "Pop" vaudeville and pictures have been tried by several managers up to this date, but a deficit was the regular result of the experiment. It is also rumored that Mr. Harry Katze's Auditorium Theater, of Lynn, will no longer present vaudeville and pictures, but that a stock company will be introduced.

Frank V. Gilson, connected with the Bijou Theater, Fitchburg, Mass., playing "pop" vaudeville and pictures, is on his vacation, spending that time at the annual maneuvers of the Massachusetts State Militia. Manager Harold F. Jackson, of the Bijou, is certainly enjoying excellent business this summer.

July 27 saw the ending of the litigation between B. F. Keith and F. F. Proctor. On that date the litigation, which was before the Supreme Court of Maine, was brought to a settlement by mutual agreement of both sides and the sanction of the Supreme Court. The corporation, formed under Maine laws, and known as the Keith & Proctor Amusement Company, is to be dissolved. Messrs. Keith and Proctor are to be handed back again the theaters owned individually by them before the company was formed, and which were part of company's assets.

Manager Frank Morgan, of the Music Hall, Milford, Mass., is doing "some business" with motion pictures and illustrated songs as the attractions.

The Merrimack Theater, Lowell, Mass., is to have a new manager, in the person of Emil H. Gerstle, when it reopens on Aug. 15 for the summer season. Manager Gerstle has very successfully headed the Congress Square Theater, Portland, Me., for several years. He has had much experience, and should make good with the Merrimack Square, as the house is both large and well equipped in every way. "Pop" vaudeville and pictures are to be given.

The Casino Theater, Providence, R. I., reopened Aug. 7, with its regular attractions of "pop" vaudeville and pictures.

HENRY.

ST. LOUIS.

The Garrick Theater, one of the higher class downtown theaters, showed the Kinemacolor Coronation pictures last week and packed the house daily.

The Empress Theater, which is being built at Grand and Olive Streets, by Messrs. Heih and Kiley, at a cost of $100,000, or more, will be one of the handsomest structures of its kind in the West, according to present plans. This theater will be fireproof throughout and equipped with exits and firefighting apparatus, as required by law. The seating capacity of the Empress will be 1,800, of which 1,100 will be seated on the first floor and 700 in the balcony. Mr. Heih announces that the Empress will be opened on or about October 1st, with highclass vaudeville and motion pictures. The vaudeville will be furnished by the Western Vaudeville Association.

The Missouri Airdome is showing a feature film this week of the Elks' convention at Atlantic City. Many notable St. Louis Elks appear in this picture. It has been a heavy drawing card, owing to that feature.

The management of the St. Charles Theater announce that they have booked The Pathe Weekly Current Events of the World. The demand for the Pathe Weekly is enormous in St. Louis.

The Hippodrome, at 13 N. Broadway, known as the king of all 5c houses, has booked several feature films for the coming week.

Eugene L. Hammerstein, manager of the St. Charles Theater, was forced, by ill health, to resign his position. Mr. Hammerstein's main ambition has always been to please the patrons, among whom he was well known when forced to resign. Mr. Wm. Fink will succeed Mr. Hammerstein as manager of the St. Charles.

O. S.

WASHINGTON, D. C.

Few films have caused greater demonstration in a community where all the participants on the screen were known, than that of "The Mascot of Troop C," the first of a series of the Ft. Meyer military pictures, taken by the Solax Company. Not only did Washingtonians enjoy seeing their friends from the fort on the screen, but the soldiers formed the greater part of the audience during the entire day, and laughed as heartily as if it were a real comedy in a real big theater. The fact that most of the troop had been pressed into theatrical service without a moment's notice, by Director Melville, made something of a frolic amid the monotonous routine of army life. The mascot himself, known among the boys as Buster, was in the audience and received as much admiration as some of the real stage children. "Weren't you afraid to ride that horse so fast?" I asked, as in the picture he raced to the Post. "Oh, no," he replied with wide open eyes, "You see I had a saddle under me, and that pony knows me. But he isn't so easy to ride so fast bareback."

When asked if he liked to play in the picture, Buster replied, enthusiastically, "Yes, indeed. They wanted to take me to New York, but of course I couldn't leave home. It looks so funny to see myself there," and he chuckled with boyish delight. "I didn't think it would look so nice." The mascot is a tot of ten years, with yellow hair and big eyes, and an all-around boy. Such was the demonstration at the Empress, when Manager Notes featured "The Mascot of Troop C." All the Ft. Meyer photoplays will appear at this theater and Washington is looking forward to these first performances with interest.

Tom Moore's live-wire advertisement of a full page in one of our big Sunday papers, is creating lots of talk. People are wondering how motion picture business can pay for such an outlay of money, when theaters asking $2.00 per seat can afford scarcely one-sixteenth as much. "Why, I never entered such a money-making investment before in all my life!" exclaimed Mr. Moore, when the question was put to him, "Does it pay?" he ejaculated. "Well, I should say it does. It has. I'm putting hundreds of dollars in this weekly advertisement, but I'm getting a hundred per cent. in box-office returns. I've been an exchange man before, but I'll show you what it is to be an exhibitor." The "wrinkles" or "daffydills" of the Moore advertisement are being quoted all over town. One of these reads: "If the Washington Monument weighs 1,000,000 tons, what does the Speedway?" This is by Tom Moore's chauffeur, who claims he can run 70 miles an hour and not get caught on this fashionable drive.

Another classic drama had a successful run of four days at the Virginia in "Napoleon and Josephine." Manager Noonan believes in the saying, "When you have a good thing, hold on to it," and this is what he does to notable films. Julius Caesar is making a four days' stay this week, as did the Merchant of Venice, Macbeth and other of the Shakespearean dramas.

Manager Brylawski is exhibiting some artistic hand posters before his theaters. More attractive lobby displays can scarcely be found than those of the Colonial, the Pickwick, the Palace and the Cosmos. Vaudeville is the chief feature at the last. It is attention to this sort of detail that popularizes the motion picture theaters. The "Two-gun Man" made quite a hit at the Colonial on its first day of release.

A new departure in motion picture enterprises is being advanced by Manager Airey, in circus form. With a big tent, he has sent out a company of films, the chief actors being "The Fall of Troy," and "The Pirates of 1920." Two or three other reels will complete the cast, offering a show for 25 cents. The route will extend through the Southern States. Something that has not been attempted before, as far as I know, in motion pictures, will be featured at this show in the form of fireworks in such parts of the films as will permit. Fire dangers have been precluded by Manager Airey himself, who is something of a genius in "home inventions," many of which he has in operation at his Alhambra Theater, but he won't tell us about them. When asked how he secures this or that "effect," he will reply slowly, "Well, just a little scheme of my own. How do you like it?"

HARRISBURG, PA.

I. Silverman, manager of the Photoplay, is spending a week in Altoona Pa. During his absence his brother Jacob will be in charge of the theater.

Herman Silverman, of the Liberty Film Renting Exchange, is a business visitor in our city.

Chas. M. Fells is fast gaining a reputation for constructing what he calls the Fellsite Screen for the projection of pictures in lighted theaters. Mr. Fells installed his new invention in the Summit and Photoplay theaters in this city recently; he has also made a number of screens for other cities and is now making one for the writer hereof to be used in his charity entertainments through the State. Fellsite screens can be rolled up, thus protecting them from dust and dirt.

H. W. Smith, of Lebanon, Pa., has accepted a situation as operator at the Photoplay.

Manager William Rexroth, of the Arena, reports excellent business at that new theater, running Independent service which is secured from the Photoplay Film Exchange of this city.

Harrisburg is pretty well supplied with theaters at this writing. The following is the list in order of opening: Bijou Theater, M. Magaro, manager; Star Theater, Adams & Fry, owners and managers; Lyric Theater, Burket & George Bros., owners; Hippodrome Rumpfort & Rexroth, owners and managers—this is the only 10-cent house in the city—Theatorium, owned and managed by Ben Buckwalter; Photoplay, owned and managed by Silverman Brothers, of Altoona, Pa.; The Royal and Imperial, owned and managed by I. Marcus; The Grand, owned by Mike Baturim; The Summit, owned by Zarker & Miller; The Lenney, owned by Lenney & Co.; The Arena, owned by Rumpfort & Rexroth; The Victoria, owned and managed by George Bros.

If there is one man among men to be congratulated as being a live wire in the Independent cause it is A. F. Branka, manager of the Photoplay Film Exchange, of this city. A few years back Mr. Branke conducted an association exchange until the trust forced him out of business, or rather into the Independent ranks, where he has done good work. My reasons for saying good work is due to the fact that to-day all of the fifteen houses showing motion pictures, including Paxtang Park, are using Independent films except the Theatorium and Lenney's. Lenney's will no doubt go Independent the coming week. This record speaks well for Mr. Branka's hustling ability as a film renter. Mr. Branka is assisted by his wife and brother, who are likewise hustlers for the Independent cause.

K. M. Masenheimer, manager of the Union Film Exchange, continues to enjoy a nice business in the renting end of the motion picture field. Mr. Masenheimer is local sales agent for the Motiograph machine and has been selling a number of the same during the past few weeks.

Peter Settine, manager of the new Orpheum Theater of Steelton, expects to open his new house Aug. 19.

Manager Sellers of the Standard, Steelton, is doing good business. Mr. Sellers believes in advertising and nightly he has something interesting to say about his show, using a well written reader in the daily papers. M. H. H.

CLEVELAND.

Of all the funny stories told at the convention this one related by Mr. Neff, the first president of the newly formed National Association, undoubtedly takes the cake: A middle-aged couple from the country walked into his theater in Cincinnati late one afternoon and were given seats in one of the rear rows. Mr. Neff frequently asks his patrons for their opinion of his show as they leave the theater, and as the ruralites came out some time later, he tapped the husband on the shoulder and inquired how they had enjoyed the show. The man from the mountains of Kentucky straightened up, shifted his "chaw of terbaccer," and gazed at Mr. Neff a full minute before he replied: "It wuz a gol derned good show, but they sot us down so fer back that we cudden't hear what them acter folks wuz a-sayin'."

"Mephisto at the Piano" made a great hit at the Alhambra with his "supernatural playing" during convention week. Most of the out-of-town exhibitors visited the Alhambra and came away with a better appreciation of the phenomenal popularity of the photoplay, and marveled at its drawing power, when properly presented.

Keith's Prospect Theater has closed for the summer. Business was very good until the policy of giving motion pictures was interrupted by the two weeks' visit of Vaughan Glaser's Stock Company some time ago. The lovers of Prospect pictures forgot to come back when the policy was resumed, and it was finally closed.

Wm. E. Sage in the Sunday Leader, took a deserved crack at Essanay's "Outlaw Samaritan" in a recent two-column article on the effects of the motion picture on regular theaters. The glorification of the criminal at the expense of law and justice was the feature of the picture, which called forth his severe criticism. Manufacturers and directors would do well to make a note of that phrase and religiously guard against commiting the blunder in future releases.

The Doan Thenter, at St. Clair and E. 105th Streets, it is announced, will open on Saturday, Aug. 19.

Kinemacolor pictures of the Coronation of King George, and other events of the celebration, are booked at the Keith's Hippodrome for the week of Aug. 14. Manager Daniels went to New York to make final preparations, and to transact other business connected with the coming season's attractions.

Moran-Wolgast fight pictures were shown at the Star Thenter, a burlesque house now closed, during the week of July 31. Officials of the Civic Reform Leagle made efforts to have the exhibition stopped on the same grouuds which prevented the showing in Cleveland of pictures of the Jeffries-Johnson fight, but were unsuccessful.

The local daily newspapers devoted many columns to news, and supposed news, of the Exhibit' ors' Convention. Time was when it required a conflagration which could be charged to the films to attract the editors' attention to the motion picture. And still, some people ask if the photoplay will last.

B. G. DRUMMOND.

IN THE MISSISSIPPI VALLEY.

George Main, keeper of the Pike County (Illinois) Poor Farm, did a worthy thing recently, when he took a number of the inmates to a moving picture show. The manager was no less considerate in extending an invitation to the unfortunates to be his guests at the performance. They enjoyed it from start to finish. A moving picture machine in every Illinois almshouse would be no burden on the taxpayers, and certainly would brighten up a cheerless existence.

Manager Guiteau, of the Majestic Theater, Freeport, Ill., set people talking about his place by announcing that a Freeporter soon would be seen in moving pictures. Patronage increased as many were curious to see what "a home boy" could do.

An Illinois moving picture manager is advertising his show—"five shows combined in one."

In conserving the good name of the photoplay we would, if we were the Springfield, Illinois, proprietors, say something to the paper that runs its suggestive optician's advertising "For Failing Eyesight," in juxtaposition to the picture house programs. Nor do we hold up as a model the Southern Illinois manager whose blackface lines in the daily paper first startled us: "White Slave Traffic Show."

The Moving Picture World representative was unable to see the Jesse James pictures which, despite the furore which they created in other Illinois towns, went unheeded by the police of Springfield, Ill. They were presented for two days at the Royal Theater, the questionable advertising of two masked men riding the streets with banners on their horses being used. They drew large crowds, especially of young men and boys.

W. C. Voss, proprietor of the Wigwam Airdome, of Geneseo, Ill., has a stanch defender in the editor of The Republic, of that city. Recently, a lecturer on Social Purity, and the Evils of the White Slave Traffic, appeared in Geneseo. The Republic gave two columns in defense of picture shows in general, and The Wigwam especially, because of the street-speaker, who, either through ignorance, or because he was possessed of an unworthy prejudice, took occasion to take a fling or two at picture shows, and to charge it up to all picture shows that they are harmful to the community, and that to attend these shows was detrimental to the character of the young people. Of the Wigwam, the Republic says: "It has become an important part of the community life. Men, women, boys and girls, in all walks of life enjoy their occasional visits to these exhibitions, relaxation, amusement and instruction. * * * Mr. Voss has been careful, and at no time has he given the most fastidious critic opportunity to find fault with the pictures shown." An article by Rev. Herbert A. Jump, of New Britain, Conn., upon educational pictures, is also reproduced.

Any sort of punishment that the most ingenious director of rough-and-tumble French comedy can devise will be welcomed by Illinois photoplay house managers, for the despicable youths who threw sneezing powders and vile-smelling perfumes into their theaters. The last place visited was Marseilles, where crowds at the Ruby Palace and Empire picture shows were afflicted with a malodorous powder and several forced to leave. The police are looking for the contemptible jokers. In other cities a lookout is maintained for the cayenne-pepper and "cachoo" fiend.

Films depicting the white slave traffic were barred in Rockford, Ill., as the result of complaint lodged against advertising signs displayed at the Princess Moving Picture Theater. The mayor and chief of the police witnessed a special run of the pictures, which were regarded as too suggestive. The engagement was canceled. The two-column six-inch ad of the Princess went through the Register-Gazette blank, save for the name of the theater, while editorially the paper called the attention of the authorities to the film and condemned it on general principles.

The Illinois Amusement Company, under the management of R. P. Hannahan, has opened at Fisher, Ill., where the Opera House has been leased for one year. Moving pictures, a vaudeville act and illustrated songs are given. Mr. Hannahan has also arranged for moving picture houses at Gilford and Potomac.

Films of the head camp of Modern Woodmen of America, taken at Buffalo, N. Y., in June, promise to have a good patronage in Illinois, the home and stronghold of the order.

Edward T. Dolly, of Rock Island, Ill., has leased the new Tri-City Theater in that city for a term of five years.

Although the Palace Opera House, at Plymouth, Ill., has again been traded, Frank Noel is still manager.

Renn Chapman, of Chenoa, Ill., has purchased the Pastime Theater, a photoplay house in that city, of Starkey & Payne.

Edward Leisy, of Peoria, has purchased the interest of William D. Dickson in the Majestic Theater, at Peoria, for $51,500. It is rumored that this house, together with the Majestic Theater, Springfield, Ill., which have been controlled by the National Amusement Company, will be given over to vaudeville.

The Halsh Auditorium, DeKalb, Ill., was one of the first to show the films of the great harvesting tournament recently held in the Whitmore field, between Sycamore and DeKalb. The local color of the show was an innovation for DeKalb people. F. H. M.

ON TO **BALTIMORE** THE CRY

The First Gun Announcing the Initial Appearance Before an Audience of the World's Greatest Sensational Production of

Dante's Inferno

(MILANO FILM)

IN MOVING PICTURES—5 REELS

At Shubert's Auditorium Theatre, one week commencing August 14th, at prices of 15c to 75c (think of it).

NOTICE TO STATE RIGHT PURCHASERS

This great Milano production is now a Licensed picture and has been leased by the GENERAL FILM CO. The value of Dante's (Milano) Inferno has been increased 100 per cent—but the state rights price will remain the same. WE ARE IN A BETTER POSITION THAN EVER BEFORE TO FULLY PROTECT YOU.

Notice

ROUND TRIP FARES RETURNED TO PURCHASER OF ANY STATE RIGHT FROM ANY POINT IN THE U. S. OR CANADA.

WARNING

DANTE'S INFERNO is fully protected by the new Copyright Law a violation of which is a criminal offence.

Our General Manager will be at Auditorium, Baltimore, all week to close contracts.

$500.00 REWARD

Above reward will be paid for information which may lead to the arrest and conviction of any person violating our copyright.

Don't Delay. Get the rights for your state now.

MONOPOL FILM COMPANY

145 WEST 45th STREET P. P. CRAFT, Manager NEW YORK CITY

A Powerful Play is a Powers Play—More Power to the Powerful Powers Picture Plays

REMEMBER—Tues. Aug. 15—The Children's Reel
A living version of the ancient Nursery Rhyme

Babes in the Woods

A new way of telling the old, old story that is ever young and of which children never seem to tire. A treat for the Kiddies, and a reward for good behavior that they will strive to earn. Produced under the direction of Mr. Fred Walton, the well known English Pantomimist of many years experience in London Xmas Pantomimes and on the American Vaudeville Stage. It is one of those pictures that the Exhibitor can book again and again—while for the Exchange it is an investment that will pay dividends for years to come.

On Sat. Aug. 19—Our Regular Indian Story

The Squaw's Devotion

The story of a white man's bravery and a half-breed's cowardice—proving once again that faint heart never won fair lady nor fair squaw, for both are women. A Nature Picture that will please all lovers of the free open life of the primeval forest, with just enough adventure to make it thrilling. : : : :

CHANGE OF RELEASE—TUES. AUG. 22
Instead of "Measuring a Wife" and "The Falls of Bohemia" we will release an Indian Story

Black Cloud's Debt

The laws of the red man were simple but inflexible. The claims of love, kinship and friendship were coldly set aside by the stern, rude, legendary law of the forest. A picture that depicts the stoical side of the Indian's code of honor. According to unwritten laws, an Indian was either a brave or a coward. There was no middle ground. No compromise.

Regular Saturday Indian Release Aug. 26

The Indian's Love

The right of might played a large part in an Indian's love. Maidens were often bartered, but barter isn't love. To have and to hold were two different things in the forest life, especially if lovers were of warring tribes.

POWERS PICTURE PLAYS
145 W. 45th St. EXCHANGE BUILDING NEW YORK

Licensed Film Stories.

ESSANAY.

JUDGE SIMPKINS' SUMMER COURT (Aug. 15).—In the little town of Waterloo, the suburb of a large city, so frequent have become the arrests of auto speeders that a branch court is instituted at the outskirts of the village, where most of the arrests have taken place. Judge Simpkins and the attaches of the branch court are lounging under the trees, waiting for speeders, but have waited all day in vain, and when they are invited over to a neighboring farmhouse to help Sid Jenklns move a corn crib, they are delighted at the chance to make the few extra dollars. They are gone but a short time when a crowd of hoboes come on the scene and take possession of the court. They arrest several speeders and finally a young fellow with a small car, which appears to he a baby compared with the others. In this they set out for a joy ride. This, however, proves their undoing, for Judge Simpkins and the others have heard of them, through one of their victims, and starts In pursuit. The tramps are finally arrested and receive their just deserts.

THE TRAMP ARTIST (Aug. 15).—A hobo, with some talent at art, does all sorts of things to signboards. But his ingenuity helps him little when he falls into the arms of the law.

FOR HE'S A JOLLY GOOD FELLOW (Aug. 18).—Paul Wharton, a young business man, arises from his breakfast table, and kissing his wife and baby good-bh, starts to leave the house, when Mrs. Wharton stops him and curiously asks him if he knows the day of the month. Doubtfully, he looks at the morning papers in his hand and replies that it is August 18. With indifference he turns to the door and goes out after she begs him to come home early in the evening. It is her birthday, hut he has forgotten! That evening, in his office, he closes his desk and is about to leave when four or five of his friends enter and heg him to join them In a little party at a nearby garden that night. He consents, then remembers his promise to his wife and calls her on the 'phone, pleading important business which must detain him at the office. That night the baby becomes Ill and Mrs. Wharton hegs the doctor to call in the morning. As she turns from the 'phone, Wharton, a little worse for liquor, enters. The wife hegs to know why he did not come home, but his answer is evasive and he goes silently off to his bed-chamber. In the morning the doctor calls, hut too late to save the child's life. Just as the little one expires, Wharton enters, and realizing what has happened he falls beside the baby's cot and hegs forgiveness for his neglect of his family.

A PAL'S OATH (Aug. 19).—Two pals, Jack Manley and John French, are employed on a large ranch in Wyoming. French falls sick with fever and Jack goes for a doctor. This latter, however, refuses to accompany Jack without his payment in advance and Jack, in despair, Is forced to depart without the doctor. Back at the hunk house he conceives the plan to hold up a pony express rider and does so, securing enough money to pay for the doctor's services. A few months later both hoys, though the fact Is unknown to each other, fall in love with Marie Wentworth, the daughter of the neighboring ranch owner. One day they both meet at the house of the girl and after both propose Jack Is accepted. French is aware that Jack held up the pony express and resolves to get rid of his friend by turning him over to the law. Jack is arrested and sent to prison, after he has sworn an oath to get even with his traitorous friend after he is released. The time comes. A few years later Jack slips up to the house and peers in the window. He pulls his revolver and Is about ready to fire, when French suddenly lifts his baby in his arms and unconsciously covers himself with his child. After another unsuccessful attempt to kill French, Jack finally throws down his weapon and slips away, leaving French and his happy little family unconscious of the death hovering near them.

GOSSIPING YAPVILLE (Aug. 22).—When old Jim Lovery affectionately pats his wife on the cheek a gossiping neighbor woman mistakes the love pat for a slap and hurries off to tell another woman. In turn the story is repeated to a third, and yet to another, the story growing until by the time It has reached the fifth eager ear the report now is that Jim Lovery tried to cut his wife's throat. They then notify the town constable, who goes to arrest Old Jim, hut on entering the house finds the old couple together as happy as two young lovers. Explanations are then forthcoming and it is finally decided to punish the first carrier of the news. She is therefore taken and thrown in the creek, after which sousing she promises to quit tattling for all and good.

SUMMER BABIES (Aug. 22).—In the congested section of Chicago more than fifty nurses are engaged In visiting from house to house, and employed at haby tents, in caring for the sick babies of the poor. The accompanying illustration shows the Interior of a baby tent on the roof of Mary Crane Day Nursery, where the babies are given medical attention and mothers are instructed how to care for them during the hot weather. There are free milk and ice stations, where poor mothers are supplied with milk and ice for the haby and are supplied with small, inexpensive ice-boxes free. In this work the Chicago Department of Health, under whose supervision this work is carried on, has saved several hundreds of babies' lives every summer.

FATE'S FUNNY FROLIC (Aug. 25).—A young society matron, Charlotte Wayne, plans a house party and among her invitations are those to Richard Malcolm, a bachelor, and Alice Trevor, a young, unmarried lady, whom it would be unsafe to call an old maid. Mrs. Wayne, who is an inveterate matchmaker, has a scheme in mind—that of matching these two perfectly good friends of hers. But Dick and Alice have never met and by coincidence meet at the railway station under circumstances which do not reflect well on Dick's good character, although he has been in no part to blame. The second misfortune occurs on the train and increases the young lady's anger with Dick, whom she believes is purposely annoying her. Arriving at the little station of Hazlehurst, Dick is surprised to find that the young lady is also leaving the train. On the station platform another accident occurs, which agaiu puts Dick in a bad light, and uuder other circumstances might have proved serious. Accidentally Dick, in passing the young lady, who is about to enter a motor car, he hooks her handbag in his golf club, whereat she promptly has him arrested. He, however, shows his credentials to the village constable, who proves to he a friend of Wayne's, and Dick is released. On the road to Wayue's country home Alice's car breaks down and it is in this disagreeable circumstance she is found by Dick who, despi'e his previous persecution, offers assistance, but Alice refuses. At the home of the Waynes two hours later the delightful young people meet. Imagine their surprise. Alice, at first indignant, and inconsolable, refuses to speak to Dick, hut is finally persuaded to make up. As a sequel to the adventure, and to Charlotte Wayne's match-making, Dick and Alice become engaged and six months later mail an invitation to their marriage to Mr. and Mrs. Wayne.

"SPIKE" SHANNON'S LAST FIGHT (Aug. 26).—"Spike" Shannon, a pugilist hy occupation, signs to fight a 10-round bout, with another young knight of the ring. A contract is drawn and "Spike" and his backers leave the office of the promoter. On the street they encounter a young couple, evidently at outs, but which proves later, upon the girl's explanation, to be a flirtation, in which she has no desire to take part. The masher has insolently insulted her. "Spike" takes in the situation at once and with his strong right arm knocks the dude sprawling. "Spike" then offers to assist the young lady with her basket of washing and is graciously permitted. At the girl's home Nora Flannigan introduces the young Irishman to her mother, who says he may he permitted to call. The affair ends in "Spike" throwing up the "sponge" to the little god Cupid and the two are engaged to be married—when the catastrophe occurs. On the day of the match she learns that he is a pugilist and in tears tells him that he must either give up the fight or give her up, which he at first reluctantly refuses to do, hut later visits the promoter at the club's trainiug quarters and tells this official he refuses to go into the ring. Six months later finds the young couple married. Nora is ill and only an expensive operation can save her life. In desperation "Spike" finally goes to the o[illegible] of the promoter and asks an opportunity t[illegible] go into the ring again. The promoter at first [illegible] him, hut "Spike" is given a chance when [illegible] combatants of a hout scheduled to be tought that night is hurt and "Spike" put in his place. The fight scenes in this picture are remarkably realistic, and the bout going four rounds, in which "Spike," after a hard battle, is the victor, thus winning enough money to pay for the operation, which saves Nora's life.

BIOGRAPH.

THE SORROWFUL EXAMPLE (Aug. 14).—The little family of husband, wife and infant child are just existing, the wife toiling to make euds meet, while the husband is a worthless scamp. The wife manages to set aside a little of her meager earnings to save for the child's future, which is her sole thought. The husband has tried to get this money, hut the wife guards it carefully. He has become iufatuated with a little Italian girl, who, not knowing him to be married, accepts his attentions. They plan to elope, and he finally mauages to steal his wife's savings, with which he intends to leave for another town. They miss the train, however, and start hack to the village to await the next one. On the way back, he finds his wife's blood-stained apron. This is indeed a shock. The wife has missed the money and following in pursuit falls over a cliff onto the rocks below, receiving injuries that prove fatal, she having just strength enough left to crawl back and fall dead at the baby's crih, where the husband finds her. He is also repulsed by the girl, when she learns the horrihle truth.

THE BLIND PRINCESS AND THE POET (Aug. 17).—The blind princess upon consulting the soothsayer is told that upon the first kiss of unselfish love she receives she will see. All the great lords assemble to pay her court and bestow kisses in hopes of restoring her sight. There are Lords Gold, Selfish, Folly, Presumption and their ilk, but their attentions are in vain. A poor poet has humbly loved the princess, but considers himself unworthy until the Child Equality argues differently. Lord Gold In rage kills the Child Equality and the poet loses hope. However, when the princess sleeps the poor poet steals a kiss. The princess sees, and through the poet's kiss, Lord Selfish would kill the poet, hut he is thwarted hy justice, as the poet goes singing to his apparent death. Justice takes him to the princess's side.

KALEM.

SIMPLE IKE DECIDES TO MARRY (Aug. 21).—Simple Ike, charmed by the happy home of a neighboring ranchman, wishes he had a home of his own. While in the bunk house a few evenings later he picks up a newspaper of recent date and the following advertisemeut catches his eye: "Wanted—A Husband. A young and beautiful woman with a gentle loving disposition would like to correspond with a man who Is weary of living alone. Address, 'A Lonely, but Loving Woman,' Box 341, The Times."

About a week later he receives a reply from the advertiser and through correspondence arranges to meet her at the station with a clergyman. Laughing Jim, one of the boys on the ranch, learning of Ike's plans, prevails upon Molly, the new cook of the neighboring ranch, to impersonate the bride. Wednesday noon Ike proceeds to the railroad station and while the passengers are landing Jim arranges it so that Molly apparently alights from the train and marches up to Ike who at first attempts to rebel, but through the ridicule and jollying of the boys he permits the knot to he tied. In the meantime Laughing Jim has approached Matilda Roselands, Ike's correspondent, and prevails upon her to wed him. Six months later we find Laughing Jim a thoroughly conquered man. While his wife is sitting rocking in a chair reading, Jim is industriously doiug the family washing. Things have gone far different with Ike. Inviting the boys to his homc to dinner, they are made welcome by Ike's smiling bride and after a good dinner decide that Ike has won the prize.

DON RAMON'S DAUGHTER (Aug. 23).—Manetta, daughter of Don Ramon de Savillo, a wealthy Spaniard, Is In love with Carlos, a poor troubadour. Declining to give up her sweetheart, Manetta is driven from home. Three years later after her husband's death, Manetta's baby is adopted by Donna Loretta. After a lapse of sixteen years we find Donna Loretta's son Francisco in love with his adopted sister. Don Ramon, who has spent several years in travel, writes to his old friend, the father of Francisco saying he has returned to sunny California and will call at his house in a few days. Arriving at the home of Don Jose dl Garcia, his old friend, he meets his grandchild, Carlotta, in whom he sees the likeness of his dead daughter. Explanations take place, but Carlotta spurns the old man on acconnt of his treatment of her mother. A few days later Don Ramon saves his granddaughter from a wandering band of Yaqui Indians and evenutally secures forgiveness of the orphan girl.

THE LITTLE CRIPPLE (Aug. 25).—The parents of little Muriel, a cripple, though poverty stricken and in want, look with distrust on the suggestion that their only child he sent to a hospital. An official of the Department of Charities examines the case and also advises hospital treatment. The parents finally reluctantly consent to an examinatiou. On examination the physician finds the case is one which readily yields to treatment, and fills out the necessary blank. The parents learn their application has been accepted and though still fearful decide to take little Muriel to the hospital. Leaving their little daughter in the hospital, the parents depart with heavy hearts. On their first visit the parents are rejoiced at Muriel's wonderful improvement. The little cripple shows them the sights of the institution, including the sports and industries of the crippled children. Happy on account of the prospects of a complete cure of their little girl, Muriel's father now takes on a new view of life and secures employment. In time Muriel is discharged from the hospital as cured and returns with her parents, where happiness now reigns supreme in the humble home.

SELIG.

SAVED FROM THE SNOW (Aug. 21).—Kit and Davy were two great friends, trapping and hunting together in the early days of the fifties, among the fastnesses of the Sierra Nevada mountains. But they both fell in love with the same girl, and Kit being the handsomer, was acceptable in her eyes.

Calling at her hut one evening Kit was received with smiles and poor Davy with coldness, and he discovered that the reason lies in Kit having already occupied the ground. Rendered unjust by jealousy he accused Kit of unfairness, and they fought it out in the snow, poor Davy receiving a sad mauling and left to nurse a broken head as well as a broken heart, while the conqueror walked off with his Mary, who loved him more than ever for his prowess.

Davy vowed to have done forever with women and the settlements, and went trapping among the mountains. Mary and her Kit were married, and

all was bright for them, until one winter night he cut his foot terribly while chopping wood. As the flow of blood could not be stopped, Mary ran to the nearest neighbors for help. Confused by night and snow she lost her way, and was finally overcome by fatigue and cold. Davy on his way to the settlement to barter his peltries for supplies, crossed her trail, followed and rescued her and restored her to the arms of her husband. Time had benumbed his pains and he and Kit shook hands in sincere reconciliation.

LIFE ON THE BORDER (Aug. 22).—Life on the Border is a true story of life in the early days of America.

It is the terrible experience of a young pioneer mother left alone for the day in her wilderness home with only a five-year-old child as company.

The mother is accidentally imprisoned in a woodshed near the cabin, by her child. The little one tries in vain to lift the heavy latch, and while the mother is thus imprisoned, a bear, being pursued by a band of prowling Indians, arrives upon the scene.

Frightened nearly to death, the child hides near a pile of logs.

The imprisoned mother, thoroughly frightened, becomes frantic as the pursuing Indians come upon the scene. The Indians explore the grounds and ransack the empty cabin, finding the "fire water" and medicine chest.

In their subsequent hilarity they set fire to the cabin and out-buildings, among them the shed in which the terrified mother is imprisoned.

The drunken Indians, suddenly remembering the bear, depart in search of the animal.

The flames are rapidly accomplishing their deadly work, when the father sights the hand of marauding Indians as they pass through the woods after the bear. His fears are instantly aroused and he makes all haste for his crude home and dear ones. He arrives just in time to save his wife from the burning shed.

THE GRAY WOLVES (Aug. 24).—Frank Manley, a young broker, wins Leona Harland. A rival suitor for Leona's hand is Robert Blackford, also a broker, on the Board of Trade.

Blackford's disappointment in love makes him a bitter enemy of Manley. A business situation gives him an opportunity to ruin Manley, and Blackford, supported by a clique of brokers, forces up the price of May wheat, which Manley must have to meet his contracts. A great scene shows the wheat pit in the Board of Trade, with busy brokers almost crazed with excitement as the prices go up, due to the bids of Blackford and his followers.

Manley is wrecked financially, mentally and physically. By his physician's advice, Manley goes with a friend into the North woods for a rest. Separated from his friend, Manley is pursued by a pack of wolves and seeks refuge in a hunter's cabin. The wolves jump through the window and attack Manley. Without a weapon, Manley fights the fierce animals and drives them away.

His friend finds him exhausted. Manley, inspired by his awful experience, goes back to the city, re-enters the wheat pit—and wins what he has lost.

LUBIN.

THROUGH JEALOUS EYES (Aug. 17).—Arthur Bedford, before starting on his hunting trip, proposed to Flo, a nurse employed by his father who is a physician. While they were talking, Arthur's father came into the room. Arthur was called to another part of the house, and Mrs. Bedford catches her husband talking with the nurse. She at once gets jealous.

While hunting, Arthur is accidentally shot by his companion, Harry, who, rushing to a passing auto for assistance, discovers that it carries Arthur's father. He telephones to his home for his instruments. Mrs. Bedford answers, and not wishing to shock her, he makes excuses. Later he sends his nurse a note, which falls into the hands of Mrs. Bedford. These incidents drive her to desperation, and she tries to attack Flo, who manages to escape and hurries to where the wounded man lies. An operation is performed and then the young man is brought home. Everything is explained, and the film ends with Mrs. Bedford congratulating her son on his engagement.

THE WORKING GIRL'S SUCCESS (Aug. 19).—Nellie, the daughter of poor parents, was given a letter of introduction by the minister of the church to the head of a shirtwaist factory. It fell into the hands of Howard Gordon, the son of the wealthy manufacturer. She was taken on immediately, and her sweet winning ways made a deep impression upon young Gordon, which, in time, led to their marriage. The young man's family refused to recognize him, and he had to sacrifice his position. He secured a position as conductor on a street car. After five years had elapsed, young Gordon's family asked him to come back with his family. He did and there was a happy reunion.

PROCLAIMING ARCHBISHOP PRENDERGAST (Aug. 19).—A topical film of extraordinary interest showing the great procession of the Rt. Rev. Edmund F. Prendergast, D.D., Archbishop of Philadelphia.

A cross bearer between two acolytes leads the procession. Following this come one hundred seminarians and about three hundred priests, wearing black cassocks and white surplices. Among the priests are Jesuits, Augustinians, Redemptorists and others. There are also several Dominican monks, two Franciscans and eight Augustinians, wearing the black cowled habit of the hermits of St. Augustine. A stream of purple appears in the procession with the approach of the monsignors and bishops. After the bishops walks the Apostolic Delegate, Monsignor Falconio. Last of all comes Archbishop Prendergast crowned with the Episcopal mitre, wearing a magnificent cape of cloth of gold. In his right hand he carries a long golden crozier or shepherd's staff.

The picture shows different views along the line of procession. Throughout it is very interesting, showing exceptionally clear pictures of the Apostolic Delegate and the different bishops, prelates and priests.

A REBELLIOUS BLOSSOM (Aug. 21).—Flo, the sixteen year old child of a widow, was sent to boarding school. An old friend of the widow's renewed his courtship, and almost succeeded in winning her. The widow received a letter from the boarding school, stating that unless Flo was more tractable, she would be suspended.

Her mother took Flo into her confidence, and said that unless she behaved herself she would get married again. This did not please Flo at all, as she did not wish her mother to get married again, so she hurried home.

Concurrently with the arival of Flo, John's nephew arrived. John thought that he is the right kind of a man for Flo, and his nephew thought that Flo is the right kind of a girl for him. So, after due deliberation, Flo and her mother consented to the men's proposals, and they were married.

BESS OF THE FOREST (Aug. 24).—While Richard Mortimer, his wife and baby girl, Bess, were touring through the West, the little girl was lost. She was found by a young Mexican, Juan Garcia, who took her home to his wife.

Mr. and Mrs. Mortimer one day told of the loss of their daughter to some guests, including a young surveyor, Harry Lonsdale. Later Harry stumbles over Garcia's cabin and met Bess, now a beautiful girl of 17. They fell in love at first sight.

Garcia's wife would have been very willing to have gotten rid of the girl, for she thought that her husband was too much interested in her. It seems she had good reasons for her fears too.

At any rate she showed Harry a locket which she had taken from the girl, and Harry at once recognized the picture of Mrs. Mortimer. Greatly excited, he rushed to a nearby ranch. He related the circumstances and the cowboys promptly offered to officiate at a greaser "necktie party," or at least to rescue the girl.

Meantime Garcia had become alarmed. He saddled his horse and ordered Bess to go with him. She could not resist safely, but she strapped on one of his revolvers.

The cowboys soon found the trail and with additional information furnished by Garcia's wife they caught up with the pair.

Harry and Garcia had a hand-to-hand fight with knives and finally the Mexican wounded the young surveyor. As he fell Harry fired and hit Garcia.

Later there was a happy reunion of the Mortimer family and Harry was quickly and gladly received as Bess's future husband.

ARCHIBALD, THE HERO (Aug. 26).—Archibald was a vacuous youth whose vacuity reached such a point that his parents decided to ship him West.

Archie arrived in the land of the cowboy and miner arayed in Western clothes and carrying a cute little revolver. Almost at once he was confronted by "Black Bart," a notorious bad man. Terrified and almost dead with fear, Archie in the excitement drew his little toy revolver. Somehow it went off. "Black Bart," who had killed twenty men and whom the sheriffs had tried in vain to arrest, immediately surrendered, and Archie took him to jail. Immediately Archie became a hero and he certainly did make the most of it.

Lillian Noble, the prettiest girl in the county, fell in love with him, declaring he was a real man. But the next day "Black Bart" escaped from the jail, leaving a note informing Archie that he had submitted to being arrested merely because he pitied the poor little man.

Poor Archie [illegible] display his bravery, and fell down so completely he became a laughing stock. Lillie, however, never laughed at him. She continued to think that he was a bold, brave man and there were wedding bells for them.

EDISON.

THE VENOM OF THE POPPY (Aug. 22).—The sister of a customs inspector of a seaport one day discovers by accident the smugglers' cave where they are storing away their ill-gotten goods. They detain her and bring her before their leader, who proves to be none other than her own sweetheart. She is released at his commands and at once hastens to her religious adviser, the old village priest, and with heart sobs and tears, informs him what she has learned.

If she remains silent her brother will probably lose his position and be disgraced, as he has been ordered to find the guilty parties responsible for the opium smuggling in his port and he is expected to bring them to justice at once. If she tells him the truth she will condemn her lover and practically sentence him to a long term in prison.

The chief inspector of the division of customs visits this little town secretly and after investigation suspects the customs officer for complicity because of his not reporting the offender in the opium smuggling case.

Eventually the brother of the girl learns the truth of the smuggler's guilt from his own lips and for his sister's sake decides to remain silent. He is asked to resign by the chief inspector, which he does, rather than be the one to send the man his sister loves to prison.

The mighty deep of the ocean finds means to make the guilty man a hero in a wonderful dramatic shipwreck rescue and the chief inspector realizes that, though guilty, the prison is no place for a brave heroic man. And so the guilty lover starts life afresh with the love of a sweet little woman to guide him into the best and truest ways of life.

THE PROFESSOR AND THE NEW HAT (Aug. 23).—The little daughter of a professor forgets that she has attained that age when love affairs are the thing and forbids her to associate with the young man she is in love with. He gives her money to buy a new hat. When it reaches the professor, he puts it under the pump and pours water on it, thinking that it is a bunch of flowers the young man sent her. When the young people reach the house, the girl asks for the hat she bought. The professor tells her what he did. She begins crying, and eager to get out of a bad scrape, he comes to terms with the young man.

THE QUESTION MARK (Aug. 23).—Jimmy, a ten-year-old boy, attends Professor Nemo's hypnotic seance one afternoon and steps upon the stage to be hypnotized.

The professor finding it impossible to get the boy under his control, decides to amuse the audience at the boy's expense with the aid of a plate, the bottom of which has been previously blackened. Giving this plate to the boy the professor makes a number of mysterious passes which the boy imitates, with the result that Jimmy smudges a huge question mark on his own face, causing the audience to roar with laughter.

Having learned a new trick Jimmy resolves to try it on some one himself at the very first opportunity, which occurs at home while alone in the kitchen where he blackens a plate over the flame of a candle. The first one to come along is the iceman, who under the impression that he is humoring the boy, unconsciously smudges a big question mark on his own face. Overjoyed at his success, Jimmy goes to the dining-room, where he plays the same trick on his good-natured father, who in turn leaves the black mark on mother's face while caressing her. Then the funny complications begin. The iceman, who slyly kisses the maid, leaves the black mark on her face. Thus marked she enters the dining-room to clear the table where father is seated perusing his newspaper. Mischievous Jimmy now sees the oportunity for some fun; silently he fetches mother and points out the similar marks father and the maid have on their cheeks. Mother's suspicions are aroused and amid anger and tears she leaves the room, entering the kitchen just as the iceman places the ice into the refrigerator. Father hurries into the kitchen and is flabbergasted to find his wife and the iceman in close proximity with the apparent tell-tale marks on their cheeks. Flying into an uncontrollable rage he threatens to lick the iceman within an inch of his life. Then as the maid enters mother berates father and the affair has about reached its climax when it suddenly becomes evident that all are victims of a practical joke. Jimmy is suspected, led in by the ear and made to confess how the trick was done. A sound thrashing seems imminent for him, but his father now sees the funny side of it all and on the promise that he will never do it again, embraces the little rascal.

THEN YOU'LL REMEMBER ME (Aug. 25).—John Grayson, while attending a musicale, is introduced to the singer of a particular song which strikes his fancy, and subsequently marries her.

Business takes Grayson to South America. The ship is wrecked, and Grayson finds himself afloat on a piece of wreckage with two other survivors. One by one they drop into the sea from exhaustion, and he loses consciousness. When he comes to again he finds himself on a steamer bound for Australia. The experience and exposure have affected his brain, rendering it a total blank. His hair is snow white. Two business men take him into their confidence, and teach him the constructing engineering business. He proves to be a good man, and he is sent to New York.

At a reception he attends he hears the song that first attracted his attention. It is played by his wife. In a moment his memory returns, and we see him clasped in his wife's arms.

TWO WHITE ROSES (Aug. 26).—Major Abbott, a well-to-do old bachelor, while endeavoring to sew on a button one day, was chided by his nephew, a prosperous young chap of twenty, for not having a wife to attend to such matters and otherwise adding to the comforts of a home. His words appeal strongly to the major who, being rather tired of single life, resolves mentally to take unto himself a wife, but where, oh where can

he find his ideal? An idea strikes him and without apprising the young man of his intention, he inserts a "personal" in the morniug Gazette to some agreeable home-loving woman wisbing to marry. The next day he receives a response from a most charming and estimable spinster whose niece, by the way, happens to be the sweetheart of the major's young nephew. After some confidential correspondence, a meeting is arranged, but never having seen eacb other they agree to wear a white rose as a mark of identification.

The precautions and mysterious manner in which they carry on their correspondence arouses the curiosity and apprehension of the spinster's niece and the major's nepbew to sucb an extent that they follow them to the place of meeting, but not without some amusing complications.

The spinster is the first to arrive at the place of appointment. Being somewhat timid and nervous, she drops her rose unawares, wbich a few moments later is picked up by her uiece, who is in close pursuit.

The major arriving a moment later and seeing the young lady with a white rose, mistakes her for the one wbom he expects to meet and is soundly rebuked for daring to address her. He tries to explain the mark of identity wben be discovers the loss of his rose, which is found by his nephew, who meets tbe spinster, where another case of mistaken identity occurs, after which all four meet. Complications are theu happily straightened out, resulting in a double wedding.

GAUMONT.

THE SOUL OF THE VIOLIN (Aug. 22).—An artist and his wife, Bernice, who is a violinist, are in humble circumstances, but bappy. Sbe plays his favorite music to him as he is working upon a picture which afterward brings bim name and fame. His success leads him to neglect Bernice, in order to enjoy the company of tbe more aristocratic people. He finally leaves her and sbe soon becomes destitute and despondent; is forced to give up the violin, ber most cherished belonging.

As a last hope she learns the location of ber husband's dwelling, borrows a violin from a street player and beneath the faithless man's window plays the tender music learned in happier years. Its magic brings him in contrition to ber side.

THE ISLAND OF ISHIA, Italy (Aug. 26).—Particularly interesting views of tbis volcanic island, about fifteen miles southwest of the Cape of Miseno, on the Bay of Naples. Inasmuch as tbe island is small, only a matter of nineteen miles in circumference, having an area of about twenty-six square miles, the operator has been able to film nearly every corner. We are shown many tropical street scenes in the town of Casamiccolla, wbicb is best known to the outside world as a south of Europe watering place.

Among the interesting features of this town are the old volcanic ruins, which suggest the great disturbances of 1881-1883. The chief town of the island is Ishia, on the east coast, with a population of about seven thousand people. Here we are also shown many fascinating groups of natives following their ordinary pursuits.

A SUNDAY HUNTING PARTY (Aug. 26).—Dan is very fond of sports and invites several friends to a hunting meet. However, be neglects to send an invitation to one of bis neighbors, who feels very aggrieved, and determines to revenge bis fancied wrongs.

He then plans a rather unique revenge as be tbinks, and calling his servant they proceed to dress his pet fox terrier in the skin of a fox, and set bim loose on the grounds over wbicb the hunters will pass.

The hunting party soon comes into view and a queer looking party it is too. Tbe more fortunate huntsmen are mounted on horses or donkeys, and the otbers follow on foot. They are supplied witb large bunting horns, which they blow vigorously and their costumes are very odd. The hounds are of all sorts, sizes and descriptions, from a small fancy terrier to a big woolly sheep dog, and they are all on leashes.

The supposed "fox" is sitting very contentedly in the field, and is espied by the eager huntsmen and dogs. The hounds go dashing through the woods to the great discomfort of the perspiring huntsmen, who are being dragged behind tbem at the ends of the leashes. Diana unfortunately falls from her horse at this juncture and is dragged for some distance along the dusty road before she is rescued.

The fox passes through a house with tbe men hard on its heels, resulting in considerable damage to the furniture and great consternation on the part of its inmates. From here they are forced to wade and swim through a deep pond, and for their pains only receive a thorough soaking. However, by this time they have become so enthusiastic that they are ready for almost anything tbey may have to undergo to get that "fox."

However, the little fox terrier (the supposed fox) is rather tired of being pursued and returns to his home, followed by the hunting party. When they are all on tbe scene his master removes the skin covering the dog, and laughs at the buntsmen and Dan for their pains.

But this time the rest of the hunting party are angry at poor Dan, and he falls in for his full share of the blame, and they succeed in giving bim quite an unhappy ending of his merry day.

ECLIPSE

KOSMIK FILM

A Gaumont Every Tuesday and Saturday, an Urban-Eclipse Every Wednesday

Gaumont

Current Releases

Gaumont of Tuesday **August 22, 1911**

Reel about 930 feet

THE SOUL OF THE VIOLIN

A FEATURE FOR ANY PROGRAM

It tells the story of the power of music over an artist's life and introduces several photographic effects that are both novel and beautiful.

A Society Drama

Urban-Eclipse of Wednesday **August 23, 1911**

Reel About 980 feet

CONDEMNED FOR TREASON

A military play.

Drama *About 845 feet*

THE WOOL INDUSTRY OF HUNGARY

Industrial *About 135 feet*

Gaumont of Saturday **August 26, 1911**

Reel about 997 feet

THE SUNDAY HUNTING PARTY

A rich Comedy. Introducing a ludicrous fox hunt.

Comedy *About 665 feet*

THE ISLAND OF ISHIA

Perfectly photographed scenes of great natural beauty.

Travelogue *About 332 feet*

REGULAR ADVANCE ANNOUNCEMENTS MAILED FREE

WRITE TO

ECLIPSE

George Kleine

166 N. State St., Old No. 52 State St.

CHICAGO, ILL.

Licensed by the Motion Picture Patents Co.

Gaumont

ECLIPSE.

CONDEMNED FOR TREASON (Aug. 23).—Maurice Malfrey, a young painter, is in Italy to pursue his studies. Unhappily his father can no longer provide his expenses and writes him about it. Maurice is in love with a pretty girl, Lucia, and explains matters to her.

Lucia asks her parents to receive Maurice as a friend in their home. Thus the young painter is enabled to pursue his studies. A few months later war breaks out between France and Italy. Maurice's father advises him that he has received the young man's call to service and asks him to do his duty. Maurice joins the army and promptly becomes a lieutenant.

One day an order of Bonaparte is sent to General Mont to send a company to the village of Bossal, where some peasants still resist the French soldiers. Maurice serves in the company sent there and after a sharp fight finds himself in the presence of Lucia and her parents, which have encouraged the peasants in their resistance. The people are arrested and are about to be shot when Maurice intervenes and even liberates the prisoners.

When this action is reported to the headquarters of his army the young lieutenant is arrested and court-martialed. He refuses to give the reason that caused him to act as he did and finally is sentenced to military degradation and five years of penal servitude. The five years pass. Maurice after the expiation returns to Italy in order to again see Lucia, but is heart-broken when he finds she is married.

WOOL INDUSTRY OF HUNGARY (Aug. 26).—In motion pictures this portion of Austria-Hungary has never before been presented. The district is surrounded by mountains of the Carpathian Range, which give it the character of a huge natural fortress.

Every phase of the local wool industry is superbly illustrated and the whole is concluded by portrait presentments of peasant girls most elaborately attired.

The Wool Industry—Flock of Hungarian sheep. Clipping and washing wool, primitive methods. Spinning by hand. Winding of the yarn. Handloom weaving. Belles of Transylvania, a pleasing variety.

PATHE.

THE RUNAWAY LEOPARD (Aug. 21).—Mr. Willy Babylas inherits a leopard from his uncle, who owns a menagerie. A little while after the leopard's arrival, he gets loose in the apartment house where Babylas lives and proceeds to investigate each floor. On the top he has fun with an artist; on the next floor he interrupts a dinner party; on the floor below he wakes up a couple in the arms of Morpheus; on the next he investigates a wallpaper hanger and his work, and finally winds up in a millinery shop, where the milliner keeps a monkey.

THROUGH THE WINDOW (Aug. 23).—A young couple, who are in love, but whose parents object to their marriage, elope. Two years pass and the unforgiving father still refuses even to speak to his daughter. Finally the young woman is left a widow and she writes to her mother, who takes her and her baby back to the old home. The baby is carried in the house by its grandmother; through the window the wretched widow watches her father play with her child and thus finally leads to a most touching reconciliation.

THE CHEYENNE'S BRIDE (Aug. 24).—The chief of the Sioux and the Cheyennes having fought a duel to the death, there is enmity between the tribes. In consequence, when the son of the Cheyenne chief woos a daughter of the Sioux he is taken prisoner by the men of the latter tribe and about to be killed. He is saved, however, by the girl's interference, but her chief contempt for her soft-heartedness and desiring to settle the matter, ties her on the back of a wild horse and selecting two other horses gives one to the Cheyenne and one to a Sioux, telling them that the one who catches the maid wins her. A most exciting picture ensues that everyone will enjoy.

NICK WINTER TURNS A TRICK (Aug. 25).—Nick Winter, the famous detective, is in the bank when he sees a burglary committed by a very slick gentleman. Quickly disguising himself, he plays the pickpocket and attempts to steal the man's watch. Of course he is promptly arrested and the police insist upon the near-victim accompanying the culprit to the police station. Here Nick Winter discloses his identity and Mr. Burglar gets his.

A BOY OF THE REVOLUTION (Aug. 26).—A Colonial soldier, trying to escape from the British, is hidden by a noncombatant and his little son in a hollow tree. The son carries the young fellow food and on one of his trips meets a British soldier, who demands what he is doing with the food. Finally, when forced by money and threats of death, the boy discloses the soldier's whereabouts and the poor fellow is captured and led away to be shot as a spy. Sick with remorse, however, the boy follows and ultimately succeeds in letting the man escape, while he dies in his stead.

MELIES.

A SPANISH LOVE SONG (Aug. 24).—Jack and Helen were engaged, much against their will, for it was mighty disagreeable to them both. In fact, Jack's displeasure was so ill-concealed that his father decided to send him across the border into Old Mexico, to learn common sense. Nothing could suit him better, although, of course, he did not let his happiness be known.

At an humble home in Mexico lived Juanita, a pretty guitar player and singer, who was forced by her parents to sing and beg on the streets for their support. Their treatment of her was cruel, and, adding insult to injury, they were using every means to get her to marry Don Jose, a wealthy Mexican, who loved her in his fierce fashion, but whom she thoroughly detested. On this occasion Don came to the house and pleaded for Juanita's hand, but she, defying them all, ran from the house. Don Jose followed her until she came to a lonely spot, when he grasped her tightly and endeavored to force his love upon her. Juanita fought desperately, but her strength soon failed so that she must needs be his unwilling victim, but for the timely arrival of Jack, now a cowboy, who was quick to grasp the situation and free Juanita. Don Jose departed swearing everlasting vengeance on the stranger, while Juanita remained to thank her champion.

From "A Spanish Love Song" (Melies).

It was love at first sight for Jack and Juanita, but their course, as usual, did not run smooth. Don Jose was not so easily outdone, and soon plotted against Jack. In a saloon he planned with his underlings, to unload Jack's gun and then waylay him on the road. Juanita, coming into the saloon to play, overheard the plot, and when they had gone, took a loaded gun from the bar and followed them. When the party set upon Jack, Don Jose raised his arm to strike with a knife, when a shot rang from the bushes and struck his wrist. The ruffians fled and Don Jose followed. Juanita's shot had saved her lover. There followed a pretty love scene.

When his happiness seemed to have reached its zenith, Jack received word from his father to return and prepare for his marriage with Helen. He returned, and Juanita, heartbroken, wandered across the border into San Antonio, determined never to return home. On the eve of Jack's wedding, word was received that Helen had eloped with the man she really loved. He was glad, yet sad, for he had left Juanita without explaining, lacking courage to tell her that he was all that time engaged. As he sat thinking, dejected, there came the strains from a guitar below. Could it be possible? He rushed to the front of the house, and there stood Juanita. She sang, and he responded to her "Spanish Love Song."

VITAGRAPH.

WAGES OF WAR (Aug. 21).—Col. Payson, of the Confederate Cavalry, halts a troop of passing Federal soldiers, mistaking it for Confederates, and is shot by one of them. He is brought into his house, where his son Maurice, swears that he will avenge his father's death. Lieutenant Ford, in command of the Northern cavalry, pays a visit to Payson's home and is deeply impressed by the beauty of Margaret. The death of her father and the enlisting of her brother, have so affected her, that she is on the verge of death. Her brother, while trying to get past the Union lines is shot and brought home. Margaret, to save her brother from the death she knows is due him, cuts her hair, and when Lieut. Ford arrives, is taken captive in place of him. She is just on the point of being shot, when Ford reaches the spot and stops the shooting. He commends the young girl for her bravery, and expresses his willingness to be under her command for the rest of his life.

HOW BETTY WON THE SCHOOL (Aug. 22).—Betty Carlton, a pretty girl, is sent to a girls' seminary. She is welcomed by all, and everything goes along merrily until one day, when they try to initiate Betty into one of their societies by blindfolding her and dropping cold, wet macaroni through her fingers. It feels so much like snakes that she dashes from the room. From now on she is ostracized. She decides to leave. While packing her trunk, she discovers a burglar climbing into a room where the other girls are having a "feed," to which she has not been invited. All the girls scream and run away. Betty, trusting to her lariat, enters the room, captures the burglar, and is thereby made a friend of all.

THE SHERIFF'S FRIEND (Aug. 23).—Duty places one under obligations which even friendships and our closest relations with others cannot destroy. Joe Cooper, when he accepted the nomination and was elected sheriff of his county, did not think that he would be called upon to prove this by the following unhappy circumstances:

Joe is very much in love with Lillie Rowe and a friend of her brother, Lincoln Rowe. Lincoln is of a quarrelsome and sullen disposition very hot tempered and obstinate—not taking kindly to a "jolly" and always ready to resent any opposition or interference.

In a fit of anger he kills a man and tries to escape from the clutches of the law by making all speed for the timbers. The friends of the dead man get together and notify the sheriff, Joe Cooper, who finds himself in a quandary between love and duty when he hears who the guilty man is, but declares the law shall be enforced.

At the head of the posse, Joe is seen in pursuit of the fugitive and naturally concludes that he has gone home. Finding Lillian Rowe alone, he tells her of her brother's crime, and, when she learns of this, she urges Joe to do his duty regardless of his relation to her. With a parting embrace, the sheriff rushes from the house and the posse are again on the trail of his sweetheart's brother, with whom they come in range and exchange a volley of shots, one from the sheriff's gun fatally wounds the escaping man, who, by a circuitous route reaches his home and falls dying. His sister tries to relieve his sufferings; Joe Cooper, with his vigilants, arrives on the scene. Joe enters the house, tenderly looks at the boy who grasps his hand, and tells his sister to forgive Joe, as he was only doing his duty in the name of the law. Bidding his sister farewell, the poor lad passes beyond the penalty of earthly courts.

Joe sympathetically extends his arms to Lillie, shares her sorrow, declaring his love and readiness to protect her from the world.

MY OLD DUTCH (Aug. 25).—"Dutch" is a nickname for wife among the costermongers of England, and is fraught with much endearment and the fullest appreciation of a woman considered the equal of any lady in the land. This particular "Dutch" and her husband are an old costermonger couple whose hearts are in the right place, and, like many of their kind, are greater than their judgments. If this be a fault at all, it is on the right side of the recorded virtues, which is strongly shown in the helping hand which they extend to Clive Huntley, a penniless artist whom the old costermonger finds in need of food and shelter.

Mrs. Bill Hawkins, with her kindly and motherly attention, nurses the man back to health and strength. Her services win the gratitude of their guest. It can be plainly seen that Clive Huntley is a man bred far above the environments by which he is now surrounded, but never has he come under kindlier influences or more generous hospitality.

By the death of a cousin Clieve inherits a large estate, the announcement of which is gratefully received by him, and rejoiced in by Mr. and Mrs. Bill Hawkins. The young artist is soon placed in possession of the necessary papers and funds to enable him to leave the home of his friends and take charge of his fortune.

The parting between the old couple and Clive is most affectionate and sincere. Some weeks later Bill Hawkins and his "Old Dutch" are approached by two scheming promoters with a get-rich-quick proposition, and the old couple are induced to invest their all in a wild-cat mining company, which, six months later, they find has gone the way of all such enterprises.

Ruin stares them in the face. The bailiffs come to serve dispossess papers upon them, and take away their meagre furnishings. What we have hoped for happens: Clive Huntley appears again upon the scene, stops the proceedings of the minions of the law by giving them a check for the full amount of their judgment, and Clive, now Sir Clive Huntley makes his presence known to his old friends and substantially acknowledges their beneficence to him by relieving them of all further anxiety as to their future livelihood; and the "bread cast upon the waters returns to them, after many days, ten-fold."

A HANDSOMER MAN (Aug. 26).—John is very jealous of his wife. He starts for his office in the morning in a huff. When he returns home, he finds a note on the table from his wife, saying that she has gone with a handsomer man, for an auto ride. Deciding to end it all, he rushes to his bureau drawer, takes out his revolver, and is on the point of pulling the trigger, when the telephone bell rings. He answers it and is surprised to hear his wife's voice, saying that she is out with her father, who called to take her for a ride. He sinks back into a chair and patiently awaits her arrival.

Independent Film Stories

ITALA.

LOVE AND DISCIPLINE (Aug. 10).—The general's son becomes involved financially, and fearing exposure chooses death to dishonor. He writes a note to his sweetheart and she hurries to the barracks in an endeavor to stay his hand. The old quartermaster sergeant, however, has discovered the state of affairs, and sells his home to secure the money to save his general's boy. The despondent man is interrupted by the sergeant as he is about to shoot himself, and the girl arrives. A dramatic scene takes place between the lovers, and the old sergeant strikes the young man to distract him from his object. The general orders the sergeant arrested, and his son going to his desk finds the money and the delicately worded note. He secures the release of the sergeant, is enabled to meet his obligations, and marries the girl.

SPORT RESTORES YOUTH (Aug. 12).—A young man is the beneficiary in the will of an aged aunt, and being pestered by his creditors seeks to hasten her demise. To this end he persuades her that sport and exercise will restore her youth. He takes her through a series of violent exercises, boating, horseback riding, bicycle riding, etc., etc., and the result is that the old lady becomes more sprightly while the exertion and the mishaps which he suffers nearly kills him. He finally gives up, and finds that he has really prolonged the life of the woman.

BISON.

A SIOUX SPY (Aug. 15).—Planning to take the warpath against the Cheyennes, the Sioux chief orders Brown Wolf to spy upon their camp and report their strength. Brown Wolf feigns illness and is taken into the Cheyenne village. He falls in love with Silver Moon, daughter of the Cheyenne chief, and is torn between affection and duty. Through another spy the Sioux chief learns of Brown Wolf's entanglement and swoops down upon the Cheyennes. Brown Wolf refuses to fight against his own people, but when Silver Moon's father's life is in danger he plunges into the fray. The Sioux are defeated and Brown Wlof wins a bride.

AN INDIAN LOVE AFFAIR (Aug. 18).—This is a four-cornered love story, in which Deerheart and Mona are lovers. Dove Eye is infatuated with Deerheart, and Eagle Wing is trying to win Dove Eye. Thrilling encounters take place between the men, and Dove Eye's father, the chief, has Deerheart arrested and tied to a stake. Finally, however, Dove Eye becomes satisfied that she can never win Deerheart's love, and turns to Eagle Wing. The prisoner is released and turned over to his sweetheart, while the old chief muses upon the strange ways of a woman's heart.

AMBROSIO.

THE CANDLE OF LIFE (Aug. 16).—A wonderfully beautiful, artistic subject, showing a woman, disappointed in love, who retires to a convent. Standing before the altar of the Virgin she lights a candle, and as it burns she sees in the flame visions of the different stages of her life. When the candle has burned itself out she falls unconscious, and as the last flicker of the flame dies out the soul is seen to leave the body of the woman. This is a fascinating subject, depicted in most exquisite photography. On the same reel is

THE DREAD OF MICROBES (Aug. 16).—A short comedy, showing the actions of a man who is obsessed with an overpowering dread of the unseen microbes.

THE INDIAN'S LOVE (Aug. 26).—A chief's daughter is the boyhood friend of a tribal enemy and the girl's father forbids her to speak to him and threatens the boy with violence. The youngster's tribe departs toward the setting sun. The girl becomes a woman and is sought as a squaw by Jim Vulture, a half-breed gambler, whom she hates and fears. He is given her by her father in payment for a gambling debt. The boy, now a famous warrior, has recently met the girl and has tried to get her to join his tribe. Although she loves him, she is loyal to her people. The young warrior hearing of her being carried north by Vulture, follows on the trail and demands the girl. Vulture refuses and they battle for her. The Vulture is defeated and the young couple go to the tents of the warrior's people.

RELIANCE.

THE PITFALL (Aug. 12).—Beth and Ted, a country boy and girl, are betrothed, and are discovered in pretty love scenes. George, a city rake, is injured by his automobile and is found by the lovers, carried to the girl's home and nursed back to health. He makes love to the girl and she is dazzled by his handsome face, stylish clothes and polished manner. A quarrel takes place with Ted, and the father orders George away. He lures Beth to the city under promise of marriage, but soon betrays his true character. Beth writes to her father expressing her regret, and Ted goes to the city to take her back. He arrives at an opportune time, and a frightened, thoroughly disillusioned little girl flies to his protecting arms.

THANHOUSER.

THE CROSS (Aug. 22).—"The mistakes that doctors make are buried in the ground," W. S. Meriwether, the nautical writer says. "Those made by lawyers are paid for by their clients, but the mistakes of sea captains are paid for by themselves, and bitter is the price."

The captain in our story pays such a price. With one officer sick, he is standing watch with his first mate, when his love for drink leads him to neglect his duty. While the ship is plunging to destruction, the captain, who should have been on the bridge, is below in his stateroom, helplessly intoxicated. The ship founders, and the captain and his first mate are the only ones who are saved.

The luckless commander is placed on trial for the deaths of his men. The evidence of his mate counts heavily against him, and he is sent to prison for a term of years. His wife, who stands by him during the trial, prays for him in vain, and when the jury returns its verdict, she hands him her golden cross, hoping that in his cell he may yet find comfort and consolation in religion.

The cross, which is taken from him when he is received at the prison, is restored to him on his release. He is then broken hearted and embittered. His wife has died during his absence, his prospects are blighted, and the only thing that keeps him up, is a desire to be revenged upon the man he unjustly blames for his misfortunes.

So he hunts him out, and when they meet, he greets the mate with every evidence of friendship. The mate, a good-hearted chap, is sorry for his old commander, and only too ready to extend him a helping hand. He invites him to his home, and it is his intention to see that the captain's remaining days are free from care and worry.

Although the captain is cunning enough to conceal from the mate his feeling of fanatic hatred, his secret is partially revealed to a visitor at the mate's home, the parish priest. The clergyman meets him at the mate's home, and the captain's conduct worried him. The priest leaves the house in deep thought. He ponders over the problem on his way home, then decides to return to the house. He is just in time to save the mate's life, the captain being about to kill him.

When the priest suddenly appears before the captain, holding out the cross toward him, the would-be assassin thinks of his wife, and for the first time realizes the crime he would commit. He sees that the punishment he has suffered is the consequence of his own fault, and he sinks at the priest's feet, begging forgiveness for the crime he had been about to commit.

The priest, finding that his repentance is sincere, secures him a refuge in a monastery. There, by prayers and good deeds, he is trying to atone for the faults he committed in this world, so that he may meet the one he loved in eternity.

THE ROMANCE OF LONELY ISLAND (Aug. 25).—A successful young author has sketched out a book which hugely pleases his publishers, but the trouble is that he cannot seem to write it. He knows what he wants to say, and just how to say it, but he is annoyed by callers, who bother him on all sorts of subjects. Finally in despair he decides to go into the wilderness, where no one can annoy him. He owns a little islet, known as Lonely Island, and there he goes determined to spend the summer in solitude, and complete his work.

The first thing he does is to put up a sign, warning all trespassers not to land. Then he lives a happy outdoor life, and congratulates himself on the success of his plan.

If a certain pretty young woman had been an accomplished sailor, or rather "sailoress" the solitude of the island's owner might never have been disturbed. But this girl, who generally had her own way, decides to sail a boat, and induces an old boatman to let her take one of his crafts out all alone.

Of course she upsets the boat, but with her usual luck, is not drowned. She managed to clamber to the top of the overturned boat, and placidly waits future developments, confident that everything will come out all right. And although Cupid has never been pictured as a Sea God, it must have been him who guides the vessel to Lonely Island.

The girl gets ashore there, and after a very brief investigation finds a cute little camp, where she discovers dry clothes and warm drink and food. So she makes herself very much at home, and when the rightful owner came along, she greets him pleasantly. She offers him some coffee, and when he sullenly refuses she gives him one of his own blankets, and tells him he can sleep out under the trees. Then she placidly goes to sleep in his comfortable tent. In the morning she provides an excellent hot breakfast, made from his own provisions, and when rescue comes a little later thanks him for his delightful hospitality, and sails away, as placidly content as ever.

The girl does not know that she has been a nuisance. And the more the man thinks about it, the more he believes that she was not. For the average man likes to be bossed gently, although he may not always admit that such is the fact.

The young author decides to see the girl again. He calls, she receives him pleasantly. He becomes more and more impressed. And then—well

There used to be a sign on Lonely Island reading, "TRESPASSERS, KEEP OFF." But the girl who always has her own way superintends the installation of a new sign, which reads, "This Island for Sale." For the young author has decided that loneliness is no longer to be a part of his life, and that when the right girl comes along, it is time for a man to buy an engagement ring.

IMP.

AS A BOY DREAMS (Aug. 24).—Jack Howard, a typical American boy, is addicted to reading literature of the yellow-backed variety, despite the admonitions of his father. One day he dozes off to sleep, after devouring a thrilling story of the sea. The story of his dream is told in detail.

While walking on the dock he is seized upon by some sailors and shanghaied in the most approved manner, being taken aboard a ship bound on a long cruise. He is secreted and overhears a plot of the sailors to mutiny, seize the ship and sail to a desert island in search of a treasure. One of the sailors produces a chart of the island and the tars leave the forecastle. Jack comes on, takes possession of the paper and is joined by the winsome daughter of the captain. It is a case of love at first sight. He shows her the chart and she takes him to her father, where he discloses the plot of the mutineers.

The desperate men attack the captain and the loyal members of the crew and there is a fierce fight. Jack saves the captain's daughter, who escapes with him in the garb of a boy. They take possession of a small boat and put to sea, where they are captured by pirates. The sex of the girl is discovered, but Jack secures immunity for himself and fair companion by showing the pirates the chart of the treasure island.

The pirates go to the island, taking Jack and the girl with them, unearth the treasure and are jubilant, but their joy is short-lived, as they are in turn set upon by another gang of pirates and the struggle is a bloody one. Jack and the girl are subsequently rescued from the pirates by the father of the girl and his gallant crew and taken aboard his ship together with the treasure, which is Jack's by right of having the chart. Jack asks the captain for the hand of the daughter and the mariner is only too pleased at the prospect of the union. They are wed and Jack awakens to find it all a dream and he is in despair.

His reflections are rudely broken into by his father, who hauls him out of the garret and sets him at the irksome task of sawing wood.

BATTLE OF THE WILLS (Aug. 21).—Laura Danvers, a handsome young woman, is the betrothed of Dr. Roy Crawford, a young physician who is practising in the West. She is also loved by Pierre Rameau, a hypnotist, who places the girl under his influence at will, enjoying the diversion.

Doctor Crawford comes for the girl to take her to his home and make her his bride. He leaves the room, forgetting his hat, after being repulsed by Laura, who is under the spell exerted over her by the unprincipled Rameau. He upbraids his sweetheart, whose sudden revulsion of feeling has mystified him. Going out he sees Rameau, through the French window in the act of bringing Laura once more under his influence.

It all dawns upon the young physician and he hastily returns and throttles Rameau, threatening to kill him, but Laura interferes. She has regained her senses and Dr. Raymond announces that he has made a study of hypnotism, and not being clear as to the relations between Laura and Rameau, he forces him to enter into a contest to see which possesses the greater power. The two men exert their influence and Laura is attracted to her sweetheart and he takes her in his arms. Bidding her leave the room, Crawford hypnotizes the Frenchman and leaves him writhing in agony.

LOVE IN A TEPEE (Aug. 21).—Hyacinth is the beautiful daughter of old Bad Eye, a dissolute Indian. The girl is loved by Jack, a dashing young cowboy, and Manuel, a Mexican. She loves the cowboy and hates the greaser. Bay Eye spends the major portion of his time at a groggery and Manuel buys him drinks, being the favored suitor for the hand of the daughter. Hyacinth repulses Manuel and he resolves to abduct, take her to his tepee and compel her to love him.

Bad Eye returns to his tent and routs the girl out of the cot, rolls up in the blankets and proceeds to sleep off the effects of his debauch. Hyacinth goes to find her cowboy lover.

In the meantime Manuel repairs to the tepee and, seeing Bad Eye sleeping, proceeds to carry out his purpose. Stealthily stealing in, he takes the old Indian, wrapped in the blanket, and places him on his horse and gallops furiously away.

Jack and Hyacinth start out to find her father, missing him from the tent, and they are led to the home of Manuel. Peeping in they see the Mexican in the act of awakening the sleeping form which he supposes is that of the girl. Old Bad Eye rolls out and immediately asks for whiskey and Manuel is given the laugh by Jack and his sweetheart, who are unable to suppress their merriment.

ECLAIR.

THE EDELWEISS (Aug. 21).—Lives are risked daily in pursuit of pleasure, more often to acquire little things of insignificant value.

Louise loved rare flowers, particularly the much-valued Edelweiss, to secure which many lives had been risked and sacrificed.

She had heard and read of these rare flowers and, now that her family were in the vicinity of the mountains, was determined to have a large bouquet for her very own.

Her parents strenuously objected to an ascent of the mountain peak, but suggest sending Henry, the girl's fiance. But Henry is subject to fits of giddiness and refuses to go, until chided by Louise for his lack of bravery. Part way up the mountain, Henry luckily meets a guide returning from a similar quest and succeeds in purchasing a part of his flowers. Then he returns in triumph to Louise, who is greatly overjoyed. His pleasure is short-lived, however, for suddenly the guide appears and accuses Henry of giving him a spurious coin. Louise is much enraged and decides to make the journey herself, accompanied by the guide from whom Henry made his purchase.

The latter, heartily ashamed of himself, determines to redeem if possible his lost ground, and hurriedly takes another path towards the same goal. Fortunately Henry reaches there first and is able to surprise Louise when she arrives. She accepts his offering of Edelweiss and all is forgiven.

HOW THEY WORK IN CINEMA (Aug. 21).—Dissatisfied with the new director, all employees of a large motion picture enterprise decide to go on a strike. In spite of entreaties they leave the studio in a body, thinking to cripple the concern. But the ingenious director was prepared for ever emergency, and by means of a wonderful electrical invention demonstrated his ability to stage an entire production without the aid of human assistance.

Automatically the stage is prepared for a scene while furniture fittings and decorations mysteriously take their proper places.

Mechanically perfect artists appear before the camera and enact the drama. In short the picture is finally made in time for release on the advertised date.

NESTOR.

HANDS ACROSS THE CRADLE (Aug. 16).—Happily the two old comrades clasped hands, for Colonel Clay and Major Wells had soldiered side by side in the Civil War, and ever since had been friends and neighbors. Now their fondesst hopes were about to be realized in the marriage of their son and daughter.

Unfortunately, however, ere Kitty had half-completed her trousseau, her father received a letter from his attorney, stating that the tract of land sold by Colonel Clay to the railroad company, for the proposed cut-off, would bring the road-bed within two hundred yards of his house.

Surprised and angry that his neighbor had not found this out before selling his property, the major hurried over to the Clay home, where, owing to the high temper of the two veterans, a stormy interview took place, ending in the major throwing away his daughter's engagement ring and forbidding Robert the house.

It was then that the women decided to take a hand; so, while Kitty and Robert were planning their future, Mrs. Clay and Mrs. Wells hastily made arrangements for their children to be married that night and as soon as they were made man and wife, quietly escorted them to the train, which was to carry the bride and the groom to their new home.

Two years passed, yet, despite the pleadings of their wives, and even the mention of a little grandson in the letters from Kitty and Robert, the old comrades remained obstinate.

Urged by their own home sickness, as well as by the wishes of their mothers, the young people were only too glad to return when they learned from Robert's agent that he had been able to purchase the little cottage for them adjoining the Clay property.

The day after their arrival, unable to resist the temptation of taking just one peep at what Mrs. Wells termed "that blessed baby," the Major, after assuring himself that his daughter and her husband were not in the house, stole softly into the cottage and had already won the marked approval of the tiny boy when he heard someone approaching. Slipping behind a screen, the Major was dumbfounded to behold his neighbor, evidently bent upon the same errand as himself.

Coming down to the Colonel, as he bent over the little chap, the Major silently held out his hand, which when he recovered from his surprise was only too gladly clasped by the old time comrade.

MUTT AND JEFF IN THE BANKING BUSINESS (Aug. 19).—At last the two inseparables, Mutt and Jeff, have struck it rich. They have real money, and, as is often the case with people unaccustomed to hear the joyful jingling of the "vile metal" or feel the cold-warm touch of the "mazuma," neither Mutt nor Jeff knows what to do with their suddenly acquired riches. Being on Easy Street for the time being, they plan innumerable plans to remain on that comfortable road for the balance of their mortal existence.

Mutt, whose "thinkatorial" apparatus is of the quick lunch order, is the recipient of one light-ning inspiration after another, which rotund little Jeff dashes to the ground in his stubborn, slow manner. Mutt finally asserts his six feet or more of lissome build—for no regiment of Jeffs can tell him that there is anything more profitable than the banking business. Reluctantly the little fellow joins his tall partner in a banking venture, hoping against hope that the enterprise might prove a success.

Depositors are hard to find; at least none stray into the banking office of Mutt and Jeff Co. This lack, however, is more than made up by clients wanting to borrow money for a limited length of time and offering big bonuses and splendid real estate for security. No such golden opportunity can give Mutt the go-by. Brushing aside his little partner's objections Mutt quickly lends off all the bank's cash, and already rejoices over the big haul he soon expects to make.

Borrowers, as a rule, are very forgetful folks, and the ones who clean out the Mutt and Jeff bank are the rule and not the exception—they are even worse, as Mutt finds out when, tired of waiting for the return of the bank's money together with the alluring bonuses, he decides to go and take possession of the mythical land, houses, etc., given as security. The bank is busted, Mutt is busted and Jeff is both busted and sore. Stunned by the sudden termination of his dream of gold, poor Mutt fails to see the frowning countenance of his diminutive chum, and from somewhere, somehow, comes another unexpected blow, and, alas! the tall ex-banker is busted again!

SOLAX.

THE PHONEY RING (Aug. 16).—Mary is industriously scrubbing the office floor as Mr. Franklin, her boss, enters. Seeing what a good worker Mary is, Franklin decides to give her a present. He buys a cheap ring, and leaving it on his desk as he goes to the outer office, his wife enters, and, seeing the ring, and thinking that it is for her birthday present, slips it in her bag. When Franklin gets home he is surprised at the greeting which he receives from his wife and upon asking her the cause for her affectionate demonstrations, is told how thankful she is for his thoughtfulness. Mr. Franklin can hardly contain himself with mirth, and as Mrs. Franklin gives a party to her friends to show off her new jewelry, Mr. Franklin rushes out of the house to get a good ring to take the place of the cheap one. He returns, but not in time for the party. Mrs. Franklin's friends laugh at her telling her the ring is paste and in a rage she throws the ring on the table. Franklin puts the good ring in the place of the other, but Mrs. Franklin, not knowing of the change, takes the ring and throws it out of the window. After many experiences, the ring is finally returned to its rightful owner, and Mrs. Franklin is again made happy.

LET NOT MAN PUT ASUNDER (Aug. 18).—The story opens with a court room scene, showing a divorce case in progress. John Mills gets a divorce from his wife, Mary, and the court decides to give his son into his care, while the mother is given the little daughter. Mary and daughter go back to their old home in the country while father and son stay in the city. The children divide their toys, among which are two white pigeons. Time passes and Mary's old mother dies. The shock proving too much for poor Mary, she is taken ill and is at the point of death. Little Helen is shown sitting sadly by the bedside of her dying motber, not knowing what to do. Finally we see her sad little face light up with a bright idea. She takes her little pigeon and tying a note to its leg, lets it out of the window.

Mr. Mills is shown sitting sadly in his city home with his son by his knee. His attention is attracted by a tapping on the window, and arising and opening the window he is surprised to see a pure white dove flutter into the room. Taking the bird in his hands he finds a note written in a childish hand and addressed to him. The note is an appeal for help from his little daughter. Heartbroken at the condition in which he sees his family is placed, he gets the first train to his wife and child. During a pretty scene the family is happily reunited.

CHAMPION.

WHEN NORTH AND SOUTH MET (Aug. 21).—The battle of Manassas Junction has gone down in history as most remarkable in many respects. In the first of the two great battles, both sides were new to the terrors of war and the flame of conflict, yet never was struggle more gallantly maintained nor carried on with more martial ardor. But in that first great scene of slaughter, something terrible happened. The Northern troops, right in the flush of victory, were stampeded like sheep—were driven across Bull's Run, on through Centerville and into the city of Washington. The battle has gone down in history as Bull's Run; it was dubbed facetiously by a French writer as Cow's Run.

In this film story, Harry Hilton is a participant on this famous field where so many deeds of daring and heroism took place. Harry was no exception in this respect for at the risk of his own life, he saved that of a gallant Confederate lieutenant, and these two became fast friends forever more.

But after many terrible encounters, Harry himself was mortally wounded on this bloody field of Chantilly; and the fortunes of war had so ordained that his last dying breath was gasped forth on the bosom of that man whose life he had saved at the begining of the great strife. And into the keeping of this brave lieutenant Harry gave letters and keepsakes for his precious mother and sister up in the North. And then, when the war ended, the lieutenant came. Grace Hilton imaged her brother in the eyes of the handsome Southern officer, and the love that had grown in his bosom for the dead youth, was now flamed into a passion for the sister, who was pure and holy.

THE CONFESSIONAL (Aug. 23).—The aristocratic parents were opposed to the obscure clergyman, and only reluctantly assented to his attentions towards their daughter. On a certain day, in their beautiful suburban village, a daring robbery was attempted and one of the culprits took refuge in the rectory—the clergyman's home. In chasing the robbers, the girl's father found a robber's mask on the steps of the rectory but could not gain entrance thereto.

His suspicions were aroused, and finding that the old gentleman, whose home was entered, had been wounded, he got the vestry together, be called on the clergyman for an explanation of the "mask mystery," or the latter's resignation. During the controversy, his eyes lighted on a revolver with one chamber discharged. Slipping away, he sought the wounded man's home, and borrowing the bullet, which had been extracted from his wound, he found that it fitted the revolver.

He now confronted the young clergyman with this double proof of knowledge of the affair. The latter refused to utter a word, saying his lips were sealed by "the seal of the confessional." The young girl now demanded a clean breast of it or to cancel their engagement. His only answer was that under the seal he was protecting "a brother." He didn't tell her that it was her brother whose confession he had heard and who was now on his way West, to grow up a better man.

After the break, the clergyman, upheld by his Bishop, went to a Western mission. The boy, in the meantime, had become a ranch foreman, and was soon to marry the daughter of the ranch owner, whose life he had saved from bandits. The happy sequel was to find fruition in this marriage, to which the young man's parents and sisters had been invited.

All are now present. The priest arrived to officiate—but, the father and daughter pointed the finger of scorn at him. But the bridegroom stepped forward and exonerated him, at the same time confessing his part in the affair. Father and daughter now appeal to the priest for pardon. The daughter would throw herself into his arms, but it is too late. He had taken the vow of celibacy. His bride was the Church. He then tied the knot for the happy couple.

GREAT NORTHERN.

THE VICTORY OF LOVE (Aug. 19).—Two partners in business have to admit to one another that prospects look very black for them, and that they are on the eve of bankruptcy. A former associate, to whom they owe considerable money, writes that he will forogo his claim if the hand of the daughter of one of the partners is given him in marriage. The partner pleads that the match be brought about, but the father resists his persuasions, and at home is on the point of committing suicide, when the daughter comes in. Seeing what he is about to do, she rushes forward, and he finally shows her the letter. An aunt brings her powers of persuation to bear, and the girl, although she has a sweetheart, consents to marry the suitor, realizing that by her doing so she will save her father from ruin. All preparations for the wedding have just been completed, and the ceremony is about to take place, when the real lover arrives. He creates a scene, and attempts to end his life, but fortunately only inflicts a slight wound. The girl's father, seeing her distress, determines that she shall have the man she loves, and resolutely calls off the wedding, giving his blessing to the true lovers, and avowing that he will get out of his troubles as a man should.

YANKEE.

COLLEEN BAWN (Aug. 21).—A film portraying the famous Irish story, exactly as produced by Dion Boucicault and Laura Keene, in 1860.

COLLEEN BAWN.

Oh, Limerick is beautiful as everybody knows,
The River Shannon full of fish, beside that city flows:
But it is not the river, nor the fish that preys upon my mind,
Nor with the town of Limerick have I any fault to find.
The girl I love is beautiful, she's fairer than the dawn;

TRADE MARK

IN ESSANAY PHOTOPLAYS

TRADE MARK

RYAN SHERWOOD

Ryan Sherwood

A talented actor who is familiar to all photoplay lovers who have seen him in the productions of the Essanay Western stock. Mr. Sherwood has been associated with this company for two years and has played in a great number of this company's most pronounced successes. He is a striking figure on the screen and his personal charm, his sincerity and earnestness in his acting have won him a host of admirers.

FOR BIGGER BUSINESS GET THESE PHOTOPLAYS

Released Friday, August 18th

"FOR HE'S A JOLLY GOOD FELLOW!"

(Length, approx. 1,000 feet.)

A dissipated husband is brought back to the right path through a terrible reprimand. There is sincerity in the acting and excellence in the photography which will delight all who view this splendid photoplay.

Released Saturday, August 19th

A PAL'S OATH

(Length, approx. 1,000 feet.)

A Western drama with a wholesome, vital theme, with a message to every heart. It is another excellently acted and perfectly photographed photoplay sure to captivate your audiences.

Released Tuesday, August 22nd

GOSSIPING YAPVILLE

(Length, approx. 400 feet.)

This is a screamingly funny little comic, which despite its farcical nature, will provoke such a comment from your audiences as "Isn't it just true to life?" **Get it—it's a winner.**

On the same Reel

SUMMER BABIES

(Length, approx. 600 feet.)

Every lover of babies (and who doesn't love them?) will thoroughly enjoy this short educational subject which shows how a large city cares for the babies of the poor. Hundreds of babies are saved each summer by the work of visiting nurses and this film shows how they are saved. It is a subject of more than usual interest.

Coming!—A BIG ONE—Coming! "Spike" Shannon's Last Fight
Released Saturday, August 26th
Book It NOW!

Essanay Film Mfg. Company

521 First National Bank Building, CHICAGO, ILL.

5 Wardour Street, London, W.

She llves in Garryowen, and she's called the Colleen Bawn.
As the river, proud and bold, goes by that famed city,
So proud and cold, without a word, that Colleen goes by me!
Oh, hone! Oh, hone!

Oh, if I was the Emperor of Russia to command,
Or Julius Cæsar, or the Lord Lieutenant of the land,
I'd give up all my wealth, my manes, I'd give up my army,
Both the horses, the fut, and the royal artillery:
I'd give the crown from off my head, the people on their knees,
I'd give my fleet of salling ships upon the briny seas,
And a beggar I'd go to sleep, a happy man at dawn,
If by my side, fast for my bride, I'd the darlin' Colleen Bawn.
Oh, hone! Oh, hone!

RETALIATION (Aug. 25).—Unable to wreak her vengeance upon the artist who spurned her and married another, she waits five long years with the memory of the insult fresh in her mind, she seeks other channels and strikes at him through his younger brother.

The former model has become a famous actress, and among the playwrights who seek her is the brother of the man who had spurned her. It is an easy matter for the famous actress to make a slave of the young author and when he has introduced her to his family as his fiancée she meets the elder brother, now a happily married man, and tells him that she is only playing with the affections of his younger brother. "As you have made me suffer, I shall make you suffer through the love you hear for your brother; as you cast me off, so shall I cast him off."

The innocent victim of this woman'e vengeful spirit is an unwilling listener to this denouncement, and, realizing how his life has been blasted by his love for this woman, falls unconscious at her feet.

LUX.

BILL TRIES TO MAKE BREAD (Aug. 18).—Bill learns with great dismay that the bakers of Paris are on strike, and after receiving practical proof that it is impossible to obtain even a small quantity of the "staff of life," he determines to make his own bread. With that object in view, Bill purchases two large bundles of wheat, and returning to his room, commences to wield a flail with all his might. Unfortunately his energy results in a portion of the flool giving way, much to the discomfort and annoyance of the occupants of the room below—a choleric old gentleman and his pretty daughter. The former expostulates with Bill, who, by the way of reply, puffs a quantity of flour in his direction and father and daughter beat a hasty retreat. To add to their troubles, Bill commences to add water for the purpose of kneading, aud a cooling shower descends upon the unlucky pair. Two policemen are hastily summoned, and the party descend upon Bill, who manages to liberally bespatter everything and everybody with paste before he is marched off to the station.

A CHILD'S COURAGEOUS ACT (Aug. 18).—Two thieves plot to possess themselves of a consignment of money which is being sent by train. Thev accordingly present themselves at a lonely house on the line, kept by a woman who works the signals, and ask for shelter. They are admitted and presently, while the signal woman is dozing in her chair, they attack her and leave her senseless on the floor; not, however, without the incident being witnessed by their victim's little daughter, who stealthily creeps from the house without attracting their notice. The villains then proceed to the railway line, where they lay an enormous log across the track, with the intention of wrecking the train. Meanwhile the child has gone to meet the express, whish she knows is due. Standing in front of the advancing engine without flinching, she succeeds in bringing the train to a standstill, and, in response to the angry questions of the driver and passengers, she leads them to the spot where the trap has been prepared. The robbers are discovered hiding in a thicket nearby and are quickly captured, while the little one is taken home to her mother, who is rescued from her plight by the grateful travelers the child has saved.

AMONG THE EXHIBITORS.

Canton, Ohio.—Ed E. Bender has purchased the Trinity Reformed Church and will erect a new moving picture theater on the site.

Fulton, Ga.—A new moving picture theater is being erected here, which will seat about 180 patrons, and will be known as the Dalton Picture Show.

Milwaukee, Wis.—H. C. Hensel is preparing plans for an electric theater, to be erected at Sixth and Greenfield Avenues, to cost about $8,000.

Helena, Mont.—The Antlers Theater, on Main Street and Grant Street, will reopen within a week or so.

Bridgeport, Conn.—A new moving picture theater is being planned to be erected here, which will be under the management of Walter Girl.

$12,000

¶ Will purchase studio and factory in New York City, fully equipped with aristo lights, cameras, perfectors, and printers, frames, tanks, etc.

¶ *Everything* necessary for turning out 30,000 feet per day. Perfect working system. Outfit almost new and a bargain.

Full inventory and particulars from

W. T. Stevens, % Moving Picture World

Ornamental Theatres

PLASTER RELIEF DECORATIONS

Theatres Designed Everywhere

Write for Illustrated Theatre Catalog. Send us Sizes of Theatre for Special Designs

The Decorators Supply Co.

2549 Archer Avenue :: CHICAGO, ILL.

The Leading Motion Picture Producer of the World

SELIG SELIG SELIG SELIG

FOLLOW THE FLAG

RELEASED AUGUST 21, 1911

SAVED FROM THE SNOW

A beautiful story pictured in the wonderful Yosemite Valley in midwinter. Length about 1,000 feet. Code word "AMENABLE."

RELEASED AUG. 22, 1911

Life On The Border

This is a realistic and picturesque story of the hardships which early settlers had to undergo during the pioneer days on our great American frontier. Length about 1,000 feet. Code word "AMETHYST."

RELEASED AUG. 24, 1911
(Two Subjects on One Reel)

The Gray Wolves

An exciting drama of the wheat pit, one scene of which shows a single man unarmed fighting a pack of wolves. Code word "AMNESTY," on the same reel with SANTA CRUZ BEACH AND CLIFF DRIVE. Educational. Combined length about 1,000 feet. Code word "ASYL."

COMING COMING

THRO' FIRE and SMOKE

RELEASED AUG. 31st

Absolutely the most realistic and exciting Fire Drama ever produced. Pictured in and around a real burning skyscraper. Selig actors risked their lives to make this the greatest of all the phenomenal Selig fire subjects. See the great fire runs, thrilling rescues, frantic women jumping from dizzy heights, firemen battling with the flames. Code word "ANCHOITE." DeLuxe posters. Special advertising.

RELEASED AUG. 31st

ANOTHER SELIG TRIUMPH

ON THE WAY

LOST IN THE JUNGLE

Selig's animal masterpiece is an event—an epoch—a milestone in the upward climb of the film maker. The greatest of that wonderful series of Selig Animal Subjects. Book it now.

ON THE WAY

TWO ORPHANS

Selig has won the praise of the nation by producing this masterpiece in three reels. A picture that will loom large in the memory of the future. Book it now.

SELIG ADVANCE BULLETINS AND SPECIAL ADVERTISING MATTER SENT FREE. LET US PUT YOUR NAME ON OUR MAILING LIST. WRITE TODAY.

FOLLOW THE FLAG

Selig Polyscope Co. TRADE S MARK Chicago U.S.A.

EUROPEAN OFFICES
LONDON — BERLIN — ST PETERSBURG.

AMONG THE EXHIBITORS.

Portland, Oregon.—The Majestic Theater, which has been for some time under course of construction, and said to be one of the best, prettiest and best constructed theaters in this vicinity, has opened its doors to a large capacity.

New York City.—A new moving picture theater is being planned to be established at the northeast corner of Lenox Avenue and 142nd Street.

Springfield, Mo.—A new moving picture theater is being planned to be erected on South Jefferson Street, by Harry J. Jewell.

Dorchester, Mass.—John Williams is contemplating the erection of a moving picture theater at 530 Dudley Street.

Birmingham, Ala.—C. T. Clapp, former owner of the Pictorama, has leased the airdome on Second Street, and will conduct moving picture shows.

Springfield, Mass.—St. Bridget's Catholic Church in Housatonic, is being converted into a high-class moving picture theater.

Findlay, O.—C. A. Hale has purchased the popular Royal motion picture theater of this city, from W. H. Huber, and took possession recently.

Philadelphia, Pa.—Harry Brocklehurst will at once begin work on a $15,000 moving picture theater, to be built at the northeast corner of Erie Avenue and Marshall Street, for Erie Amusement Company.

New York City.—A new moving picture theater is being planned to be erected at 311 West 116th Street, which will be under the proprietorship of the Denzer Brothers.

Houston, Texas.—Mrs. C. E. Jones has opened her Plaza Airdome, which for some time has been under course of construction.

Philadelphia, Pa.—Messrs. Bamberger Brothers has sold, for William G. Hughes, to Morris Spiers, the property situated at 2716-18 Girard Avenue, on which he plans to erect a high class moving picture theater.

Long Branch, N. J.—Ralph Woodward is planning to establish a moving picture theater in Red Bank.

Baltimore, Md.—A new picture theater is being planned to be built at 35 West Lexington Street, which will be under Abraham Eisenberg.

St. Louis, Mo.—An elaborate airdome has been erected opposite the well-known Lafayette Theater, situated at Jefferson and Lafayette Avenues.

New York City.—Plans have been filed for the erection of a high-class moving picture theater at 311 West 116th Street.

Galveston, Texas.—Mr. Ernest Rische, manager of the Yoakum Opera House, is planning to build an airdome of his own here.

Wheeling, W. Va.—The Home Theater, recently erected at 3521 Jacob Street, has opened its doors.

Bayonne, N. J.—The Hipprodrome Theater, at Avenue C and 23rd Street, has changed its policy to that of moving pictures and vaudeville.

Holdredge, Neb.—A new airdome theater will be established here at Fifth & West Avenues.

New York, N. Y.—Plans have been prepared for a new three-story theater for the Delancey Amusement Co., at Delancey and Suffolk Streets, to cost $200,000.

Ft. Madison, Ia.—Ed. M. Payne has purchased the Crown Theater.

Bloomington, Ill.—Osterman & Myers sold the X-Ray Theater to A. L. Parsons, who has taken possession.

Washington, D. C.—Mrs. Edson Bradley is building a new theater at her residence, to cost $50,000.

Milwaukee, Wis.—An electric theater will be erected at Sixth Street and Green Bay Avenue.

Minneapolis, Minn.—Finklestein & Ruben will erect a new theater at Sixth and Hennepin Avennes, to cost $80,000.

Columbus, Kans.—Chas. A. Pryor has purchased the Crystal Airdome from Messrs. Ridgway &

Waterloo, Iowa.—J. W. Mercelles has purchased the Jewel Theater, on Fourth Street, west of C. J. Rugg.

Indianapolis, Ind.—Matt Lindsley, manager of the Lyric moving picture theater here, has leased the Seymour Theater, and has placed M. H. Luther in charge as manager.

Milwaukee, Wis.—At Twenty-seventh Street and Lisbon Avenue, the West Side Amusement Company will erect a theater, to cost $15,000.

Richland Center, Wis.—Fred Smith has sold the Orpheum Theater to Robert Minett.

Knoxville, Tenn.—The new Horton Theater, on Jackson Street, which will be known as the "Picto," will probably be ready for occupancy the first of next week. This is a concrete building and was erected by Horton Bros., and is modern in every respect. It will seat 400 people, and will exhibit first-run pictures. This theater will be under the proprietorship of Mr. Benjamin Harley.

Indianapolis, Ind.—The Majestic Theater, a moving picture show, which was closed several weeks ago, has been thoroughly overhauled, has reopened. The Princess Theater, another moving picture show which was closed by being badly damaged by fire, will reopen August 1, and the city will then have four moving picture shows and two airdomes.

Greeley, Neb.—D. J. Brewer will build an airdome moving picture theater.

Kansas City, Kans.—Geo. Grnebel will erect a new moving picture theater at 544 Minnesota Avenue.

Fort Dodge, Ia.—The Magic Theater is being remodeled and converted into a picture theater.

Braden City, Fla.—Harry Wadham will remodel his building into a theater, to cost $6,000.

Fairmont, W. Va.—Chas. F McCray is reported to erect a theater

San Antonio, Texas.—Plans are being prepared for a new vaudeville theater to be erected here, to cost $150,000.

Chicago, Ill.—H. Ghrens will erect a one-story theater at 3114 Lincoln Avenue, to cost $10,000.

Savannah, Ga.—The Guckenheimer property, at Broughton and Abercorn Street, will be prepared for the erection of a new moving picture theater.

Chicago, Ill.—Oak Theater Co., capital $10,000, John A. Verhoven, and R. J. Cooney.

Waterloo, Ia.—J. W. Mercelles has purchased the Jewel Theater, on Fourth Street, and will spend $1,000 in remodeling it.

Monroe, La.—The Lyceum Theater has been sold to Mrs. M. W. Hoyt.

Memphis, Tenn.—M. Frank, of St Louis, has completed an open air picture show at Patton Street and McLemore Avenue.

Philadelphia, Pa.—Harry Brocklehurst will erect a new $15,000 moving picture theater at Erie Avenue and Marshall Street, for the Erie Amusement Co.

Milwaukee, Wis.—Wm. Schoenleber will erect a $9,000 moving picture theater at West 24th and Vliet Streets.

La Crosse, Wis.—McWilliams & Sherwood have purchased the Fuller Theater in Madison.

Oneida, N. Y.—The Onelda Theater Co., have approved plans for a new $45,000 opera house in Madison Street.

Milwaukee, Wis.—H. G. Fischer and A. W. Stein will erect an $8,000 theater at Muskego Avenue and Burnham Street.

Milwaukee, Wis.—C. Bruett will erect a picture theater to cost $8,000, at Green Bay Avenue and Fifth Street.

Milwaukee, Wis.—Emil Ladwig will erect a new picture theater to cost $9,000, at Chambers and Third Streets.

Hayward, Cal.—Daniel Best will erect a new theater on Hayward Avenue.

Milwaukee, Wis.—Architect John Roth, Jr., is preparing plans for a new picture theater at Fifth Street and Green Bay Avenue, to cost $9,000.

Milwaukee, Wis.—Herman Fischer and August Stein will erect an $8,000 moving picture house at Muskego Avenue and Burnham Street.

Chicago, Ill.—W. M. Kessell will erect a 5-cent theater at 914 Halsted Street, to cost $2,000.

Philadelphia, Pa.—Morris Spiers has purchased the property at 2716-18 Girard Avenue, and will erect a moving picture theater to cost $25,000.

West Allis, Wis.—The Douglas Land Investment Co., will erect a new moving picture theater at 64th and Greenfield Avenues, to cost $7,500.

Milwaukee, Wis.—J. F. Reis is building a new $35,000 Butterfly Theater, at 219 11 Grand Avenue.

NEW INCORPORATIONS.

New York City.—The Atlantic Film Company. Capital $1,000. Directors, Lean S. Kuner, Moses T. Barrows and Samuel W. Phillips.

Chicago, Ill.—The Armitage Amusement Co. Capital, $2,000. Directors, John T. Conners, O. M. Clark and Thomas J. O. Donnell.

Chicago, Ill.—The Oak Theater Company. Capital, $10,000. Directors, John A. Verhoven, Richard J. Cooney and William Feathers.

Louisville, Ky.—The Kinemacolor Exhibition Company. Capital $1,000. Directors, A. P. Barnard, L. J. Dittman and J. S. Lesler

Cincinnati, Ohio.—The Silver Screen Company. Capital $10,000. Directors, W. Y. Palmer, N. E. Waessner, N. E. Graham, C. R. Lockwood and L. F. Stichn.

Philadelphia, Pa.—Mr. Philip Sternberg has sold the moving picture theater at 508 South Street, to Harry Berman.

Baltimore, Md.—Mr. Nicola Vite is planning to have the building situated at 613 N. Duncan Place remodeled into a high-class moving picture theater.

Memphis, Tenn.—Messrs. Boyle Brothers are contemplating the erection of a moving picture theater at 229 S. Main Street.

Fremont, Nebr.—Al Koyen is planning to build a picture theater at Norfolk.

Minneapolis, Minn.—E. M. Foster will erect a moving picture theater on Main Street.

Crockett, Texas.—Messrs. McLean & Arledge are building an airdome theater on Main Street.

Amboy, Ill.—Mr. Ralph S. Dixon has taken a lease on the Hogert Building, and will operate a moving picture show, which will be known as the Majestic Theater.

Fargo, N. D.—Messrs. Emerson & Son expect to erect an opera house at Minot.

Aurora, Nebr.—The Lyric Theater Company has been sold by Mr. Burney to Chamberlain & McCarthy.

Dayton, Ohio.—Charles Webbert will erect a new moving picture theater on West Third Street.

Jacksonville, Ind.—The Jacksonville Theater has been sold to Elmer Yeoman by Howard L. Hyatt.

Newburgh, N. Y.—Newburgh is to have another moving picture and vaudeville theater. Frank Donato and others, are behind the project. It is the intention of Mr. Donato and others, to establish a theater in which will be shown "talking moving pictures," vaudeville and Italian opera weekly. The new venture will be started within a month, and will cater principally to the Italian population, but will be open to all.

Milwaukee, Wis.—Borum and Goldstein were granted a permit to build a $5,000 moving picture house at Fourteenth Street and North Avenue.

Louisville, Ky.—Plans for a new moving picture show, to be built at once at Fourth and O Streets, were filed a few days ago in the Building Inspector's office. The cost will be between $4,000 and $5,000.

Lake Charles, La.—Josiah Pearce & Son, have purchased the Imperial Theater from J. R. Pittman, and will place it under charge of Ned F. Depinet, of that city. The house is to be renovated and improved before reopening.

Milwaukee, Wis.—Herman Fischer and August Stein, will erect a moving picture show house at Muskego Avenue and Burnham Street, to cost $8,000.

Milwaukee, Wis.—Work was begun last week on the new $15,000 motion picture theater, to be erected by the West Side Amusement Company, on Lisbon Avenue, Twenty-seventh and Twenty-eighth Streets. The theater will be 57 by 40 feet, one story.

Milwaukee, Wis.—Architect Gustave A. Dick, is taking bids for a motion picture theater to be erected on Greenfield Avenue, between Sixty-fourth and Sixty-fifth Streets, West Allis. It will be 30 x 93 feet, concrete block and brick construction, with stucco front, and will cost $5,000.

Milwaukee, Wis.—Architect H. C. Hensel is taking bids for an electric theater and store building, to be erected at Sixth Street and Green Bay Avenue. It will be 25 x 101 feet, of brick construction, and will cost $8,000.

Milwaukee, Wis.—Architect John Roth, Jr., is preparing plans for a picture theater, 34 x 100 feet, Fifth Street and Green Bay Avenue. It will be of concrete and brick construction, with stucco front, electric lighting, and will cost $9,000.

Milwaukee, Wis.—A. B. Jewett is taking bids for a theater and store to be built for William Schoenloeber, at Twenty-fourth and Vliet Streets. The theater portion is to be 45 x 100 feet and the store 18 x 25 feet. The construction will be brick and the building will cost $10,000.

SONG SLIDE RELEASES.

EXCELSIOR SLIDE CO.

"If I Forget." Published by Blood-Koehler Co., Chicago. Words by Alfred Anderson. Music by De Koven Thompson.

"Light Up Your Face With a Smile." Published by Gus Edwards Music Co., New York. Words by Will D. Cobb. Music by Gus Edwards.

"Can't Live Without a Girl." Published by Carl Laemmle Music Co., New York. Words and music by Geo. Beech and Alfred Solman.

"Entertaining Man." Published by M. Witmark & Son, New York.

"The More I Live the More I Love." Published by Jos. W. Stern & Co., New York.

LEVI & CO.

"Make Me Love You Like I Never Loved Before." Shapiro.

"I Will Miss You Like the Roses Miss the Rain." Crown Music Co.

TURNER & DAHNKEN (Inc.)
138 Eddy St., San Francisco, Cal.
LARGEST EXCHANGE
ON THE PACIFIC COAST
Pacific Coast Agents for the Pathe Machine

HEADQUARTERS FOR
ASBESTOS
Curtains and Picture Booths
SEND FOR BOOKLET
C. W. Trainer Mfg. Co.
39 Pearl St., BOSTON

BARGAINS BARGAINS
Lubin Cineograph complete $65 Edison $50
Motion Picture Machines $35 up
Model B. Edison & Powers No. 6 and Standard a Specialty. Send for Sup 33, our great bargain list. Machines, Supplies, etc.
Motion Picture Machines and Film Wanted
Harbach & Co., 809 Filbert St., Philadelphia, Pa.

Free Plans To Increase Your Attendance
A POSTAL WILL BRING PARTICULARS
TAKITO OGAWA & CO.
156—W— Lake St.—M—. Chicago, Ill.

Theatre Managers and Exhibitors—

Sole and Exclusive RIGHTS for the sensational PICTURE DRAMA

Temptations

OF A

Great City

for MAINE,
NEW HAMPSHIRE
VERMONT
MASSACHUSETTS
RHODE ISLAND
CONNECTICUT

are owned by Feighery & Place.

Apply at once for Bookings.

WARNING!

This film is protected by copyright. **U.S.Customs officials in Philadelphia seized one piratical copy of this film last week.**

Criminal action will be taken against any person attempting to import, sell, hire or exhibit this film.

Heavy damages are also provided for in the copyright law.

Feighery & Place

Room 804 145 W. 45th St.

MELIES

WESTERN PICTURES

AUGUST 24th

Two Fools and Their Follies

Scene from TWO FOOLS AND THEIR FOLLIES

WHAT is worse than an old fool? Two old fools. Texas John and his wife were elected. To the city she went shopping and wore back a Harem-Skarem. At home he remained and "treated the boys." The mixup that took place on their meeting forms a clever comedy that will prove a great mirth winner.

Length 550 ft.

ON SAME REEL

The Local Bully

"ROARING BILL" was the terror of Black Bear Gulch, and everyone held him in fear until one John Grey, a salesman, came to town and took the bully down a peg or two. It was a case of a Westerner's brute strength overcome by an Eastener's wit.

A set of seven photos of our leading players $1.00.

One sheet poster of the "Star" Films Stock Company 20 cents.

G. MELIES

204 E. 38th St., New York

Western Representative
JOHN B. ROCK, 109 Randolph St., Chicago, Ill.

No moving picture film ever made such an instantaneous hit with state rights buyers as

THE CRUSADERS

or Jerusalem Delivered

(Copyright 1911 World's Best Film Co.)

It is about the only great film that cannot be criticised from any standpoint, either by police censors or churchmen. Every exchange man, every exhibitor, every theatrical man who has seen it agrees that this film is an

Overwhelming Success

and that no such scenic display, no such acting, no such photography has ever been grouped in one film before. Owners of state rights are being fairly swamped with requests for bookings. In fact it almost books itself and will continue to be a feature for years.

States Are Selling Fast

We wish once more to urge upon you the advisability of acting quickly if you hope to secure state rights. If you cannot handle the deal alone, organize a company of business men in your town and raise the money in that way. Once you own state rights you are protected for 28 years by the new copyright law. You can book at your leisure, for no one can interfere in your territory.

Remember, We Help You

We have already had the most strikingly beautiful 8-sheet posters made; also two styles of one-sheets; as well as banners, heralds, dodgers and other publicity matter. We have paved the way as smoothly as possible for you. It now remains for you to take action before the states you want are sold. First come, first served.

WORLD'S BEST FILM CO.
"Feature Films & Nothing Else"
CHICAGO

Address All Correspondence to

World's Best Film Co.

30 NORTH DEARBORN ST. CHICAGO

LISTEN

Many Independent exhibitors who are 'way 'way out of the territory covered by my various offices are renting their films from me because they'd rather deal with a sure thing far away than with an uncertainty nearer home! That's pretty good proof that the famous "Laemmle service" is all that it's cracked up to be. Why don't you try it?

Carl Laemmle,
President
The Laemmle Film Service
New number
204 W. Lake St., Chicago, Ill.

Sykes Block. Minneapolis, Minn. 1517 Farnam St. Omaha, Neb.
515 Mulberry St. Des Moines, Iowa. 1110 Wyandotte St. Kansas City, Mo.
The biggest and best film renter in the world

Film Perforating Dies
The A. Dewes Co.
249 Center Street
Tel. 2351 Spring New York

Chairs ALL METAL Chairs
We can make immediate shipment of All Metal Chairs, at $1.00 F. O. B. Factory. This Chair will no doubt meet with approval and requirements of Fire Underwriters. For Sale, Second-hand One-pin Edison Machine, $105.00. Powers, with fire shutter, $115.00; good as new.
LIBERTY FILM RENTING CO.
105 Fourth Ave. Pittsburg, Pa.

An "Eclair Split"

Fine tonic for run-down constitutions suffering from "Summer Complaint"

Here's the Formula:
In any Standard Projecting Machine, mix in equal parts the following ingredients—

Comedy-Dramatic Infusion of
The Edelweiss
(Must Be Genuine)

Risibility-Raising Extract
Mysterious Motion Pictures
(How They Work in a Cinema)

Take at least one each day in the presence of the entire family. Can be readily obtained on and after

Monday, Aug. 21st

At any first-class, registered Philm Pharmacist.

LOOK FOR THIS LABEL ECLAIR FILMS AMERICA ON EVERY PACKAGE

WRITE FOR INTERESTING BOOKLET AND TESTIMONIALS

WATCH FOR OUR NEW AMERICAN RELEASES

ECLAIR FILM CO.
31 East 27th St., New York
SOLE MANUFACTURERS

MOTION PICTURE DISTRIBUTING AND SALES COMPANY

NESTOR
"The Worth-While Film"

Phenomenal Fight! — Fascinating Story! — Feature Film!

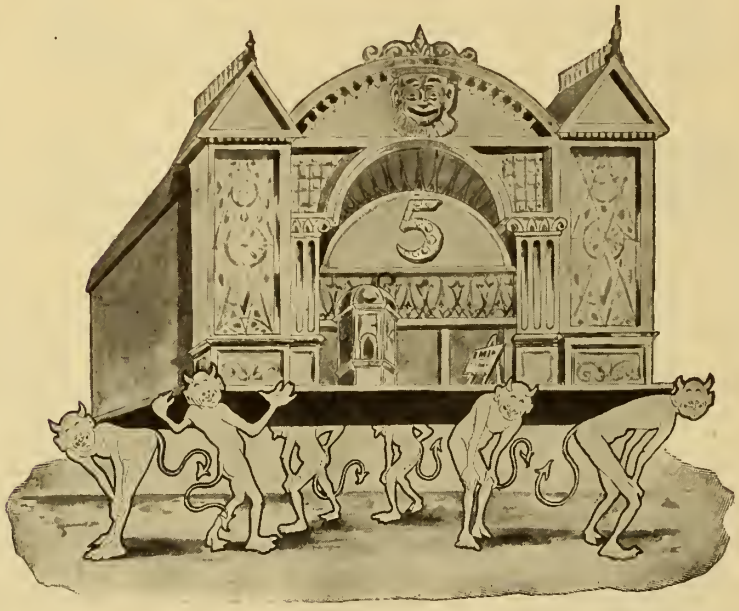
BOOK NOW the Release of
Wednesday, August 30th, 1911

"The Parson and The Bully"

BIGGER, GREATER AND BETTER THAN
"THE FIGHTING PARSON"

David Horsley, 147 Fourth Ave., New York

IMPS Will Support Your Theatre



You ought to know as well as we do that the more Imps you use the bigger business you'll do. This being the case, how can you rest easily until you've got your exchange into the habit of sending you TWO Imps every blessed week of the year? Give this a little serious thought and then get busy. See what's coming now:—

"BATTLE OF THE WILLS"

(*Copyright* 1911, *I. M. P. Co.*)

One of the most unique half-reels we ever produced; the sort that makes people talk and think long after they've seen the film. Read the synopsis carefully. On the same reel you'll get a comedy called

"LOVE IN A TEPEE"

(*Copyright* 1911, *I. M. P. Co.*)

which looks like a genuine out-and-out "Western" film at first, but winds up in a scream. Go after it. This and the "Battle of the Wills" will be released Monday, August 21.

"AS A BOY DREAMS"

(*Copyright* 1911, *I. M. P. Co.*)

This is simply great! Read the synopsis and see if this boy's dreams are not exactly like the ones you used to have when you were a kid. See if this film doesn't carry you back to your wild and woolly days when you thought you were a regular devil of a hero. No better Imp than this was ever made. Go after it hammer and tongs. It will be released THURSDAY, August 24.

Independent Moving Pictures Co. of America.
102 W. 101st St., New York. Carl Laemmle, Pres.
Are you getting our free lobby circulars?
Have you sent $5 for our Imp Photo-Frame?

INDEPENDENT MOVING PICTURES CO. IMP AMERICA

ASK YOUR EXCHANGE FOR THE IMP SPECIAL RELEASE

"Elks At Atlantic City"

Feature it for all you are worth!

Demand Two Imps Every Week

BIO CARBONS

STRONGLY FAVORED NEVER FORGOTTEN

ALWAYS THE SAME

THROUGH EVERY LIVE EXCHANGE

CHARLES L. KIEWERT CO.

39 CORTLANDT ST. NEW YORK CITY

19 SUTTER ST. SAN FRANCISCO, CAL.

THEATRE SEATING—*Send for Moving Picture Chair Cat. "V4," Upholstered Chair Cat. "V5."*

AMERICAN SEATING COMPANY

Chicago New York Boston Philadelphia

Films For Sale

500 Second-Hand Films
All Makes : $5.00 up

Send for Catalogue

GEO. W. SEIXAS
Film Broker

32 Union Sq., East NEW YORK
Phone 905 Stuyvesant

Xylophones, Orchestra Bells, Chimes, Forks, etc.
Send for free illustrated catalogue.

J. C. DEAGAN
3800-3810 N. Clark St., Chicago, Ill.

Moving Picture Machines Bought, Sold and Exchanged

I Have Several Calls For Second Hand Machines What Have You To Offer?

H. A. MACKIE
853 Broadway New York City
'Phone : 2478 Stuyvesant

Scene from "THE VENOM OF THE POPPY"

EDISON FILMS

TRADE MARK

THOMAS A. EDISON, Inc.
72 Lakeside Ave., Orange, N. J.

Scene from "THE PROFESSOR and THE NEW HAT"

Tuesday, August 22nd

"THE VENOM OF THE POPPY"

By ROY NORTON

CAST.

Chief of the Customs Service..James Gordon
Custom House Inspector at San Pedro.....Herbert Prior
His Sister.....Mabel Trunnelle
A Smuggler of Opium.....Richard Neil
A Village Priest.....Charles Sutton

A story of the sea, taken in Cuba. It is strongly dramatic and intensely interesting.

Scene from "THE QUESTION MARK"

Wednesday, August 23rd
On one reel

"THE PROFESSOR AND THE NEW HAT"

CAST.

The Professor.....William West
His Daughter.....Mary Fuller
Her Lover.....Edwin Clarke

A charming little story of an absent-minded professor, his daughter and her young man. A refreshing light comedy.

"THE QUESTION MARK"

CAST.

Jimmy.....Yale Boss
His Father.....William Bechtel
His Mother.....Laura Sawyer
The Servant.....Marie Tener
The Iceman.....Edward O'Connor

A comedy full of laughs from beginning to end. The young hopeful succeeds in pretty well upsetting the whole household.

Saturday, August 26th

"TWO WHITE ROSES"

CAST.

An Old Bachelor.....Wadsworth Harris
His Nephew.....Edward Boulden
A Maiden Lady.....Mrs. Wallace Erskine
Her Niece.....Elsie McLeod

A light comedy, thoroughly entertaining. It shows how a marriage personal in the newspaper leads to happy but surprising results.

Friday, August 25th

"THEN YOU'LL REMEMBER ME"

CAST.

John Grayson, afterwards known as Henry Waters.....Sydney Booth
His Wife.....Miriam Nesbitt

This is a story of unusual strength, superbly played. A man's memory lost because of an accident at sea, is restored to him through hearing the song his wife sang when they were first married. A feature film in every sense.

Scene from "THEN YOU'LL REMEMBER ME"

SEPT. 13th, 1911

"THE RED DEVILS"

A source of pride to every exhibitor

SIDNEY DREW
Author

Sold through Motion Picture Distributing and Sales Company

Messrs. Exhibitor and Exchangeman

LOOK AT CHAMPION'S PROGRAM

Military—Historical—Western

"WHEN NORTH AND SOUTH MET"

Champion Release for Monday, Aug. 21st, 1911

An incident of the Battle of Manassas Junction. The film truthfully brings out a powerful story. Be sure to nab it.

"THE CONFESSIONAL"

Champion Release for Wed., Aug. 23rd, 1911

Aristocratic parents are somewhat opposed to a young clergyman's suit for their daughter's hand. Succeeding events damage his good name, but in later years he wins out.

CHAMPION FILM CO.

MARK M. DINTENFASS, Gen. Mgr.

12 East 15th Street, New York City

NESTOR

"The Worth-While Film"

COMING!
THE PARSON and THE BULLY
Wednesday, Aug. 30

J. T. Robertson, Manager of the Lyric Photoplay, Libertyville, Ill., writes:

"You don't say too much when you call NESTOR *'The Worth-While Film'* and *'If It's Nestor It's Good,'* only you want to *say it good and loud.*"

Release of Wednesday, August 16th, 1911

COMING!
THE PARSON and THE BULLY
Wednesday, Aug. 30

"HANDS ACROSS THE CRADLE"

A wondrously charming, infinitely tender, deliciously sweet and exceedingly beautiful Western Foto-Drama, wherein the clarion note is struck by the undefinable, hidden power of a babe. 1000 feet of soothing, swaying and satisfying film. *Get It!*

FIRST CALL!

Go to your Exchange *now!* That should be your *first call* and *ask* for our

Release of Wednesday, August 23d, 1911

"Alias Yellowstone Joe"
The Thrill Limit

Wednesday, Aug. 30th, 1911
"The Parson and The Bully"
The Great Fight Film.

Scene from "Hands Across the Cradle"

LAST CALL!

Send 15 cents in stamps *now* if you would have a set of six 8 x 10 beautiful PHOTOS of NESTOR PLAYERS.

GET ON

Nestor Mailing List and get FREE all advance POSTERS for MUTT & JEFF and the strikingly attractive NESTOR LOBBY MAGNET issued with every *Western*

EVERY SATURDAY
MUTT MIRTH & JEFF JOY
EVERY SATURDAY

"BUD" FISHER, the inimitable cartoonist, HIT the people's fancy when he created the inimitable

MUTT and JEFF

and the inimitable Nestor filming of these mirth-provokers brings forth hundreds of letters like this one:

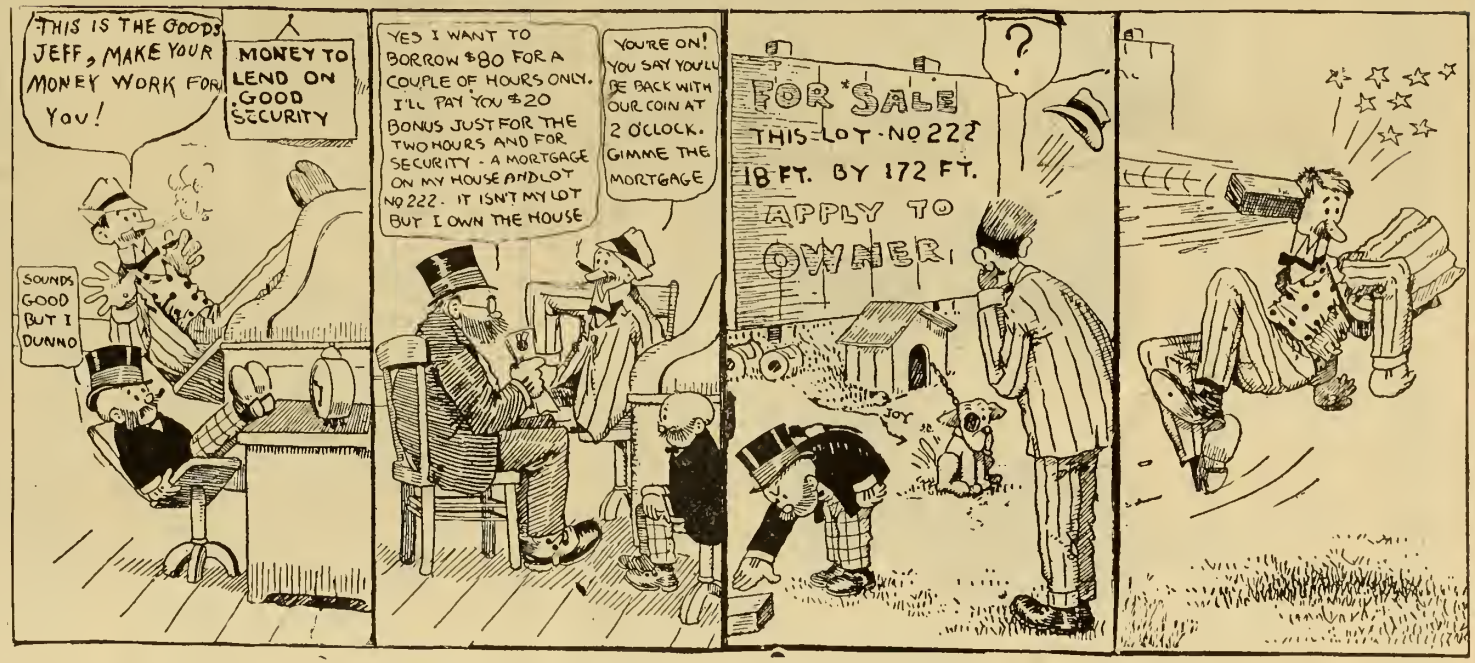
EVERY SATURDAY
MUTT MIRTH & JEFF JOY
EVERY SATURDAY

"I exhibited MUTT & JEFF for the first time last Saturday, and I had so many requests that I had to borrow the reel the next day (Sunday) and show it over again. Now, we run an Open Air House here and seat 1500 people, so you can see how your picture appealed to my patrons, who are more critical than City people. Keep up the good work; I can hardly wait for the next MUTT & JEFF PICTURE." Nat Hertzoff, College Point Amusement Co., College Point, L. I.

RELEASE OF SATURDAY, AUGUST 19th, 1911

MUTT and JEFF in the BANKING BUSINESS

Make it your business to get this Business-Getter


THIS IS THE GOODS JEFF, MAKE YOUR MONEY WORK FOR YOU!
MONEY TO LEND ON GOOD SECURITY
SOUNDS GOOD BUT I DUNNO
YES I WANT TO BORROW $80 FOR A COUPLE OF HOURS ONLY. I'LL PAY YOU $20 BONUS JUST FOR THE TWO HOURS AND FOR SECURITY - A MORTGAGE ON MY HOUSE AND LOT NO 222. IT ISN'T MY LOT BUT I OWN THE HOUSE
YOU'RE ON! YOU SAY YOU'LL BE BACK WITH OUR COIN AT 2 O'CLOCK. GIMME THE MORTGAGE
FOR SALE
THIS LOT NO 222
18 FT. BY 172 FT.
APPLY TO OWNER
?
JOY

COMING! —— SATURDAY, AUGUST 26th, 1911 —— *COMING!*

MUTT & JEFF and the COUNTRY JUDGE

NESTOR

EVERY SATURDAY
MUTT MIRTH & JEFF JOY
EVERY SATURDAY

David Horsley
147 Fourth Avenue
NEW YORK
Sole Distributors

EVERY SATURDAY
MUTT MIRTH & JEFF JOY
EVERY SATURDAY

NESTOR

NESTOR

"The Worth-While Film"

In the Annals of Motography There's Nothing Equal to

"THE PARSON AND THE BULLY"

A Cascade of Beautiful Pictures! A Film Furore!

David Horsley, 147 Fourth Ave., New York

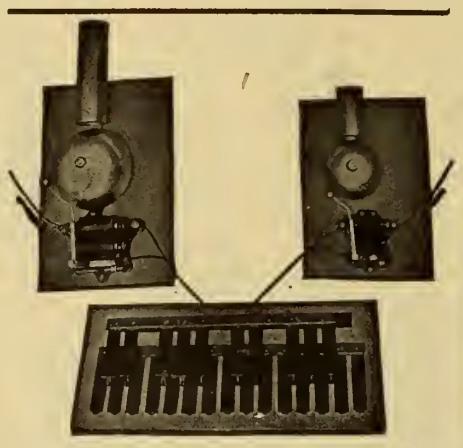
FOR SALE.—Moving picture show, Waukesha, Wis., $600, $300 down, $20 month rent; 10,000 population. Imp, Biograph, Selig, all makes film, $5 per reel; used Edison, Powers, Lubin machines, $60; new, $100; new Model B gas outfits, $20; light reducers, $15. I bought the plush chairs from Davidson Theater, Milwaukee, and will sell cheap. Passion Play, 2 reels, $75, 3 reels, $100. For rent—1,000 ft. reels film, $1 weekly. Will buy machines and film. H. DAVIS, Watertown, Wis.

Money Makers for you. Think of the people passing by or out of your place that would drop another nickel or dime. Many styles. Catalog No. 34 tells all.

KINGERY MFG. CO.
CINCINNATI, O.

PURE AIR

WE HAVE THE BEST INVENTION KNOWN FOR MOVING PICTURE SHOWS AND THEATRES
SEND FOR CIRCULARS
FOSTER CO., 1757 Washington Boulevard, CHICAGO



OUR PATENT ELECTRIC BELLS create great enthusiasm in Moving Picture Houses, play from a keyboard as a solo instrument, or as an accompaniment to songs. Twenty-five Bells, two octaves chromatic, including resonators, magnets and keyboards, $75.00.

J. C. DEAGAN
3800 3810 N. Clark St. CHICAGO, ILL.

Announcement
SLIDES
at 50c each

Advertising
SLIDES
at $1.00 each

Guaranteed the best you ever had on your screen. Write today.

CLEAVELAND SLIDE CO., WASHINGTON C. H. OHIO

"La Cinematografia Italiana ed Estera"
IS ITALY'S LEADING PAPER FOR THE ANIMATED PICTURE
PUBLISHED FORTNIGHTLY.
32, 36 and 40 large pages, 8 shillings per annum ($1.60).
Editor-prop'r: Prof. GUALTIERO I. FABRI,
Via Cumiana, 31 (Barriera S. Paolo) Torino, Italy

SPECIAL NOTICE

MANAGERS IN
Connecticut, Massachusetts, Rhode Island,
Maine, Vermont, New Hampshire and Canada.

Get the Sensation of the Motion Picture World.

The Wonderful
"Mirror Screen" "Glass Curtain"

The first and only "SCREEN" to project MOTION PICTURES in ABSOLUTE DAYLIGHT. Can be rented for $10.00 per week. New England State rights by permission of the Motion Picture Screen Co., of Shelbyville, Indiana.

ADDRESS ALL COMMUNICATIONS TO THE

MIRROR AND TRANSPARENT SCREEN CO.

Knickerbocker Building, Rooms 203-204 1402 Broadway, N. Y. Telephone 1717 Murray Hill.
CHAS. F. POPE, Gen'l Mgr. M. R. SHEEDY, Sec'y. FRANK MANNING, Exclusive Eastern Sales Agent.

Announcement Number One

EVERY serious effort in one's life carries dignity. We have gone forward with dignity and determination with the National Issue. We offer to you the following releases:

EXCLUSIVE

Monday—"Plantation," "Clarendon" and "Mono"
Tuesday—"Rose," "Deutsches Biograph" and "Helios"
Wednesday—"Federal," "Mondia" and "Latium"
Thursday—"Washington," "Hepworth" and "Film d'Art"
Friday—"Mohawk," "Cricks and Martin" and "Aquilla"
Saturday—"Oklahoma," "Deutsches Bioscope" and "Savoy"
Sunday—"California," "Meesters" and "Comerio"

Wednesday, Sept. 7th, 1911, is the opening day of the "NATIONAL PROGRAMME," so expect the exchange in your territory to either call on you by representative or announcement to secure your service.

NATIONAL EXCHANGE will be distinctive for *variety* and *quality.*

Exclusive Film Service is now at hand and all that is left for you to do to satisfy your wants for an exclusive programme for each and every day of the week is to make application to the exchange handling National programme in your location or territory.

SPECIAL: Four-color feature pictorial lithos are ready for delivery to exchanges for your use at regular prices.

SPECIAL NOTICE

The Exchange in your territory has a SUNDAY RELEASE.

For the convenience of the many hundred inquiries wishing to secure exchange territories still open, our special representative will call. Wire where you can meet him to see our goods.

Be ready to act and close on unsigned territory.

NATIONAL FILM DISTRIBUTING CO.

NATIONAL FILM DISTRIBUTING COMPANY

34-36 West Houston Street, New York City, U. S. A.

NATIONAL FILM DISTRIBUTING CO.

Canadian Film Manufacturing Co., Ltd.,
OF WINNIPEG, CANADA
Makers of "Maple Leaf" Brand Films.

Agents for exclusive handling of our products in United States wanted.
Address 613 ASHDOWN BLOCK.

Drummers This high grade Orchestra Drum direct from factory to you for $10.00

Shell-3x14-Solid Maple
Shell-3x15-Rosewood or Walnut

10 Rods, Kangaroo Heads Send U.S. Money or Express order. If you wish C.O.D. send sufficient to guaranteeExpress charges.

E. P. ZEIDLER DRUM CO. Dept. F. CLEVELAND, OHIO

"SILVERLIGHT"
Aluminum Motion Picture Curtain
Extraordinary Features Are: Permanent Brilliancy Economy, Flexibility Non-cracking, Safety, Strength. Send for circular. Dept. M
Ralph J. Golsan Supply Co. 84 Wabash Ave., Chicago

Moving Picture Pianists
Are you "working up" your pictures? If not, why not? If so, you want some good melo-dramatic music. Send for free sample page of "Orpheum Collection of Moving Picture Music." Now being used and praised by many of the best houses in the country.
PRICE 75 CENTS.
Also latest cue music (series 1910) for 10 parts and piano, $1.00.
1-4 discount on both numbers.
CLARENCE E. SINN
1501 Sedgwick St. CHICAGO, ILL.

Motion Picture Supplies
To get the right goods at the right prices call or write
H. A. MACKIE
Wholesale Dealer
853 BROADWAY
Cor. 14th St., New York
Jobber for Edison Powers & Motiograph Machines.
All Others kept in Stock.
Call and see all makes of machines demonstrated on the mirror screen.

THE EXHIBITOR'S LIBRARY
Lectures for Feature Films

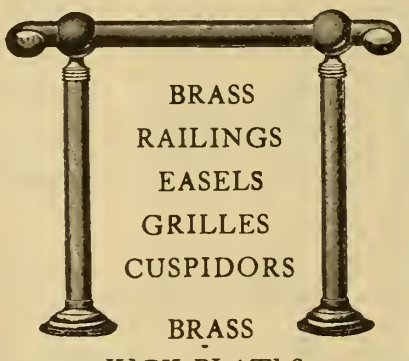
THE MOVING PICTURE WORLD has prepared for the special benefit of the exhibitors of feature films a pamphlet, "HOW TO PUT ON THE CRUSADERS OR JERUSALEM DELIVERED." This pamphlet contains: A synopsis of the story; a complete set of suitable press notices; a complete lecture (written by W. Stephen Bush); suggestions as to musical program and effects. Price of booklet One Dollar.

SECOND EDITION of *"How to Put on the Passion Play,"* by W. Stephen Bush, now ready for distribution. Price One Dollar per copy. The value of this book is well known throughout the moving picture field and has been enlarged in the second edition.

"Key and Complete Lecture for Dante's Inferno." Indispensable to every exhibitor who wishes to use the film of the Milano Films Company. Contains press notices of suitable and various sizes, a synopsis of the story, a special key good for reprinting and general distribution, and a most complete and exhaustive lecture by W. Stephen Bush, running evenly and smoothly with the action on the screen. Price $2.50.

MOVING PICTURE WORLD
125 East 23rd St. N. Y. City

McKENNA



BRASS
RAILINGS
EASELS
GRILLES
CUSPIDORS
BRASS
KICK PLATES
STAIR TREADS, DOOR SILLS

McKenna Bros. Brass Co.
PITTSBURGH, PA.

NESTOR
"The Worth-While Film"

Don't Miss It! Don't Miss It!

"The Parson and The Bully"
For Release Wednesday, August 30th, 1911
A BEAUTIFUL SERMON AND A BEAUTIFUL SCRAP!
David Horsley, 147 Fourth Ave., New York

MOVING PICTURE MANAGERS:
HEAR YERKES' REALISTIC SOUND EFFECTS
with the wonderful Kinemacolor Coronation Pictures at the Herald Square Theatre, New York City. Send for illustrated List.

YERKES MANUFACTURING CO., Inc.
YERKES BUILDING
202 EAST 88th Street, NEW YORK
Phone Lenox 600

NESTOR
"The Worth-While Film"

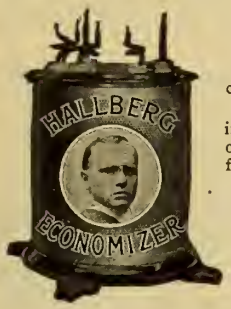
COMING! Wednesday, August 30th, 1911 COMING!

"THE PARSON AND THE BULLY"

The Feature Fight Film Par Excellence

David Horsley, 147 Fourth Ave., New York

HALLBERG, "THE ECONOMIZER MAN" Exchanges NEW MACHINES FOR OLD!



Stop Tinkering Your Old M. P. Machine. Write me, stating Make, Factory Number, and Condition of your machine, also what make of new machine you desire—I WILL DO THE REST!

Any Old Machine Will Project a Picture. Any OF the Latest Models Will Give You a Good Picture. When Used in Connection with the Hallberg Standard Economizer, You Get the Best that Money Can Buy, Not only in Saving on Your Electric Bill, but in Quality of Light on Screen. If You Are Using any Other Make of Current Saver, Write for my Exchange Proposition for the "Hallberg," Stating Make You Have, and Particulars of Your Current.

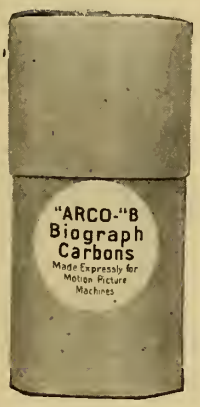
All makes Moving Picture Machines, Supplies, Electra Carbons Etc., always in stock.

Electric Fans for either A. C. or D. C. - $7.50 and up
Exhaust Fans for either A. C. or D. C. - $15.00 and up

Complete line of Opera Chairs and all supplies for M. P. Theatre

I EQUIP YOUR THEATRE COMPLETELY -:- WRITE FOR CATALOG W. 6

J. H. HALLBERG, 36 East 23rd St., New York



THAT'S THE STUFF!!

THE ORIGINAL BIOGRAPH
CARBONS
THE SPECIAL BRAND FOR PICTURE MACHINES
See that your packages and labels are as shown on cuts

L. E. FRORUP & CO., Importers
232-234 GREENWICH ST. NEW YORK

The Acme of Carbon Quality

Uniformly Straight in Diameter

Perfection of Scientific Construction

Hugo Reisinger, Sole Importer

11 Broadway *New York*

Licensed Release Dates

BIOGRAPH.

July 31—Mr. Peck Goes Calling (Com.)..... 748
July 31—The Beautiful Voice (Com.)..... 247
Aug. 3—Out from the Shadow (Dr.)..... 998
Aug. 7—The Ruling Passion (Dr.)..... 997
Aug. 10—That Dare Devil (Com.)..... 606
Aug. 10—An Interrupted Game (Com.)..... 606
Aug. 14—The Sorrowful Example (Dr.)..... 999
Aug. 17—The Blind Princess and the Poet (Dr.).1000
Aug. 21—The Diving Girl (Com.)..... 502
Aug. 21—$500 Reward (Com.)..... 496
Aug. 24—The Rose of Kentucky (Dr.)..... 997

EDISON.

Aug. 8—The Battle of Bunker Hill (Hist.)..1000
Aug. 9—The Adventures of a Baby (Com.).. 660
Aug. 9—The Stolen Dog (Com.)..... 340
Aug. 11—The Spirit of the Gorge (Dr.).....1000
Aug. 12—Friday, the 13th (Com.).....1000
Aug. 15—The Winds of Fate (Dr.).....1000
Aug. 16—His First Trip (Dr.).....1000
Aug. 18—Two Officers (Dr.).....1000
Aug. 19—The Modern Dianas (Dr.).....1000
Aug. 22—The Venom of the Poppy (Dr.).....1000
Aug. 23—The Professor and the New Hat (Com.) 500
Aug. 23—The Question Mark (Com.)..... 500
Aug. 25—Then You'll Remember Me (Dr.)...1000
Aug. 26—Two White Roses (Dr.)..... 960
Aug. 29—The Surgeon's Temptation (Dr.)..... 995
Aug. 30—Betty's Buttons (Com.)..... 450
Aug. 30—The Silent Tongue (Com.)..... 550

ESSANAY.

Aug. 4—The New Manager (Dr.).....1000
Aug. 5—The Two-Gun Man (West. Dr.)....1000
Aug. 8—Love In the Hills (Dr.).....1000
Aug. 11—The Gordian Knot (Com.).....1000
Aug. 12—The Ranchman's Son (West. Dr.)..1000
Aug. 15—Judge Simpkin's Summer Court (Com.)
Aug. 15—Tramp Artist (Com.).....
Aug. 18—For He Is a Jolly Good Fellow (Dr.)
Aug. 19—A Pal's Oath (Dr.).....1000
Aug. 22—Gossiping Yapville (Com.)..... 400
Aug. 22—Summer Babies (Edu.)..... 600
Aug. 25—Fate's Funny Frolic (Com.).....1000
Aug. 26—"Spike" Shannon's Last Fight (Dr.)..1000

GAUMONT.
(G. Kleine.)

July 22—In the Shadow of Vesuvius (Sc.).... 302
July 25—A Favoring Current (Dr.)..... 680
July 25—St. Malo and the Englisb Channel (Scenic) 310
July 29—A Society Mother (Dr.).....1030
Aug. 1—Jimmie Wears a Crown (Dr.)..... 680
Aug. 1—An Aeroplane Disaster (Scenic)..... 320
Aug. 5—A Passing Fancy (Dr.)..... 800
Aug. 5—Flowers and Plants in Winter (Ind.). 190
Aug. 8—A General Strike (Dr.)..... 825
Aug. 8—A Raging Sea (Scenic)..... 175
Aug. 12—The Academy Girl (Com.)..... 585
Aug. 12—Jimmie's Luck (Com.)..... 405
Aug. 15—The Inventor (Dr.).....1000
Aug. 19—The Son of the Shunammite (Dr.)..1000
Aug. 22—The Soul of the Violin (Dr.)..... 930
Aug. 26—The Sunday Hunting Party (Com.).. 665
Aug. 26—The Island of Ishla, Italy (Scenic).. 332

KALEM.

July 21—By the Aid of a Lariat (Dr.).....1000
July 24—A Chance Shot (Dr.)..... 950
July 26—Conquering Carrie (Com.).....1000
July 28—The Indian Maid's Sacrifice (Dr.).... 980
July 31—The Mexican Joan of Arc (Dr.)..... 990
Aug. 2—Over the Garden Wall (Com.)..... 970
Aug. 4—The Colonel's Son (Dr.).....1000
Aug. 7—Peggy, the Moonshiner's Daugbter (Dr.) 950
Aug. 9—The Round Up at Dawn (Com.).....1000
Aug. 11—The Romance of a Dixie Belle (Dr.). 985
Aug. 14—The Wasp (Dr.).....1000
Aug. 16—Special Messenger (Dr.).....1005
Aug. 18—The Promoter (Dr.).....1020
Aug. 21—Simple Ike Decides to Marry (Com.)..
Aug. 23—Don Ramon's Daughter (Dr.).....
Aug. 25—The Little Cripple (Dr.).....

LUBIN.

Aug. 10—Tent Village (Dr.).....400
Aug. 12—The Arrow Head (Dr.).....1000
Aug. 14—Home Is Best After All (Com)..... 600
Aug. 14—The Auto Bug (Com.)..... 400
Aug. 17—Through Jealous Eyes (Dr.).....1000
Aug. 19—The Working Girl's Success (Dr.).... 600
Aug. 19—Proclaiming Archbishop Prendergast (Scenic) 400
Aug. 21—A Rebelous Blossom (Dr.).....1000
Aug. 24—Bess of the Forest (Dr.).....1000
Aug. 26—Archibald, the Hero (Com.).....1000
Aug. 28—The Secret (Com.)..... 600
Aug. 28—Fountain of Youth (Com.)..... 400
Aug. 31—Romance of Pond Cove (Dr.).....1000

MELIES.

July 13—In the Right of Way 1000
July 20—Bessie's Ride (Dr.).....1000
July 27—At the Gringo Mine (Dr.).....1000
Aug. 3—Red Cloud's Secret (Dr.).....1000
Aug. 10—His Terrible Lesson (Dr.).....1000
Aug. 17—The Local Bully (Com.)..... 550
Aug. 17—Two Fools and Their Follies (Com.). 450
Aug. 24—A Spanish Love Song (Dr.).....1000
Aug. 31—The Call of the Wilderness (Dr.)....1000

ECLIPSE.
(G. Kleine.)

July 26—An Amateur Skater (Com.)..... 440
July 26—Satan On a Rampage (Com.)..... 660
Aug. 2—The Struggle for Life (Dr.)..... 650
Aug. 2—On the Coast of Bengal (Sc.)..... 326
Aug. 9—The Heiress (Dr.)..... 705
Aug. 9—Lyons, the Second City of France (Scenic) 295
Aug. 16—For the Honor (Dr.)..... 750
Aug. 16—Moss Covered Ruins On the Isle of Wight, Great Britain (Trav.)..... 250
Aug. 23—Condemned for Treason (Dr.)..... 980
Aug. 23—The Wool Industry of Hungary (Ind.). 135

PATHE.

Aug. 2—Love and Silence (Dr.).....1000
Aug. 3—Blue Wing and the Violinist (Dr.).. 672
Aug. 3—American Field Artillery Maneuvers (Scenic) 300
Aug. 4—The Liar (Dr.)..... 530
Aug. 4—The Magnet 460
Aug. 5—Legend of Lake Desolation (Dr.)....1000
Aug. 7—An Up-to-Date Elopement (Com.).... 525
Aug. 7—In Switzerland (Scenic)..... 262
Aug. 7—The Zyiras 180
Aug. 9—The Flaming Arrows (Dr.)..... 827
Aug. 9—Lonelly, Contortionist (Com.)..... 138
Aug. 10—Fidelity (Dr.) 689
Aug. 10—The City of Singapore (Scenic)..... 308
Aug. 11—The Unexpected Gift (Dr.)..... 456
Aug. 11—In Cambodia (Scenic)..... 354
Aug. 11—Tunny Fishing (Ind.)..... 195
Aug. 12—Billy's Marriage (Com.)..... 872
Aug. 12—Monuments and Cascades in Rome (Scenic) 128
Aug. 14—In the Paris Slums (Dr.)..... 500
Aug. 14—Extracting Palm Juice in the Forest (Ed.) 275
Aug. 14—Vienna, Austria (Scenic)..... 194
Aug. 16—The Trapper's Fatal Shot (Dr.)..... 912
Aug. 17—The Ad, the Maid and the Man (Dr.).1000
Aug. 18—Satan's Rival (Dr.)..... 900
Aug. 19—The Message of the Arrow (Dr.)....1000
Aug. 21—The Runaway Leopard (Com.)..... 475
Aug. 21—Chrysantbemums (Scenic) 475
Aug. 23—Through the Window (Dr.).....1000
Aug. 24—Cheyenne's Bride (Dr.).....
Aug. 25—Nick Winter Turns a Trick (Com.).. 550
Aug. 25—Eastern Europe (Scenic).....
Aug. 25—Across the Mountain Passes of New Zealand (Scenic) .....
Aug. 26—A Boy of the Revolution (Dr.).....1000

SELIG.

July 25—The Rubber Industry of the Amazon (Ed.) .....
July 27—The Tale of a Soldier's Ring (Dr.)..1000
July 31—The Knight Errant (Dr.).....
July 31—Caught in the Act (Com.).....
Aug. 1—Saved By the Pony Express (Dr.)..1000
Aug. 3—The Old Captain (Dr.).....1000
Aug. 7—A Fair Exchange (Dr.).....1000
Aug. 8—Slick's Romance (Dr.).....1000
Aug. 10—Their Only Son (Dr.).....1000
Aug. 14—Jealous George (Com.).....
Aug. 14—A Turkish Cigarette (Com.).....
Aug. 15—The Regeneration of Apache Kid (W. Dr.) 1000
Aug. 17—The Blacksmith's Love (Dr.).....1000
Aug. 21—Saved from the Snow (Dr.).....1000
Aug. 22—Life On the Border (Dr.).....1000
Aug. 24—The Gray Wolves (Dr.).....
Aug. 24—Santa Cruz Beach and Cliff Drive (Ed.) .....

VITAGRAPH.

Aug. 1—The Clown and His Best Performance (Com.) 991
Aug. 2—Price of Gold (Dr.).....
Aug. 4—The $100 Bill (Dr.).....1000
Aug. 5—The Death of King Edward III (His.).1000
Aug. 7—Intrepid Davy (Com.).....1000
Aug. 8—The Long Skirt (Dr.).....1000
Aug. 9—Billy the Kid (Dr.).....1000
Aug. 11—The Bell of Justice (Dr.).....1000
Aug. 12—Birds of a Feather (Com.).....1000
Aug. 14—For Love and Glory (Dr.).....1000
Aug. 15—Captain Barnacle's Baby (Dr.).....1000
Aug. 16—Man to Man (Dr.).....1000
Aug. 18—Vitagraph Monthly (Scenic).....1000
Aug. 19—A Second Honeymoon (Com.).....1000
Aug. 21—Wages of War (Dr.).....1000
Aug. 22—How Betty Won the School.....1000
Aug. 23—The Sheriff's Friend (West. Dr.)....1000
Aug. 25—My Old Dutch (Dr.).....1000
Aug. 26—A Handsomer Man (Com.).....1000

Classified Advertisements

[Classified advertisements, three cents per word, cash with order; 50 cents minimum; postage stamps accepted.]

SITUATIONS WANTED.

WANTED.—Position as operator. Two years' experience as manager and operator; references given. W. K. BETTS, Towanda, Pa.

WANTED.—Position as manager or operator. Live wire man. Six years' experience. Gilt-edge references. Conn. license. Address, "OPERATOR," care of Voight, 161 Pembroke Street, Bridgeport, Conn.

AT LIBERTY.—Moving picture or combination house manager. Experienced advertiser and good judge of music, acts, etc. References. GEORGE BOWLEY, care of Sibley, Room 606, Spalding Bldg., 42nd Street, N. Y. C.

AT LIBERTY.—American Christian operator-manager, electrician, mechanic, photographer, salesman, city, country or travel. $200.00 to invest or as security. An opportunity to secure an A-1 man. W. K. PILLON, 27 Jones Street Jersey City, N. J.

AT LIBERTY.—Manager, moving picture or combination house. Experienced advertiser and judge of music, acts, etc. References. GEORGE BOWLEY, care of Sibley, Room 606, Spalding Building, 42nd Street, New York.

THEATERS FOR SALE.

FOR SALE.—Moving Picture Theater seating 400. Good business. Population 11,000. Will sell right. GEORGE O. BUTLER, Box 43, New Hartford, Conn.

FOR SALE.—Moving Picture Theater in city of 130,000 population. Seventeen miles from New York City. Seating capacity, 400. Good lease, low rent, average profits $100.00 per week and over. Trial allowed. For particulars, address. W. A., P. O. Box No. 1134, Paterson, N. J.

THEATER WANTED.

SEPTEMBER next will buy or lease moving picture theater in small city of Middle West. BOX 94, Sterling, Mass.

HELP WANTED.

WANTED.—First class trap drummer with complete outfit; also first class violinist; state salary required. Communicate with Canadian Film Exchange, Calgary, Alta, Canada.

MISCELLANEOUS.

WANTED.—The address of promoters of the Joliet and Ohio Penitentiary slides and lecturettes, their terms, etc. Address, ONE NIGHT SHOWS, care of Moving Picture World, New York City.

EQUIPMENT FOR SALE.

FOR SALE.—New black tent. Beacon sbutterless moving picture machine with gas outfit. Cbeap. BERLINGER, Virginia, Minn.

FOR SALE.—Transformers, practically new, 110 volts to reduce current to 70 volts. Cheap. COSMOSS ELECTRIC CO., 136 Liberty St., New York City.

FOR SALE.—Powers No. 5 Head. Good condition, $50.00. Edison universal model, lamp bouses, rheostat. Write for details. Lock Box 504, Archbald, Pa.

FILMS FOR SALE.

Large stock of second-hand moving picture films in good condition. Some good reels at $5.00. If you are in the market for any film you will do well to write us. ATLANTIC FILM CO., 12 Union Sq., New York City.

FILMS WANTED.

I will buy your stock of films, whether it consist of one or a thousand, and pay spot cash. Exchanges bought out. Write or wire. H. MASON, 12 Union Square, New York City.

ST. LOUIS CALCIUM LIGHT COMPANY
Established 1873
Oxygen and Hydrogen Gas furnished in tanks for Stereopticon and Moving Picture Machines. All orders to any part of the United States filled promptly.
516 Elm Street. St. LOUIS, Mo., U. S. A.

EAGLE FILM EXCHANGE
WE BUY the entire output of the Independent manufacturers. Ask about our Three-locked reel system.
Prompt service. Day and night service Write, wire or phone
23 NORTH NINTH STREET, PHILADELPHIA, PA.

M. P. MACHINES
SOLD ON INSTALMENT

Write at once for particulars

OUR FEATURE FILMS will DOUBLE your BOX OFFICE RECEIPTS. Send for list now. DON'T DELAY.

Chicago CHICAGO FILM EXCHANGE Omaha

If you are in the Market for

SECOND HAND FILMS

Write to the largest and most reliable Dealers and Importers of these goods in the U. S.

International Film Traders
Incorporated
5 West 14th Street, NEW YORK CITY

ANOTHER ENTERPRISE TRIUMPH

TOGO CALCIUM GAS OUTFIT

Complete with Rubber Tubing and Keyless Jet

SUPERIOR WORKMANSHIP and HIGH GRADE MATERIAL combined with SAFETY and SIMPLICITY place the TOGO far ahead of any other cheap outfit.
PORTABLE and ready for instant use - **$25.00.**
Anyone can operate it

MANUFACTURED BY
The Enterprise Optical Mfg. Co., 564 W. Randolph St., Chicago
FOR SALE BY ALL DEALERS

Motion Picture Handbook

FOR

Managers and Operators

Price $1.50
Postage Prepaid

MOVING PICTURE WORLD
125 E. 23rd Street : New York City

SCENERY

PAINTED FOR MOVING PICTURE THEATERS
P. J. DONIGAN SCENIC STUDIO, 416 S. Kedzie Ave., Chicago, Ill
Phone, Garfield 2710
Write for our prices on Picture Curtains

Competition cannot touch our prices

ADVERTISING SLIDES

We are the originators of this line. Slides of superior quality and attractiveness, that will increase your business. Also

SONG SLIDES

Two releases weekly; if you want to be up to date, GET THEM. And

ANNOUNCEMENT SLIDES

'Phone, call or write

Excelsior Slide Co.
61 West 14th Street
Tel. 4351 Chelsea New York City

Film Exchanges Take Notice

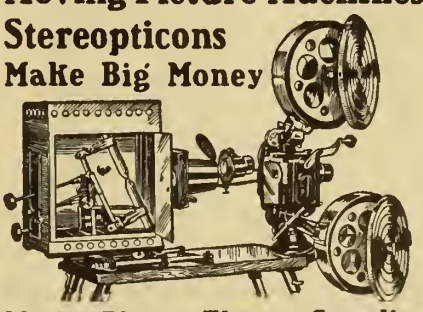
We can buy your entire FILM EXCHANGE or part, and will pay spot cash for same.

PROSPECTIVE MONEY MAKERS

Will sell you a complete line of films, machines, slides, etc, to open a first-class FILM RENTAL OFFICE, or can sell you any films you may want. Send for our latest BARGAIN LIST.

GENERAL FILM BROKERS, 23 E. Jackson Blvd., Chicago, Ill.

Moving Picture Machines
Stereopticons
Make Big Money



Motion Picture Theatre Supplies

We carry on hand at all times the largest and most complete line of Repairs and Supplies for all Standard Machines, also Tickets, Carbons, Screens, Chairs, etc. Can ship at once. Special Slides made to order. We also handle Motiograph, Edison and Powers Machines. Write today for THEATRE CATALOGUE.

CHICAGO PROJECTING CO.
219 S. Dearborn St. Dept. A. Chicago, Ill.

FILM EXCHANGES

By special arrangement with some of the leading film exchanges we are in a position to furnish you with all kinds of films of any age at wholesale and retail prices.

If you are in the market for new or old films, write, wire or call on

WORLD FILM BROKERS

Mossler Building : : CHICAGO, U. S. A.

Independent Release Dates

AMERICAN.

July 20—When East Comes West (Dr.).....
July 24—The Cowboy's Deliverance (W. Dr.)..
July 27—The Cattle Thief's Brand (W. Dr.)..
July 31—The Parting of the Trails (W. Dr.)..
Aug. 3—The Cattle Rustler's End (W. Dr.)..
Aug. 7—Cattle, Gold and Oil (Dr.).....
Aug. 10—The Ranch Girl (Dr.).....
Aug. 14—The Poisoned Flume (W. Dr.).....
Aug. 17—The Brand of Fear (Dr.).....
Aug. 21—The Blotted Braud (Dr.).....
Aug. 24—Anna Harris In the Swimming Marathon .....
Aug. 24—Aunty and the Cowboys (Com.).....

CHAMPION.

July 19—A Daring Deed (Dr.)..... 950
July 24—The Exchange (Dr.) 950
July 26—At the Trail's End (Dr.)..... 950
July 31—The Perils of a War Messenger (Dr.) 950
Aug. 2—The Dubuque Regatta (Sc.)..... 950
Aug. 7—Dewey (Com.) 950
Aug. 9—Chief Fire Eye's Game (Dr.)..... 950
Aug. 14—The Three Calls (Dr.)..... 950
Aug. 16—How the Girls Got Even (Com.)..... 950
Aug. 21—When North and South Met (Dr.).... 950
Aug. 23—The Confessional (Dr.)..... 950

ECLAIR.

June 19—The Ingenious Accident (Com.).....
June 26—The Death of Don Juan (Dr.).....
July 3—Can He Save Her? (Dr.).....
July 3—Tommy Wants To Be An Actor (Com.)
July 10—A Child's Heroism (Dr.).....
July 17—Charley Has a Manuscript to Sell (Com.) .....
July 17—Teddy's Three Duels (Com.).....
July 24—The Pretty Lady of Narvoune (Dr.)..
July 31—The Prodigal Son (Dr.).....
Aug. 7—The Sorrowful Mother (Dr.).....
Aug. 7—Too Much Swedish Drill (Com.).....
Aug. 14—The Connecting Link (Dr.).....
Aug. 21—The Edelweiss (Dr.) .....
Aug. 21—How They Work in Cinema (Com.)..

GREAT NORTHERN.

July 8—As a Man Soweth (Dr.).....
July 15—A Soldier's Life (Com.).....
July 15—At Sea Under Naval Colors.....
July 22—A Kind-Hearted Brother (Dr.).....
July 29—The Engagement Ring (Dr.).....
July 29—A Happy Home.....
Aug. 5—The Burglar and the Girl (Dr.).....
Aug. 12—The Mother's Mark (Dr.).....
Aug. 12—Teddy Trained By His Mother (Com.)
Aug. 19—The Victory of Love (Dr.)..... 950

IMP.

July 20—Just for Her (Dr.).....1000
July 24—Science (Dr.) 750
July 24—Won By a Foot (Com.)..... 250
July 27—The Lineman (Dr.).....1000
July 31—The Bi-Centenuial Celebration at Mobile, Ala. (Sc.)..... 500
July 31—The Skating Bug (Com.)..... 500
Aug. 3—The Call of the Song (Dr.).....1000
Aug. 7—The Old Peddler (Dr.).....1000
Aug. 10—Dorothy's Family (Com.).....1000
Aug. 14—A Boy's Best Friend (Dr.).....1000
Aug. 17—Behind the Times (Dr.).....1000
Aug. 21—Battle of the Wills (Dr.) 500
Aug. 21—Love In a Tepee (Dr.)..... 500
Aug. 24—As a Boy Dreams (Dr.).....1000

LUX.

July 14—The Accident (Dr.)..... 540
July 21—Plucky Bill (Com.)..... 439
July 21—One Good Turn Deserves Another (Dr.) 521
July 28—Bill Buys a Bottle of Champagne (Com.) 400
July 28—Jim Crow: A Tale of the Turf (Dr.).. 500
Aug. 4—Bill Does His Own Washing (Com.). 439
Aug. 4—An Elopement By Aeroplane (Com.).. 465
Aug. 11—Bill Wishes To Make Butter (Com.).. 458
Aug. 11—The Cripple (Dr.)..... 462
Aug. 18—Bill Tries To Make Bread (Com.).... 406
Aug. 18—A Child's Courageous Act (Dr.)..... 540

NEW YORK MOTION PICTURE CO.
BISON.

July 4—The Unloaded Gun (Dr.).....
July 7—Blacks Make Treachery (Dr.).....
July 11—A Red Girl's Heart (Dr.).....
July 14—Generous Cowboys (Dr.).....
July 18—Her Captive (Dr.).....
July 21—A Cheyenne's Courtship.....
July 25—Silver Wing's Dream.....
July 28—The Tables Turned.....
Aug. 1—A True-Hearted Miuer.....
Aug. 4—Darkfeather the Squaw (Dr.).....
Aug. 8—Grey Cloud's Devotion (Dr.).....
Aug. 11—The New Cowboy (Dr.).....
Aug. 15—A Sioux Spy (Dr.).....
Aug. 15—An Indiau Love Affair (Dr.).....

AMBROSIO.
(By N. Y. M. P. Co.)

July 26—Alone In the World (Dr.).....
Aug. 2—If Oue Could See Into the Future (Dr.)
Aug. 2—Mr. Baumgarten Is Elected Deputy (Com.) .....
Aug. 9—The Queen of Nineveh (Dr.).....
Aug. 16—The Candle Of Life (Dr.).....
Aug. 16—The Dread Of Microbes (Com.).....

ITALA.
(By N. Y. M. P. Co.)

July 20—A Charitable Young Lady.....
July 22—Foolshead Heels (Com.).....
July 27—The Fatal Sonata (Dr.).....
July 29—Toto Without Water (Com.).....
Aug. 3—The Evening Bell (Dr.).....
Aug. 5—Foolshead's Last Roguery (Com.)....
Aug. 10—Love and Discipliue (Dr.).....
Aug. 12—Sport Restores Youth (Com.).....
Aug. 17—Toto's Cart (Com.).....
Aug. 19—Foolshead Manikin (Com.).....

NESTOR.

July 26—The Settler's Wife (Dr.).....
July 29—Mutt and Jeff Make a Hit (Com.)....
Aug. 2—The End Of the Trail (W. Dr.).....
Aug. 5—Mutt and Jeff Get Passes To the Ball Game (Com.) .....
Aug. 9—Roped and Tied (W. Dr.).....
Aug. 10—The White Red Mau (Dr.).....
Aug. 12—Mutt and Jeff and the Goldstein Burglars (Com.) .....
Aug. 16—Hauds Across the Cradle (Dr.).....
Aug. 19—Mutt and Jeff In the Banking Business (Com.) .....
Aug. 23—Alias Yellowstone Joe (Dr.).....
Aug. 26—Mutt and Jeff and the Country Judge (Com.) .....
Aug. 30—The Parsou and the Bully (Dr.).....

POWERS.

July 11—How Aunty Was Fooled (Com.).....
July 15—Nat Wills As King of Kazam (Com.)
July 18—A Moral Coward (Dr.).....
July 22—Little Girl (Dr.).....
July 25—The Powers' Fire (Sc.).....
July 25—Oh! Baby (Com.).....
July 29—The Picnic (Com.).....
July 29—A Foot Romauce (Com.).....
Aug. 1—Speculation (Dr.) .....
Aug. 5—Last of the Mohicans (Dr.).....
Aug. 8—Cheyenne Days (Scenic).....
Aug. 8—A Harmless Flirtation (Com.).....
Aug. 12—Lone Eagle's Trust (Dr.).....
Aug. 15—Babes In the Woods (Dr.).....
Aug. 19—The Squaw's Devotion (Dr.).....
Aug. 22—Black Cloud's Debt (Dr.).....
Aug. 26—The Indian's Love (Dr.).....

RELIANCE.

July 8—Thou Shalt Not Lie (Dr.).....
July 12—The Turning Point (Dr.).....
July 15—The Angel (Dr.).....
July 19—A Forest Romance (Dr.).....
July 22—The Two Mothers (Dr.).....
July 26—Her Choice (Dr.).....
July 29—Thou Shalt Not Steal (Dr.).....
Aug. 2—The Broken Vows (Dr.).....
Aug. 5—His Son (Dr.).....
Aug. 9—The City (Dr.).....
Aug. 12—The Pitfall (Dr.).....
Aug. 16—Out Of Darkness (Dr.) .....
Aug. 19—Grandfather (Dr.).....
Aug. 23—A Little Child (Dr.).....

REX.

May 11—The Guardsman (Dr.).....
May 18—An Exception To the Rule (Com.)....
May 25—Called Back (Dr.).....
June 1—The Monogram "J. O." (Dr.).....
June 8—From Death To Life (Dr.).....
June 15—The Twins (Dr.).....
June 22—On the Brink (Dr.).....
June 29—Securing Evidence (Dr.).....
July 6—Fate (Dr.) .....
July 13—The Vagabond (Dr.).....
July 20—Sherlock Holmes, Jr. (Dr.).....
July 27—Her Way (Dr.).....
Aug. 3—The Artist Financier (Dr.).....
Aug. 10—The White Red Man (Dr.).....
Aug. 17—The Colonel's Daughter (Dr.).....

SOLAX.

July 21—Sergeant Dillon's Bravery (Dr.).....
July 26—The Double Elopement (Com.).....
July 28—Outwitted By Horse and Lariat (Dr.)
Aug. 2—When Reuben Came To Town (Com.)
Aug. 4—The Mascot of Troop "C" (Military)
Aug. 9—His Wife's Insurance (Com.).....
Aug. 9—A Bum and a Bomb (Com.).....
Aug. 11—An Enlisted Man's Honor (Military)
Aug. 16—The Phoney Ring (Com.).....
Aug. 18—Let No Man Put Asunder (Dr.).....
Aug. 23—A Gay Bachelor (Com.).....
Aug. 25—The Stampede (Military).....
Aug. 30—The Patched Shoe (Com.).....
Sept. 1—The Hold Up (Military).....

THANHOUSER.

July 18—That's Happiness (Dr.).....
July 21—Two Little Girls (Dr.).....
July 25—The Smuggler (Dr.).....
July 28—A Doll's House (Dr.).....
Aug. 1—The Pied Piper of Hamelin (Dr.)....
Aug. 4—The Judge's Story (Dr.).....
Aug. 8—Back To Nature (Dr.).....
Aug. 11—Cupid the Conqueror (Dr.).....
Aug. 15—Nobody Loves a Fat Woman (Com.)..
Aug. 18—The Train Despatcher (Dr.).....
Aug. 22—The Cross (Dr.).....
Aug. 25—The Romance Of Lonely Island (Dr.)

YANKEE.

July 10—Portuguese Joe (Dr.).....
July 14—The Man Underneath (Dr.).....
July 17—The Way of the World (Dr.).....
July 21—Outwitting Father (Com.).....
July 21—Giant of the Ocean (Scenic).....
July 24—The Stepdaughter (Dr.).....
July 28—Deposited After Banking Hours (Dr.)
July 31—The Sea Vultures (Dr.).....
Aug. 4—Truth Shall Prevail (Dr.).....
Aug. 7—Kathleen Mavourneen (Dr.).....
Aug. 11—Grey Wolf's Squaw (Dr.).....
Aug. 14—A Good Natured Man (Com.).....
Aug. 14—A Children's Paradise (Scenic).....
Aug. 18—Her Father's Secretary (Dr.).....
Aug. 21—Colleen Bawn (Dr.).....
Aug. 25—Retaliation (Dr.) .....

Get Simpson's Celebrated Slides for

Oh Tiny Play That Traumerei

A hit that is sure to be in great demand.

ALFRED L. SIMPSON
113 W. 132nd St., New York City

¶ Put in our Easels and Poster Frames and watch your attendance grow.

Brass Push and Kick Plates, Door Guard Rails, Etc.

LOW PRICES BEST WORK

DON'T LAY but write today for complete catalog

AGENTS WANTED

THE NEWMAN MFG. CO.
717-719 Sycamore St., Cincinnati, O.

SPECIAL ROLL TICKETS The Big Ticket. Any Printing Any Colors

5,000 . . . $1.25	20,000 . . $4.60	50,000 . . . $7.50
10,000 . . . $2.50	25,000 . . $5.50	100,000 . . . $10.00

Get the Samples Stock Tickets, 6 Cents

NATIONAL TICKET COMPANY - - - Shamokin, Pa.

Motion Picture Exhibitors League of America

recognize the remarkable advancement and originality shown by the Independent manufacturers whose product we sell.

Not only are our film stories pronounced instructive from a Historical, Scientific and Biographical standpoint, but also affording the greatest amount of real pleasure and comfort to all that view them.

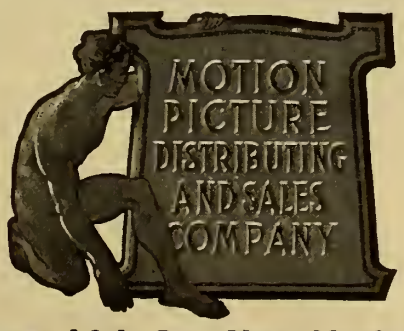
A larger and better variety of high-class brands to select from than the following weekly program cannot be found anywhere in the United States and Canada.

WEEKLY PROGRAM

		MONDAY		
Imp	Eclair	Yankee	American	Champion
		TUESDAY		
Thanhouser		Bison		Powers
		WEDNESDAY		
Champion	Solax	Reliance	Ambrosio	Nestor
		THURSDAY		
Rex		American	Itala	Imp
		FRIDAY		
Yankee	Solax	Lux	Thanhouser	Bison
		SATURDAY		
Powers	Itala	Gt. Northern	Nestor	Reliance

Many Trust exhibitors who attended the National Convention of the Moving Picture Exhibitors League of America at Cleveland last week had not seen any of the *Sales Company's recent releases. All* were *enthusiastic in their praises* and a great number of them openly stated that they had been waiting for just such evidence of *quality* before finally *throwing off the yoke of the Trust.*

FOLLOW THE CROWD and SHOW ONLY FILMS RELEASED BY THE



111 East 14th St., New York City

WAR! and LOVE!

The two most thrilling elements of all human emotions infused into a Rex Picture. And if "all is fair in love and war," what can be a more appropriate setting for a picture of love and war than a military post? Rex actually has part of

The United States Army

APPEARING IN

"The Colonel's Daughter"

Released Thursday, August 17th

All the world loves a lover—except his rival. And the rival in this picture almost made "The Colonel's Daughter" doubt the truth and trust of the man she loved. ALMOST—for the end is love redeemed and the beginning of a new Reign of Cupid and a new epoch in romantic pictures.

We could almost write poetry about it—thusly:

No live, wise exhibitor oughter
Fail to get "The Colonel's Daughter."

REX MOTION PICTURE MASTERPIECE CO.

MAKES ONE EVERY REXDAY AT

573 Eleventh Avenue
New York City

Sales Co. says "The Colonel's Daughter" can lick General Flimco or any other General Nuisance.

G. W. Bradenburgh

Cinematograph Films

233 North Eighth Street, Philadelphia, Pa.

Phone, Market 334

Cable: Brad-Films, Phila.

Code: A, B. C., 5th Edition

CHANGE OF LISTS.

In the Hands of Impostors—3,050 ft., G. N. special, 3 sheet posters	$250.00
East Lynne—Film D'Art—1,550 ft., 50 posters, 2 varieties	100.00
In the Hands of Impostors—3,050 ft., G. N., one sheet, used 3 weeks	200.00
Fall of Troy—Itala—2,050 ft., one and three sheet posters (new)	125.00
Mac Beth—Cines—1,650 ft., 15 ft. banners (like new)	50.00
St. Rose and the Chinese Pirates—Aaronson & Browns—950 ft., posters and banner	50.00
St. Rose and the Stolen Code—Clarendon—950 ft., posters and banners	50.00
St. Rose and the Foreign Spy—Clarendon—980 ft., posters and banners	50.00
St. Rose and the Gun Runners—Clarendon—950 ft., posters and banners	50.00
St. Rose and the Stolen Submarine—Clarendon—975 ft., posters and banners	50.00
Lieut. Rose and the Boxers—Clarendon—1,000 ft., posters and banners	50.00
The Tramp—Than—1,000 ft., posters	25.00
The Spirit Hand—Than—posters	25.00
Feast of Foolshead—Itala—posters	25.00
A Sad Fascination—Ambrosio—posters	20.00
Son of the Wilderness—Ambrosio—posters	20.00
Louisa Strossi—Itala—posters	20.00
Cupid's Monkey Wrench—Powers—posters	20.00
Prompt Payment—Than—posters	20.00
Vera, the Gypsy Girl—Amer—posters	20.00
The Pittsburg Millionaire—Amer—posters	20.00
Strategy—Amer—posters	20.00
Bernies Bandit —West. American—posters	25.00
Why the Sheriff Resigned—West. Yankee—posters	25.00
A Test of Love—Yankee—posters	25.00
A Trick of Fortune—Reliance—posters	25.00
A Brass Button—Reliance—posters	25.00
Palid Hues—Reliance—posters	25.00
Command from Galilee—Reliance—posters	25.00
Indian and Cowgirl—Bison—posters	25.00
Treacherous Half-Breed—Nestor—posters	25.00
A Girl Cowboy—Bison—posters	20.00
Deputy's Honor—Bison—posters	25.00
A Manly Man—Imp—posters	25.00
The Empty Shell—Imp—posters	30.00
The Convert—Imp—posters	25.00
In the Mesh of the Net—Imp—posters	15.00
A Crippled Teddy Bear—Imp—posters	20.00
A Game for Two—Imp—posters	20.00
A Girl of the Plains—Bison—posters	25.00
Cowboy's Generosity—Bison—posters	20.00
Coronation of King George V—Hepwix—3 styles posters, like new	25.00
One Handed for a Wager—Milano—posters	20.00
The New Butler—Imp—posters	20.00
Lady Clare—Than—posters	20.00
Mexican Centennial—What Would You Do—Powers—posters	20.00

Bargain Films below have no posters; condition first-class in every way.

Justice—Centaur	$5.00
An Impossible Voyage—Melies	5.00
Between Two Loves—Milano	5.00
Beatrice Cenci—Cines	10.00
Queen's Sentinel—Cines	6.00
Phaedra—Milano	15.00
Magic Ring—Drama; Smoker's Dream—Comic—Cines	8.00
A Fireman at Last—Cines—comic	6.00
From Kidnapper to Rescuer—Eclair	7.00
Surrender of Granada—Cines	10.00
My Daughter—Cines	8.00
A Ruined Life—Drama; A Pound of Ice—Comic—Cines	10.00
The Rajah's Casket—Pantomime—Cines	5.00
A Garibaldi Boy—War Drama—Cines	10.00
Compassion—Drama; Runaway Dog—Comic—Lux	8.00
A False Friend—Ambrosio	6.00
Washed Ashore—Drama—Lux	5.00
The Children's Doctor—Drama—Messter	10.00
Honesty of the Coachman—Eclair	6.00
Legend of the Erring Jew—Eclair	5.00
Under the Reign of Terror—LeLion	9.00
Don Carlos—Cines	8.00
A Merry Thief—Prehistoric Lid—Comedy—C. & M.	8.00
Repentance—Drama; On a Bench—Comic—Lux	8.00
The Rivals—Itala	6.00
The Little Detective—Eclair	5.00
Sheltered Under the Stars and Stripes—Bison	5.00
Disinherited Sons Loyalty—Bison	5.00
Goldseeker's Daughter—Bison	7.00
Romance of the Prairie—Bison	10.00
Tenement Fire, N. Y., 123 Lives Lost; N. Y. Giants' Training—Sales Co. Special	7.00

Independent Film Service

231 North 8th Street

Philadelphia, Pa.

EXHIBITORS :

We have contracted for the EXCLUSIVE AMERICAN RIGHTS for a series of film productions conceded to be the GREATEST NOVELTIES EVER ATTEMPTED IN MOTION PHOTOGRAPHY, BAR NONE. Correspondence solicited from first-class houses only, as the prices of these features will be prohibitive for the smaller exhibitor.

As the Operator Looks at it

As the Operator Looks at It

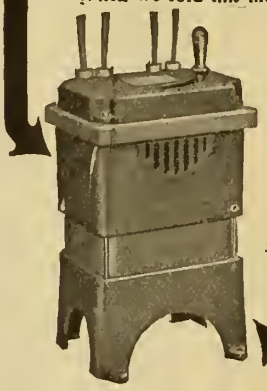
Just notice how easy this operator takes it. He doesn't have to work over a dangerous juice consuming rheostat at furnace heat anymore since the

Fort Wayne Compensarc

was installed.

He can control the machine perfectly now with one hand--gets a clearer, whiter, steadier light and can adjust it to any of the three intensities without even the faintest flicker.

When we sold this machine we guaranteed it would absolutely



Cut 2-3 from the Monthly Lighting Bill

That sounded almost too good to be true, but they put one in on our 30 day free trial plan.

Did the machine "make good?" Well, the first month it reduced the bill from $22.70 to $9.24 and they operated more hours and got better light than ever before.

We can do just as well for you regardless of what voltage you are using and if you will send for our little free booklet, we'll explain how we do it.

Remember you are paying the Lighting Company 66 2-3 per cent more than you need to every day you wait.

Fort Wayne Electric Works

of General Electric Company

1402 Broadway

Fort Wayne, Indiana

KEEP YOUR DRUM HEADS DRY

The very nature of drum heads causes them to absorb moisture readily, and when the heads become damp it is an absolute certainty that your drum will lose its brilliancy.

Our latest invention, the *Electric Drum Heater,* entirely overcomes this difficulty, for by its use you can keep your drum brilliant and snappy regardless of the weather.

This device can be attached to any drum and the connecting plug will fit any ordinary 110-volt incandescent lamp socket. It gives no light; never burns out; may be turned on and off at will, or if desired, entirely removed in a few seconds time. Entire outfit, including the Heater proper, two connecting plugs, and six feet of cord, weighs eight ounces—the Heater but two. It is practically indestructible and can easily be carried in your drum case.

Be sure and say whether you wish it for Snare Drum, Bass Drum, or Tympani, as each instrument requires a different strength.

Try one—your money back if you are not entirely satisfied

Price Complete, $3.50

Postage 15c.

LEEDY MANUFACTURING CO.

1055 E. Palmer St. **Indianapolis, Ind.**

We Practically Offer You A NEW MACHINE

at an inconsiderate price, on Page 401, Aug. 12th, 1911. We buy, sell, or exchange second-hand machines and parts.

What have you got? What do you need?

Lavezzi Machine Works, 2940 Herndon St., Chicago

NOW READY Bound Volume No. 8 JANUARY TO JUNE, 1911

MOVING PICTURE WORLD

Price, Two Dollars EACH
Postage or Express Charges EXTRA

Supply Limited *Order Now*

MOVING PICTURE WORLD
125 East 23rd Street : : : New York City

NOW BOOKING
EASTERN STATES ONLY
LOUISE M. MARION
IN HER OWN NOVELTIES
PATRIOTIC AND ILLUSTRATED POEMS
REFINED, ENTERTAINING
TERMS REASONABLE

LOUISE M. MARION
GENERAL DELIVERY
Asbury Park New Jersey

NOW BOOKING
TEMPTATIONS of a GREAT CITY

CAN BE SECURED ONLY FROM THE EXCLUSIVE OWNERS OF GREATER NEW YORK RIGHTS

ACME FILM CO., Inc.
12 East 15th Street Telephone Stuyvesant 2187 New York
RATES AND INFORMATION ON REQUEST
"DON'T MISS THIS FEATURE"
3000 FEET LONG

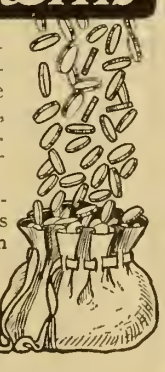
WATSON VENTILATING FANS
WILL INCREASE YOUR PROFITS

Keep your theater cool and summer profits are assured. Watson Motor Driven Ventilating Fans are sure profit makers, because they will turn a hot, close theater into a cool, airy, pleasant place where people delight to come.

A small investment will insure you a profitable summer season.

Write to-day for interesting booklet giving full information; also tells you how to determine required fan capacity.

Mechanical Appliance Co.
Dept. A. Milwaukee, Wis.



Changeable ILLUMINATED Program Sign

Easily operated, quickly changed, inexpensive. : :

Interchangeable letters stenciled in metal, specially arranged for any program. Illumination of each subject controlled individually.

Write for descriptive matter and money making particulars.

Zenith Manufacturing Co.
P. O. Box 252 CINCINNATI, OHIO

YOU HAVE READ THE OTHERS: Now Read This:
We are too busy to write ads, but say:—we are the only Exclusive Supply House in Canada. We represent almost everything advertised in this weekly and WE FILL ORDERS SAME DAY AS RECEIVED. We ship anywhere and can give you a better price on equipments than any other house in America or Canada. Slip us that letter soon.
No Duty On Goods Bought From Us Either.
P. F. Brown, P. O. Box 1837, Calgary, Can.

NEW FIELD BIG MONEY EASY WORK
DEMAND UNLIMITED.

Why don't you think up plots for Motion Picture plays? It's easy, and pays well. We teach you by mail how to write and sell your plots. Many successful graduates.
FULL DETAILS FREE.

ASSOCIATED MOTION PICTURE SCHOOLS
911 Chicago Opera House Building CHICAGO

MOTION PICTURE MACHINES
EDISON MOTIOGRAPH POWERS

Stereopticons, Post Card Projectors
Lantern Slides, Repair Parts, Supplies
Carbons, Tickets

Catalog Free on Request

AMUSEMENT SUPPLY COMPANY
105 No. Dearborn St. - - CHICAGO

NOW READY — Bound Volume No. 8
JANUARY to JUNE. 1911
MOVING PICTURE WORLD
Price, Two Dollars EACH. Postage or Express Charges EXTRA
SUPPLY LIMITED. ORDER NOW
MOVING PICTURE WORLD, 125 East 23rd Street, NEW YORK CITY

$50.00 IN PRIZES
For the best name for a brand of Independent Film to be placed upon the market
$25.00 First Choice $15.00 Second Choice $10.00 Third Choice
The name must be short, descriptive and one that will stick in the memory of every one and permit of numerous advertising features.
Send yours in now as this contest expires on Sept. 1st
A HAPPY THOUGHT or INSPIRATION may win you any of these prizes.
The Judges will be the Directors of the Motion Picture Distributing and Sales Co.
Address No. 12, Care of M. P. WORLD, New York City

IMPORTANT ANNOUNCEMENT BEGINNING JULY 25th

The Spiegel Motion Slide

formerly leased to the Genre Transparency Co. will be manufactured exclusively in the U. S. by

THE AMERICAN MOTION SLIDE COMPANY
611 FIRST NATIONAL BANK BLDG. CHICAGO, ILL
All correspondence should bd addressed to this company. A. S. Spiegel, Patents 829,492; 13,109; 944,385; 911,561; 957,120; 957,119; 946,407; other Patents applied for.

H. F. HOFFMAN

Lecturer of Special Releases
New York City and Vicinity

Now booking engagements for

Enoch Arden Dante's Inferno

and other feature pictures,

Care MOVING PICTURE WORLD
TELEPHONE, 1344 GRAMERCY

MAKE 'EM YOURSELF SLIDES

Make them yourself. Written with pen and ink or typewriter. Three minutes to make a slide. Used for advertising slides, to announce future or feature programmes, for chorus slides when chorus slide is missing. We send four colors of gelatin. The slides look well and any one can make them. They are handy also for announcing vaudeville acts. In fact they may be readily used for anything you may wish to say to your audience.

For the sum of three dollars ($3) cash with order, we will send by express, charges not prepaid, the following:

24 cover glass, 1 package binder strips, 1 dozen mats, 1 instruction sheet, 1 form sheet and 50 strips assorted colors gelatin—enough for from 300 to 400 slides. Order now. Address

UTILITY TRANSPARENCY CO.
1733 West 9th St., Brooklyn, N. Y.

LUMIERE
Cinematograph Film

FAMOUS THE WORLD OVER
The Highest Standard of Quality
UNIFORM and RELIABLE
GUARANTEED
Perfect in Manufacture

THE BEST FOR YOU TO USE
NOW and ALWAYS

Positive and Negative (Sigma & Green Label)
3½ cents per foot (unperforated)
¼ cent per foot extra for perforation

Use Methynol (same as Metol) and save money.
It is the best developing agent known.
Ask about it—the price is right.

Lumiere Jougla Co.
75 Fifth Ave., (Between 15th and 16th Sts.)
New York City
PHONE 531 STUYVESANT
Chicago Branch - 30 East Randolph St.

Lucien Prévost
Mechanical Engineer

Formerly Chief Designer of Pathé Frères

OFFICE ADDRESS 54 Rue Philippe de Gerard, Paris
WORKS : : 25 Bd de la Chapelle, Paris

Cameras
Perforating and Printing Machines (PATTERNS NEW)
Cleaning, Measuring and Joining Machines

American Moving Picture Machine Co.

MANUFACTURERS OF THE

STANDARD

Automatic Moving Picture Machine

101-102 Beekman Street New York

If your business won't stand advertising, advertise it for sale in the classified columns of the

Moving Picture World

(Rate three cents per word, no display)
(Minimum Charge 50 cents.)

This issue circulation 10,400

Fumbling *is* Fatal

when ordinary fastenings of fire-exit doors stand between a panic-stricken audience and safety. But the hand that gropes for the lock and latches on a door equipped with the *Von Duprin Self-Releasing Fire Exit Latch* will *release* them and open the door *instantly, even though it doesn't reach them,* for it or its companion will involuntarily *touch* the bar that stretches across the door on the inside, and *that touch is enough. Try it.* Catalog free.

Safe Exit is a Universal Demand

Vonnegut Hardware Co., Distributers, Indianapolis, Ind.

PROGRESSIVENESS
ORIGINALITY
PERFECTION

MONDAY

FRIDAY

AUGUST 21st
Be Sure and Get It!
COLLEEN BAWN

A Magnificent Production of the famous Irish play.

BEAUTIFULLY TONED AND TINTED

BOOK IT NOW AND REAP A HARVEST

AUGUST 25th
Retaliation

"Heaven hath no rage like love to hatred turned,
"Nor hell a fury like a woman scorned."
—Congreve.

AN INTENSELY DRAMATIC PICTURE BASED ON THE FAMOUS LINES.

YANKEE FILM CO.
344 E. 32d St., New York City

LUX FILMS

The Films of Pictorial Quality

Another Split Reel
The Kind You Want
RELEASE OF AUG. 18, 1911

Bill Tries To Make Bread
A Screaming Comedy
Length 406 feet

A Child's Courageous Act
A Thrilling Drama of Heart Interest
Length 540 feet

R. PRIEUR
10 East 15th St. New York City
Telephone Call 3427 Stuyvesant
MOTION PICTURE DISTRIBUTING and SALES COMPANY
Sole Agents for the United States

W. Stephen Bush

Has prepared and may be engaged to deliver special, complete LECTURES on

"Dante's Inferno"
(5 REELS, MILANO FILMS COMPANY)

"Jerusalem Delivered"
(4 REELS, CINES COMPANY)

These films mark a new epoch in moving pictures. They will bring the best audiences and the highest prices, provided they are properly presented with suitable music, lecture and effects. Careful rehearsals are necessary. Mr. Bush will, if desired, direct the rehearsal, provide music and of course deliver complete lecture during the running of the reels. In addition suitable reading matter for advertising the films in the daily press will be supplied.

Address

W. Stephen Bush
Care of Moving Picture World
125 East 23rd Street New York City

CINES CO. of ROME
Studios and Factories, Rome and Padova

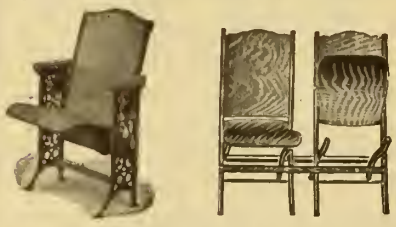
CAPITAL { Preferred Stock Lire 2,000,000
Ordinary Stock, 3,750,000
Fully Paid-up Lire 5,750.000

EXCHANGE MEN WRITE TO US FOR PARTICULARS OF OUR FIRST RELEASE

Branch for the United States of America
445 Broome St., cor. Broadway
New York City

TELEPHONE, SPRING 9232
TELEGRAPHS, CINES NEW YORK

Opera and Assembly Chairs



Most popular priced chairs on the market for picture show use.
Prompt Shipments. Write for Catalogue
PEABODY SCHOOL FURNITURE CO.
North Manchester - - Indiana
New York Agents: ROBERT J. EHLERS CO.
Lexington Ave. and 43d St. - New York, N. Y.

OPERA CHAIRS

FOR EVERY PURPOSE
1,000 STYLES
ESTABLISHED 1865
WRITE FOR CAT. No. 31

The A. H. Andrews Co.
174-176 Wabash Ave., Chicago, Ill. Branches in all leading cities

Operators!

I guarantee quick and satisfactory repair work on all machines. Only genuine parts supplied. Get my prices on *ONE DROP OIL* and *BULL DOG CEMENT* the best articles of their kind on the market.

H. A. MACKIE
853 Broadway, Cor. 14th Street New York
'Phone: 2478 Stuyvesant

OPERA CHAIRS

GEO. W. BENNETT
744 W. 5th Street
CINCINNATI OHIO

THEATRE SALES CO.

211 Dearborn Street, opposite Post Office
CHICAGO, ILLINOIS
Long Distance Phone, Harrison 341
Dealers in Theatres anywhere in the United States and especially Chicago. Write or Call. Make Known Your Wants

OPERA CHAIRS
THE WISCONSIN LUMBER AND VENEER CO. PORT WASHINGTON WISCONSIN U.S.A.
OUR SPECIALTY THEATRE AND PICTURE SHOW SEATING
GRAND OPERA FOR OHIO AND W. VA. COLUMBUS OHIO
THE EASY PROFITABLE FINISHED CHAIR
ONCE INSTALLED NEVER RECALLED
PROMPT SHIPMENTS
GET OUR PRICES BEFORE YOU BUY

The Wisconsin Lumber and Veneer Co.
Port Washington, Wisconsin, U.S.A.

FOLDING CHAIRS

For Moving Picture Shows, Grand Stands, Assembly Halls, etc. In sections if wanted.
Write for Catalog No. 2

The Kauffman Manufacturing Co.
ASHLAND, OHIO

CHEAP

STEEL FRAME THEATRE CHAIRS
ABSOLUTELY NON-BREAKABLE

Suitable for small Theatres and Moving Picture Shows. We carry these chairs in stock and can ship immediately.
Second Hand Chairs
Also seating for Out-of-door use
Address Dept. W.

STEEL FURNITURE CO., GRAND RAPIDS, MICH.
New York Office: 150 Fifth Avenue

When Your Picture Machine Needs Repairing

Why don't you send it to us?

We have the best equipped machine shop in the country and can repair any make of machine. Write us and get acquainted.

We buy second hand machines.

GEO. M. HOKE SUPPLY CO., 176 N. State St., Bet. Lake & Randolph Chicago, Ill.

MURDER. CRIMINAL NEGLIGENCE.

Sure it is not criminal negligence to put your theatre patrons in stalls that they can't get out of in case of fire, but, Mr. Exhibitor, don't you think you would feel better to have your theatre seated with an Automatic Folding, All-Aisle Chair?

LISTEN.

Our chair is a friend to the Public.
It advertises your theatre and makes your business grow.
It is a *space-saver, life-saver, money-saver.* Gives 25% more seating.

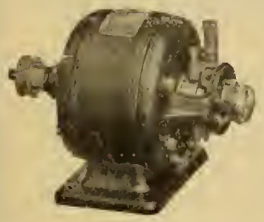
IT IS THE ONLY SANITARY CHAIR.

It will make your theatre all aisles.
It is the world's greatest theatre chair, perfected to the highest degree.
12 years' experience and scientific study of the theatre seating problem is embodied in the construction of this wonderful chair. PATENTED.

WRITE TODAY FOR CIRCULAR A

THE HARDESTY MFG. CO., Canal Dover, Ohio, U. S. A.

My Picture is 100% Steadier



Read what E. M. Hammond, operator of the Porterville, California, Opera House says about Kimble M. P. Machine Motors.

"PORTERVILLE, CALIF.,
JULY 7, 1911.

KIMBLE ELECTRIC CO.,
1118 Washington Boul.,
Chicago, Ill.

Gentlemen:

Enclosed find a photo showing how I have my Kimble connected up to a 'Powers No. 5.' I have it bolted direct to the fly wheel with a flat belt twisted once, and an idler in between to take up slack when it is necessary to frame up or down.

I always look for your ads in the M. P. WORLD, and I think if more managers would heed what you say, especially in the July 8th issue, and install a Kimble to run their machines, they would be surprised at the results.

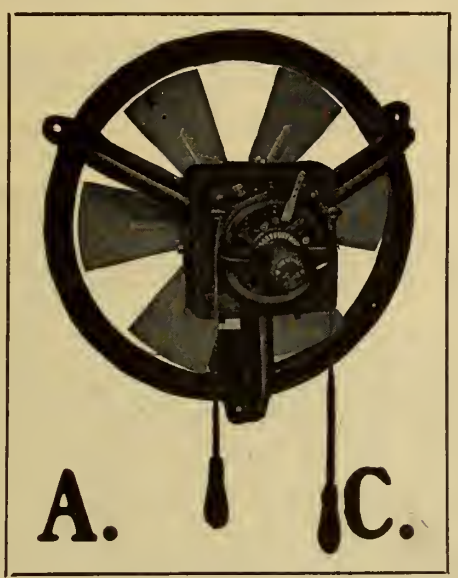
My picture is 100% steadier and safer since I put in the motor; therefore, you see I would not be without it.

I purchased the motor of you through Mr. J. H. Hallberg, of New York City, about three months ago, and it has never had to have any repairs or attention up to date."

The steadiest hand at the crank cannot produce half as steady or even a picture as the KIMBLE M. P. Machine Motor makes, and when you drive with a motor, both the operator's hands are left free to do "stunts" that will surprise the audience and mystify competitors.

The Kimble M. P. Machine Motor is the only variable speed alternating current motor on the market. It varies, not by steps, but imperceptibly from 300 to 3,000 R. P. M. and permits delicate shadings under the operator's absolute control.

Hitch it to the light socket. It uses less current than a 16 c. p. light.



KIMBLE REVERSIBLE FANS

Intake or exhaust at will. Slow or fast speed at will. The best theater ventilators ever invented.

Send for circulars and prices. Use the coupon.

Kimble Electric Company

1118 Washington Boulevard
CHICAGO, ILL.

Kimble Electric Co.,
1118 Washington Boulvd.,
Chicago.

Please quote price on Kimble Motors for operating a No. ——— machine.

Also fan equipment for ventilating a room ——— ft. x ——— ft. x ——— ft. high.

Name .....

P. O. .....State .....

Moving Picture World 8-12.

The Edison Projecting Kinetoscope

IT is significant that almost invariably when an exhibitor discontinues one machine and purchases another, his last choice is the Edison. Does this not prove that although his judgment may have been faulty originally, he has seen the error of his ways and is convinced that the only safe, economical and satisfactory way to operate a motion picture theatre is to choose a machine that has been considered *standard* the world over ever since its introduction fifteen or more years ago.

TRADE MARK

THE Edison Underwriters' Type "B" Model Kinetoscope with outside revolving shutter, today stands absolutely without a near competitor, as the machine that projects the rock-steady, flickerless, sharp pictures photoplay audiences admire—the machine which never fails at the most inopportune moment.

CORRESPONDENCE solicited with those who want the best, and who haven't the time or inclination to "shop around" in an effort to locate it.

THOMAS A. EDISON, Inc.

72 Lakeside Ave., ORANGE, N.J.

Are You Going To Be First, or Last?

Since placing our system for displaying programmes before the exhibitors of motion pictures, we have been more than surprised the way orders have been coming in from live exhibitors all over the country asking that we furnish them with our system at once, as they desire to be the first to put on this high class advertising in their locality.

THERE-IS-A-REASON

for this, as a good live wire knows that by introducing a class of advertising of so high a character that he is bound to get the business away from his competitor who is still plodding along in the same old fashioned way of using unsightly posters and smearing the front of his theatre all over with paste.

The fellow who takes time for doing things, is a lazy cousin to the fellow who does time for taking things

WAKE UP, AND ORDER NOW

Exhibitors Advertising Company

Suite 604-605-606, 117 North Dearborn St., Chicago, Ill.

W. E. GREENE FILM EXCHANGE, Inc.

The Oldest and Largest Independent Film Exchange in New England

NOTICE TO EXHIBITORS

We are prepared to take care of any amount of summer business in New England. You don't have to worry about your film service when you are trading with us; we do the worrying for you. The pick of the output of the Sales Co. is at your service. Write, wire or call at

W. E. Greene Film Exchange

INCORPORATED

228 Tremont Street, Boston, Mass.

Telephone 3790 2187 Oxford

WURLITZER

55TH YEAR 55TH YEAR

Wurlitzer Piano Orchestra built in the front of the Gaither Theater, Cincinnati

The Leading Picture Theaters are Installing

Wurlitzer Automatic Musical Instruments

They furnish better music than musicians and cut out that great expense. 50 different styles. Call at nearest branch or write for big 84-page catalog

THE RUDOLPH WURLITZER COMPANY

CINCINNATI	CHICAGO	NEW YORK	PHILADELPHIA
117 to 17 E. 4th	266 & 268 Wabash	25 & 27 W. 32nd Bet. B'way & 5th Av.	1335 Chestnut
ST. LOUIS	CLEVELAND	BUFFALO	COLUMBUS, O.
913 Pine	306 Prospect	701 Main	57 E. Main

Caution

INVESTIGATE BEFORE YOU BUY—NOT AFTER. Examine carefully construction—quality of material—workmanship—finish—and last—pictures. Pictures to continue perfect must be projected perfectly at all times by a Perfect Machine.

THERE IS NO LIMIT TO THE LIFE OF THE MOTIOGRAPH.

IF YOU COULD GO THROUGH OUR FACTORY and see how carefully each part of the **MOTIOGRAPH** is made you could no longer wonder at the fast growing popularity—Among **PARTICULAR** Users—Of The **MOTIOGRAPH.**

THE MOTIOGRAPH IS ECONOMICAL—The big saving comes after you buy.

THE MOTIOGRAPH CONSTRUCTION—Is superior—You can prove it.

THE MOTIOGRAPH WORKMANSHIP—Is the best—Results prove it.

THE MOTIOGRAPH PICTURE—Is the best—The Pictures prove it.

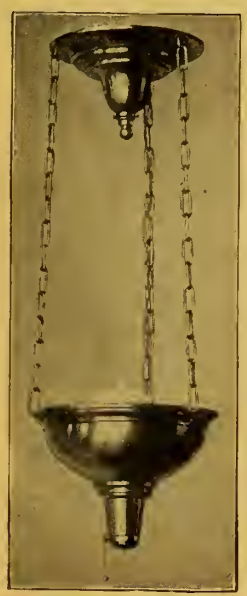
ENTHUSIASTIC USERS in all parts of the World—Attest to the **SUPERIOR QUALITY OF PICTURES AND WORKMANSHIP AND CONSTRUCTION.**

Manufactured and Jobbed by

THE ENTERPRISE OPTICAL MANUFACTURING CO.

564-572 WEST RANDOLPH ST. :: :: :: CHICAGO, ILL.

AGENTS IN ALL PRINCIPAL CITIES.



No. E-405. List $10.50.
Ask discounts of your Electric dealer. If he does not carry, write us direct.
Engineering Reports Free.

"DAYLIGHT PICTURES"

WITH ANY CURTAIN OR MACHINE

AT SMALL COST WITH

The Eye Comfort System of Indirect Illumination

Since the first advertisement in this paper, a few months ago, theatres in all sections of the country have installed this system. All enthusiastic, and acknowledge that theatre lighting has been revolutionized.

Even illumination throughout your theatre can be obtained without a light in range of vision.

No glaring side lights to detract from the detail of your picture, and more perfect depth and perspective are assured.

Our engineering department will furnish you free of expense, reports and recommendations on request.

BETTER LIGHT AT LESS EXPENSE

Investigate—Write today

NATIONAL X-RAY REFLECTOR CO., 235 Jackson Blvd., Chicago

Gentlemen:—Send full information regarding lighting of our theatre.

LENGTH..... WIDTH..... CEILING HEIGHT.....

NAME ..... *ADDRESS* .....

Mr. Manager—

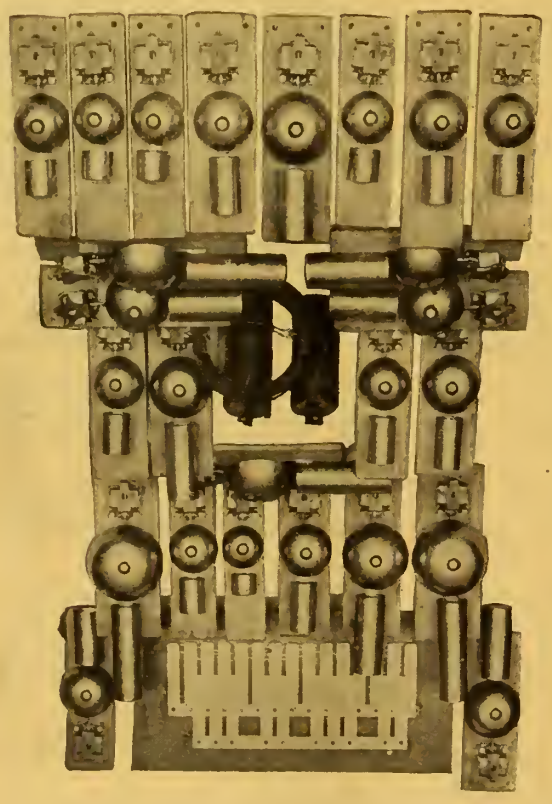
Now, when you are busy with alterations and fixing up your place in grand shape for the fall season,

DON'T FORGET

to put in those

DEAGAN BELLS

They are a real attraction and will increase your patronage at once.



See here what one exhibitor says:

The Electric Saucer Bells arrived all O.K. on Friday and we had them installed in our Theatre and started them on Sunday following, and it is our pleasure to inform you that they have given the utmost satisfaction. Our audience was wild with enthusiasm. The installing of the bells increased our patronage at once. They are classy and add quality to any theatre.

JACOBI & FLETCHER,
IDLE HOUR THEATRE,
SHEBOYGAN, WIS.

Deagan's Musical Electrical Bells are made of finest bell metal, as per our own formula, and are fitted with our Patent resonaters which add fully 100% to the tone of the Bells as well as making the sound sweet, clear and silvery.

The Bells are played from a key board, same as a piano, and any one can play them with a few minutes' practise. They are correctly tuned to your piano, and can be played as a solo instrument, with or without piano accompaniment, as an accompaniment to songs, during intermission, etc.

The key board can be placed in any desired location and the bells be mounted in any part of the house, on the ceiling, side walls, under seats, corners, odd places, etc., producing the most startling effects to endless surprise and delight of the audience.

Any person can install a set of these Bells in a few hours; no experience is necessary, as complete instructions are included with each set.

We can supply you a complete outfit of these marvellous Bells for

$40.00 and up.

Don't miss this opportunity. Write to day for terms and catalogues.

J. C. DEAGAN, 3810 N. Clark St., Chicago

CAREY PRESS, N. Y.

Vol. 9, No. 7 August 26, 1911 Price, 10 Cents

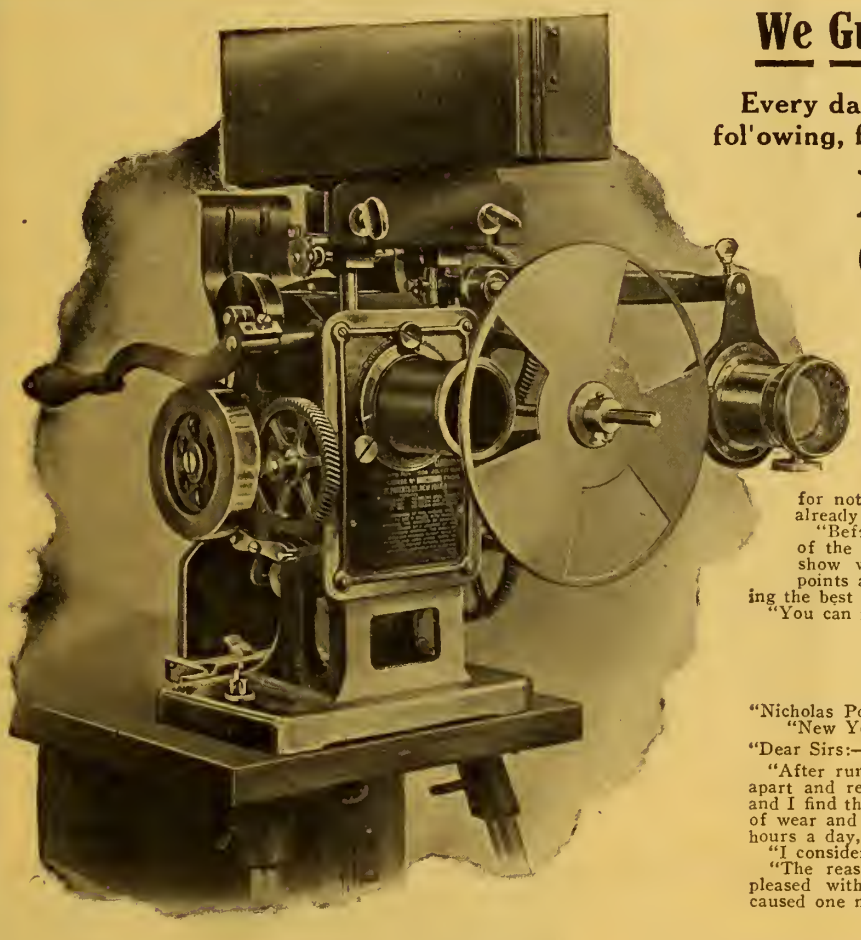
THE MOVING PICTURE WORLD

THE ORGAN OF THE PHOTOPLAY AND ALLIED INTERESTS

NEW YORK

HOFFMAN

PUBLICATION OFFICE, 125 EAST TWENTY-THIRD STREET NEW YORK CITY.



We Guarantee Satisfaction

Every day we get letters simi'ar to the fol'owing, from users of

Power's Cameragraph No. 6

"Mena, Arkansas,
"Aug. 10, 1911.

"Nicholas Power Co.,
"New York.

"Gentlemen:—

"The Power's No. 6 arrived Monday and is now installed and I want to tell you that I am what Eli Perkins called a 'damphool' for not installing one sooner; it is marvelous and has already caused lots of talk and increased my patronage.

"Before installing it I made arrangements with one of the local merchants and had it on exhibition in the show window, where I personally explained the fine points and told them The Lyric always believed in giving the best for the money.

"You can rest assured I will always boost your No. 6.

"Yours truly,
"(Signed) S. A. ARNOLD."

"The Picto Amusement Company,
"Chattanooga, Tenn., July 31, 1911.

"Nicholas Power Co.,
"New York City.

"Dear Sirs:—

"After running your No. 6 machine six months, I took it apart and re-assembled it. This I did to clean the machine and I find that no part of the machine shows the least amount of wear and this in the face of running the machine thirteen hours a day, six days a week.

"I consider this a most remarkable performance.

"The reason I write you this letter is because I am so pleased with the work of the machine, which has never caused one moment of trouble.

"Yours truly,
"(Signed) EDWIN HEALY,
"Chief Operator."

You can't afford to be without a *Power's No. 6.* Our partial payment plan, which is extended through your dealer to established and responsible exhibitors, makes it easy for you to buy it.

WRITE TODAY FOR PROPOSITION G.

NICHOLAS POWER COMPANY

115-117 NASSAU STREET - - NEW YORK

For fourteen years the leading makers of motion picture machines

"ROMEO AND JULIET"

IN 2 REELS—EACH TELLING A COMPLETE STORY

Releasing On Consecutive Fridays

PART ONE, FRIDAY, SEPT. 1
PART TWO, FRIDAY, SEPT. 8

MAY BE BOOKED TOGETHER OR SEPARATELY

THE THANHOUSER WO-A-WEEK

Released Tuesday, Aug. 29

A City Chap's Adventure in the Country

The Moth

in this story was not associated with the proverbial Flame — just Smoke. And where there was smoke there WASN'T fire—also in contradiction of a proverbial phrase. The picture deals with the folly of jumping at hasty conclusions, especially if you're a city chap in the country and keen to "show" the yokels. Our hero was such, and he got long, lingering laughs for his pains. Book the reel and join in the laugh!

No. 241. Code Word, Moth.

Scene from Romeo and Juliet

Released Friday, Sept. 1

PART ONE

Romeo and Juliet

By William Shakespeare

Each part is so constructed that it tells a complete story on its own account. Giving a half-hour's show as the two parts do when used together, they will enable exhibitors to give a "Romeo and Juliet Night" that affords all manners of opportunity for feature advertising. Many managers will use them as they appear, for the first showing, and book them together for the return date. As the depiction of "the greatest love story of all," and a classic of the highest type, the subject is one that you can make your theater remembered by.

No. 242. Code Word, Romeo.

Thanhouser Company

NEW ROCHELLE - - NEW YORK

SALES COMPANY AGENTS FOR U. S. AND CANADA

SPECIAL MATTER FOR FEATURING "ROMEO AND JULIET" FREE

The Thanhouser Two-Reel "Romeo and Juliet," which is a regular and NOT a SPECIAL release of the Thanhouser Company and therefore obtainable in your regular film service, is a production that many managers will make their houses remembered by. Special matter for the featuring of this will be sent managers for the mere asking. In writing be sure to say whether you are already getting our "Thanhouser News"—we'll be glad to list you for it if you aren't.

Address Exhibitor's Dept., Thanhouser Co., New Rochelle, N. Y.

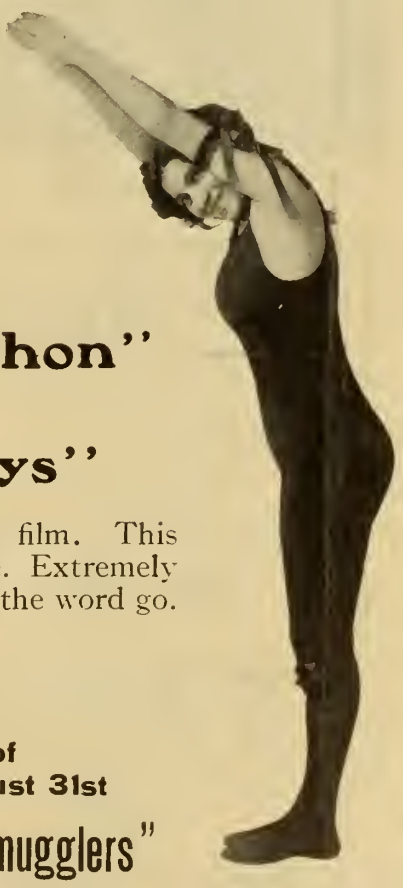
THE AMERICAN FILM MFG. CO. CHICAGO

"COWBOY FILMS"
"CHARACTERISTIC AND CLASSY"

RELEASE OF
MONDAY, AUGUST 21st

"The Blotted Brand"

A Western Drama, magnificent in its conception. Thrilling, original and sensational throughout. A feature Flying a Cowboy film.



Release of Thursday, August 24th

ANNA HARRIS *in the*
"Chicago Swimming Marathon"
AND
"Aunty and the Cowboys"

A topical film together with a short Western comedy film. This Anna Harris film will be talked of for months to come. Extremely interesting from every standpoint, and a crowd getter from the word go. A feature that will pack your house.

IT IS RELEASED THIS WEEK, THURSDAY

Release of
Monday, August 28th

"The Western Doctor's Peril"

Release of
Thursday, August 31st

"The Diamond Smugglers"

American Film Manufacturing Co.

BANK FLOOR Ashland Block,
CHICAGO, ILL.

Motion Picture Dis. & Sales Co., Sole Agents for the U. S. & Canada.

LUBIN FILMS

Released Thursday, August 24th **Length about 1000 feet**

BESS OF THE FOREST

A thrilling drama and intensely human. About a little girl who, lost while touring the West with her parents, is found by a Mexican, who takes her home to his wife. She grows to beautiful womanhood and Garcia's wife becomes jealous of her. At this point she is recognized by a young surveyor, who, with the assistance of a party of cowboys, rescues her. And they marry.

Scene from "ARCHIBALD THE HERO"

Scene from "FOUNTAIN OF YOUTH"

Released Saturday, August 26th **Length about 1000 feet**

ARCHIBALD THE HERO

The story of a vacuous youth who is sent West by his parents in an effort to make a man of him. He becomes a hero for a day and wins the love of a beautiful girl. Though he later becomes the laughing stock of the community, she still loves him and sticks by him. It's a scream.

Released Monday August 28th **Split Reel**

The Secret

Jack Stanhope, newly married, smells cigarette smoke. He is insanely jealous. Yes, he will kill the man who stole his wife's affections! But he is disillusioned when he sees her take a cigarette from her maid's coiffure and light it. Length about 600 feet.

Fountain of Youth

How his Satanic Majesty cured Mr. Grouch. A side-splitting comedy, in which the irascible old man becomes a child again and wakes up to find it was only a dream. He is cured of his rantankerousness. Length about 400 feet.

LUBIN MANUFACTURING COMPANY

Model New Studios, 20th and Indiana Avenue, Philadelphia, Pa.

Chicago: 22 Fifth Avenue **London: 45 Gerrard St, W.** **Berlin: 35 Friedrich Str.**

PATHÉ FRÈRES.

NEW YORK

COMING SOON

THE GREAT SEA PICTURE

A Tragedy at Sea

THE most marvellous and realistic picture ever shown. The explosion of a great big schooner, the floating wreckage, the surviving hero, the thrilling rescue, the denunciation of the villain—it's all in the film—Book it. : : : : : : : :

REMEMBER!!

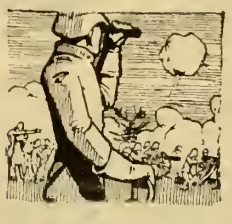
"PATHE'S WEEKLY"

CURRENT EVENTS EVERY WEEK
HOT OFF THE GRIDDLE!

No. 35, Released August 29th

VITAGRAPH

LIFE PORTRAYALS



"WAGES OF WAR"
Monday, August 21

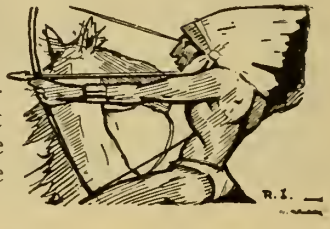
A Southern episode of the Civil War. Heroism of a beautiful Southern girl to save her brother from death. Full of military action and engaging sentiment.

"HOW BETTY WON THE SCHOOL" **Tuesday, August 22**

A Wild West girl captures the school when she captures a burglar with her lariat. Betty is just as pretty as she is dashing and full of fun. Just like the picture.

"The Sheriff's Friend"
Wednesday, August 23

This is a Western Ethic. Faithful to his official obligations, the Sheriff performs his duty first and then considers friendship. A rugged picture of life on the border among the cowboys and the wild life of the ranges.



"MY OLD DUTCH" **Friday, August 25**

Suggested by Albert Chevalier's well-known song, "My Old Dutch." A Costermonger story. "It's English, you know," in setting, but widespread in sentiment. It's like in beauty and novelty has never been seen.

"A HANDSOMER MAN"
Saturday, August 26

A Monanthroplay—because it is a whole play performed by one man. A man jealous of his wife fumes and raves without any cause, then laughs at himself. Everybody laughs at him and with him.

FIVE A WEEK

Next Week **Next Week**

"THE GENERAL'S DAUGHTER"—Military Drama—Monday, August 28.
"THE WRONG PATIENT" } —Big Laughs—Tuesday, August 29.
"QUEER FOLKS" }
"THE THREE BROTHERS"—A near tragedy in the Klondike—Wednesday, August 30.
"THE THUMB PRINT"—Impressive Drama—Friday, September 1.
"THE PRINCE AND THE PUMPS"—A travesty—Saturday, September 2.

The Vitagraph Company of America

NEW YORK, 116 Nassau St.
CHICAGO, 109 Randolph St.
PARIS, 15 Rue Sainte-Cecile
LONDON, 25 Cecil Court

KALEM

THE BRANDED SHOULDER

AN INTELLIGENTLY INTERPRETED HIGH CLASS DRAMA.

Alice Joyce
—as—
"The Branded Baby"

RELEASED MONDAY, AUGUST 28th.
LENGTH 1010 FEET

BUILDING THE NEW LINE

This production is based on an actual incident in the construction of an electric railway through the Southwest.

Released Wednesday, August 30th. Length 1010 feet.

On the War Path

How Bobbie Defended the Cabin From the Indians.

Master Judson Melford
as BOBBIE

THIS IS ONE OF THE MOST THRILLING INDIAN STORIES EVER PORTRAYED.

RELEASED FRIDAY SEPTEMBER 1st.
LENGTH 985 FEET

Detailed descriptions of these three productions will be found in another part of the paper

Handsome souvenir fan, printed in two colors, with picture of GENE GAUNTIER or ALICE JOYCE, $12.50 per thousand, F. O. B. New York. Your card printed on reverse side, $1.00 per thousand additional. No orders for less than 500 of a subject can be filled.

COMING— Monday, September 4th
MADE IN IRELAND
RORY O'MORE

KALEM COMPANY

INCORPORATED

NEW YORK, 235-239 W. 23rd St.
LONDON, 45 Gerrard St. W.
BERLIN, 35 Friedrich Str.

Solax

WEDNESDAY

COMEDY

"The Patched Shoe"

Comedy

Released August 30th

Big Comedy. How a Detective followed some footprints.

"Hector's Inheritance"

Comedy

Released September 6th

A poor dishwasher is left $2,000,000. But does he get it? Wait and see.

FRIDAY

MILITARY AND WESTERN

"The Hold-Up"

Military

Released September 1st

Big Military Picture with a very clever, humorous side to it.

A Big Drama

Title Published Next Week

Released September 8th

Big dramatic story, the entanglements of which are finally unravelled by a clever girl. Look for it!

4 --- Big Features --- 4

Don't Miss One of Them

Solax Company

Congress Avenue, Flushing, L. I.

REMEMBER—ALL OUR FILMS ARE TINTED AND TONED.
SOLD THROUGH M. P. D. & S. Co.

For reference as to Quality consult the following: The Vitagraph Co. of America, The Independent Moving Pictures Co. of America., The Powers Picture Plays Co., Nestor Co., Thanhouser Co., Rex, Champion, Melies, Gaumont, St. Louis Motion Picture Co.

Corcoran Moving Picture Tanks

Develop your films to perfection. **Save Time and Reduce Your Expenses** by using a **"Corcoran Film Development Tank."** All up-to-date houses are now installing the "Corcoran System."

Send for Price List No. 5

A. J. CORCORAN, Inc.
No 11 JOHN STREET :: NEW YORK CITY

Form 1516

WESTERN UNION *Cable Message* WESTERN UNION

THE WESTERN UNION TELEGRAPH COMPANY

INCORPORATED

ROBERT C. CLOWRY, PRESIDENT BELVIDERE BROOKS, GENERAL MANAGER

THE LARGEST TELEGRAPH AND CABLE SYSTEM IN EXISTENCE. CABLE SERVICE TO ALL THE WORLD

25,000 OFFICES AND 35,000 ADDITIONAL TELEGRAPH AND TELEPHONE CONNECTIONS IN NORTH AMERICA

DIRECT AMERICAN CABLES NEW YORK TO GREAT BRITAIN
CONNECTS ALSO WITH ANGLO-AMERICAN AND DIRECT U. S. ATLANTIC CABLES
DIRECT COMMUNICATION WITH GERMANY AND FRANCE, CUBA, WEST INDIES, MEXICO AND CENTRAL AND SOUTH AMERICA
WITH PACIFIC CABLES TO ALASKA, HONOLULU, AUSTRALIA, GUAM, THE PHILIPPINES, JAPAN, ETC.
MONEY TRANSFERRED BY TELEGRAPH AND CABLE TO ALL THE WORLD

BRANCH OFFICES IN PRINCIPAL CITIES OF GREAT BRITAIN AND THE EUROPEAN CONTINENT. ALL FOREIGN TELEGRAPH STATIONS ACCEPT MESSAGES TO BE SENT "Via WESTERN UNION"

RECEIVED AT *11th AVE. & 42d STREET.* *Telephone 4690 Bryant.* Aug. 11th, 1911.

1 NY FH 36/- 34 London

REXMOPIC NY. (Rex Motion Picture Co.- 573 - 11th Ave.NY)

London showrooms officially opened yesterday visited by majority exchangemen many showmen pressmen Rex samples projected unceasingly since 10 AM until 1130 PM great reception REX certain leader from start orders already booked-

Rex London branch.

CASTLES IN THE AIR
HAVE MANY
UPS AND DOWNS

But "Castles in the Air"

a Rex wonder-film, released Thursday, Aug. 24th, will bring your box-receipts UP and your hand DOWN, down over your heart, swearing allegiance to REX. It's a dream of a picture, showing the blissful dream of Bedelia, a maid, who suddenly becomes transformed to mistress of the house, goes automobiling, yachting, and is courted by a lord—Lord, what a dream! Castles in the air! Who doesn't build them? Who at one time or other isn't the architect of some fairy, airy castle among the clouds? But ah! the awakening!

Bedelia wakes up; your audience wakes up—they'll think they were dreaming themselves; and you wake up to the fact that

REX IS THERE!

"Castles in the Air" will drive away all care!
A dream that's sweet and fair; a picture that is rare!

REX MOTION PICTURE MASTERPIECE COMPANY

Going Itself One Better Every Week at 573 ELEVENTH AVENUE, NEW YORK CITY

Sales Company says REX *dreams are not mere "Castles in the Air!"*

TESTIMONIALS

ORPHEUM THEATER

Chicago, Ill., Oct. 10, 1910.

Mr. A. W. Wylie, President,
Sunlight Metallic Cloth Curtain Co.,
1100 Fisher Building, Chicago.

Dear Sir:

The Sunlight Metallic Cloth Picture Screen that we purchased of you and installed at our Orpheum Theater, 176 State St., Chicago, has proved satisfactory in every way, and we have decided to purchase and install your screen in all of our other houses where we now have inferior curtains. Will be pleased to have you forward your usual contracts covering the list of theaters enclosed.

Your curtain has stood the test of four months' daily use at our Orpheum Theater, and we consider it has demonstrated conclusively to us every merit that you claimed for it, and it has not only improved our picture 50 per cent., but brings out the detail of the picture to an extraordinary degree. Gives it a bright, soft effect, not tiring to the eye, and is particularly fine for our tinted films, as it reproduces the colors perfectly and intensifies them.

We have found that it was necessary to use but from 30 to 35 amperes of electricity on our machines, and has therefore reduced our cost of operation relatively, as we formerly used from 45 to 50 amperes on our old screen. Yours truly,

JONES, LINICK & SCHAEFER CO.,
Sam'l I. Levin, Gen. Mgr.

ELECTRIC THEATER

Chicago, June 26th, 1911.

"Sunlight" Metallic Cloth Curtain Company,
1100 Fisher Building, Chicago.

Gentlemen:

When your man installed the "Sunlight" curtain some two weeks ago he requested that at my convenience I would let you know the results obtained; whether satisfactory or unsatisfactory.

I wish to say that while I considered I was showing one of the best pictures in town upon the screen I had in use, I know that the picture which I get upon the screen you sold me is far superior in every way.

The picture is soft but very clear-cut and shows the distance or perspective in a remarkable degree. I believe that without question I am showing the best picture in Chicago.

I pay a high price for my film service, but never received the full benefit before, although my projection is and has always been without fault.

I am glad to make the above statement, as having had a remarkably good curtain before, I was in doubt as to whether any appreciable improvement would be shown by installing your curtain.

Yours very truly,
GEORGE FRIEDMAN.

MAJESTIC THEATER

Butte, Montana, April 25, 1911.

The Sunlight Metallic Cloth Curtain Co.,
1100 Fisher Building, Chicago.

Gentlemen:

Enclosed find check for $140.50, covering charges on one 11 ft. by 14 ft. "Sunlight" fixed screen and one "Standard" frame with fittings.

I wish to compliment you on the excellency of the picture thrown on this screen, as it surpasses anything I have seen so far in the curtain line, both in brilliancy and absence of eye-strain. The feature which particularly appeals to me is, that while the pictures on the screen are decidedly brilliant, the strain and tiring of the eyes so prevalent in brilliant curtains is practically absent from this one. Very truly yours,

W. J. SWARTS.

CASINO THEATER

Chas. Weegham.
103 E. Madison St.,
Chicago, February 24, 1911.

Sunlight Metallic Cloth Curtain Co.,
1101 Fisher Building, Chicago.

Gentlemen:

We enclose you herewith our check for $193.00, payment in full for your invoice for Sunlight Metallic Cloth Curtain, less 5 per cent. cash discount.

We secure a truly wonderful improvement in our picture. Can keep our house well lighted without apparently affecting it, and this is very pleasing to our patrons.

The picture that we get on your curtain is soft in general effect, very clear in detail, and our patrons offer no objection to taking out front rows of seats.

Before we bought your curtain we had purchased the best and highest priced machines and paid for first run of films, but got only half the value of them because we did not have the proper screen. We think now, for the first time, we are getting the picture that is on the film. Yours very truly,

CASINO THEATER,
Per J. E. Horn, Mgr.

GEM THEATER

Union City, Tennessee.

Sunlight Metallic Cloth Curtain Co.,
Chicago, Ill.

Gentlemen:

I have the curtain installed, and it is the finest curtain I have ever seen. I get a fine white light and can do so with less current than I have been using. I have had to use 60 amperes alternating current, and now, almost all the time, unless the picture is very dark, I can get the best results at 30 amperes.

We got it up in good shape, and there is not a wrinkle in it. I cannot recommend it too highly.

Thanking you for favors, and with best wishes,
Yours truly,
W. C. MORRIS.

ORION THEATER

Butte, Montana, April 25, 1911.

Mr. E. SACHS,
Rep. Sunlight Metallic Cloth Curtain Co.,
Butte, Montana.

Dear Mr. Sachs:

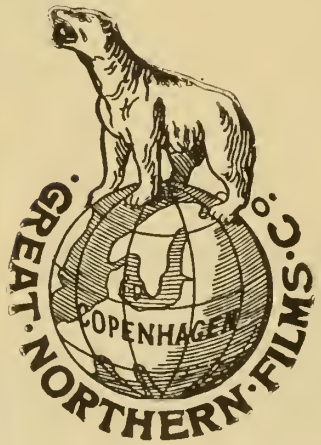
I wish to notify you of my acceptance of the new Sunlight Metallic Screen which you installed at the Orion Theater. The pictures thrown on this screen are the most satisfactory of any I have seen, and there is no reflected glare or eye-strain.

I have endeavored for some time to secure a screen of the highest brilliancy without the accompanying eye-strain, and have found these qualities only in the Sunlight Metallic Screen.

Yours very truly,
SULLIVAN & CONSIDINE.

"Sunlight" Metallic Cloth Curtain Company
1100 Fisher Bldg., CHICAGO, ILL.

GREAT NORTHERN



Release for Saturday, August 19th

THE VICTORY OF LOVE

An interesting dramatic production in which love triumphs through loyalty.

Release for Saturday, August 26th

A TRAITOR TO HIS COUNTRY

An Exiciting War Drama

Dealing with a Russian Army officer who bartered his country's secrets to Turkey---and paid the penalty for his treachery.

SUPREME IN ITS FIELD

All First-class Independent Exchanges Handle Our Product

Sold Only Through Motion Picture Distributing and Sales Company

GREAT NORTHERN FILM CO.,7 E. 14th St., N.Y.

(NORDISK FILM CO. OF COPENHAGEN.)

MOVING PICTURE WORLD

THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY 125 E. 23d. Street NEW YORK
(Beach Building) J. P. CHALMERS, Editor and Manager. Telephone call, 1343-1344 Gramercy

SUBSCRIPTION RATES: $3.00 per year. Post free in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada, $3.50. Foreign Countries, $4.00, Post Paid.

DISPLAY ADVERTISING RATES ON APPLICATION
CLASSIFIED ADVERTISEMENTS (No Display), Three cents per word; minimum charge, 50c.

WESTERN OFFICE: 169 W. Washington St. (Post Bldg.), Chicago, Ill. Telephone, Main 3145. Automatic Phone 32732.

Entered at the General Post Office in New York City as Second-Class Matter.

Address all correspondence "Moving Picture World, P. O. Box 226, Madison Square, New York," and not to individuals.

Vol. 9 AUGUST 26, 1911 No. 7

INDEX TO CONTENTS.

A LITTLE CHILD (Reliance).....524
AMONG THE EXHIBITORS 566

BETHLEHEM, PA. 554
BIG CHEESE, THE (Selig).....546
BOSTON 554

CALENDAR OF INDEPENDENT RELEASES...549
CALENDAR OF LICENSED RELEASES.....550
CHICAGO LETTER, By Jas. S. McQuade.....527
CLARGES, VERNER, DEATH OF.....530
COLONEL'S DAUGHTER, THE (Rex).....548
COMMENTS ON THE FILMS (Independent)....543
COMMENTS ON THE FILMS (Licensed).....540
CORRESPONDENCE 553
CROAK NO. 1, By Tadpole.....531

EARMARK ON THE FILM, THE, By E. W. Sargent.....521

FACTS AND COMMENTS.....520
"FLYING A" BUNGALOW, THE (Illustration).529
FROM OESTERSUND TO STORLEIN (Great Northern) 524

HAUNTED HOUSE, THE (Imp).....548
HARRISBURG, PA. 554

INDEPENDENT FILM STORIES.....562
INDEPENDENT RELEASE DATES.....582
IN THE MISSISSIPPI VALLEY.....553

LETTERS OF AN OLD EXHIBITOR TO A NEW FILM MAKER 532
LETTERS TO THE EDITOR.....551
LIBERTY THEATER, PHILADELPHIA (Illustration) 539
LICENSED FILM STORIES.....555
LICENSED RELEASE DATES.....580
LONGEST THROW IN THE WORLD.....539
LOUISVILLE 553
LYCEUM THEATER, MONROE, LA.....534
MANUFACTURERS ADVANCE NOTES.....546
MISSION WAIF, THE (Melies).....524
MONTGOMERY OPENS ATLANTA HOUSE....526
MUSIC FOR THE PICTURE.....535

NEW ENGLAND 554
NEW INCORPORATIONS 566

OFFICIAL LEAGUE ANNOUNCEMENT.....530
OPEN MARKET, THE, PROS AND CONS, By W. Stephen Bush.....522

PARALLEL AND A PREDICTION, A. By Epes W. Sargent.....533
PENN THEATER, CLEVELAND, OHIO.....550
PITTSBURG 553
PRINCESS THEATER, DENVER, COL. 534
PROJECTION DEPARTMENT 536

REVIEWS OF NOTABLE FILMS.....523

STORIES OF THE FILMS (Independent).....562
STORIES OF THE FILMS (Licensed).....555
SWORDS AND HEARTS (Biograph).....523

TECHNIQUE OF THE PHOTOPLAY, CHAPTER VI, By Epes W. Sargent.....525
THROUGH FIRE AND SMOKE (Selig).....547
TESTING THE NEW YORK OPERATORS' LAW 539

WASHINGTON, D. C. 554
WISE REJECTION, A.....521
WITH THE WESTERN PRODUCERS.....529

INDEX TO ADVERTISERS.

LICENSED FILM MANUFACTURERS.
BIOGRAPH CO.....581
EDISON, THOS. A.....575
ESSANAY FILM CO.....563
KLEINE, GEO.....559
KALEM CO.....515
LUBIN MFG. CO.....512
MELIES C.....561
PATHE FRERES 561-513
SELIG POLYSCOPE.....565
VITAGRAPH CO.....514

INDEPENDENT FILM MANUFACTURERS.
AMERICAN FILM CO.....511
CHAMPION FILM CO.....575
ECLAIR FILM CO.....569
GREAT NORTHERN FILM CO.....518
IMP 576
LUX FILM CO.....578
M. P. DIS. & SALES CO.....583
NESTOR FILM CO.....572-3-4
POWERS PICTURE PLAYS.....558
REX M. P. CO.....517
SOLAX CO.....516
THANHOUSER CO.....510
YANKEE FILM CO.....587

SPECIAL RELEASES.
CINES CO. OF ROME.....587
MONOPOL FILM CO.....557
NATIONAL FILM DIS. CO.....571
WORLD'S BEST FILM CO.....567

MOVING PICTURE MACHINE MFRS.
AMERICAN M. P. MACHINE CO.....586
EDISON, THOS. A., INC.....570
ENTERPRISE OPTICAL CO.....584-578
POWERS, NICHOLAS.....Front Cover
EDENGRAPH 584

CARBON IMPORTERS.
FRORUP, L. E.....577
KIEWERT, CHAS. L.....576
REISINGER, HUGO.....589

OPERA CHAIRS.
AMERICAN SEATING CO.....588
ANDREWS, A. H.....588
BENNET, GEO. W.....588
HARDESTY MFG. CO.....588
KAUFFMAN MFG. CO.....588
PEABODY SCHOOL FURNITURE CO.....588
ROYAL METAL MFG. CO.....588
STAFFORD, E. H.....588
STEEL FURNITURE CO.....588
WISCONSIN LUMBER CO.....588

THEATER ARCHITECTS.
DECORATORS' SUPPLY CO.....585

MUSICAL INSTRUMENTS.
BILHORN BROS.....579
DEAGAN, J. C. 592
LEEDY MFG. CO.....584
SINN, CLARENCE E.....585
WURLITZER, RUDOLPH.....590
ZEIDLER DRUM CO.....569

ELECTRICAL SUPPLIES.
FT. WAYNE ELEC. CO.....576
HALLBERG, J. H.....577
KIMBLE ELEC. CO.....570
KLEIGLE BROS. 585
MACKIE, H. A.....584
SCHUG ELEC. CO.....579

SONG SLIDE MANUFACTURERS.
EXCELSIOR SLIDE CO.....588
FRISCH, J. 576
N. A. SLIDE CO.....586
SIMPSON, A. L.....582
UNITED SLIDE ADV. CO.....568
UTILITY TRANSPARENCY CO.....586

FILM EXCHANGES.
ACME FILM EXCHANGE.....578
BRADENBURG 579
CHICAGO FILM EXCHANGE.....579
CLAPHAM, A. J.....576
EAGLE FILM EXCHANGE.....580
GREENE, W. E. 590
LAEMMLE FILM SERVICE.....577
LIBERTY FILM RENTING CO.....585
PENNA. FILM SERVICE 589
REX FILM EX. 590

FILM BROKERS.
GENERAL FILM BROKERS.....579
INTERNATIONAL FILM TRADERS.....577
SEIXAS, GEO. W.....576

LECTURERS.
BUSH, W. STEPHEN.....587
HOFFMAN, H. F.....586
MARION, LOUISE M. 552

MISCELLANEOUS.
AMERICAN MOTION SLIDE CO.....568
AMUSEMENT SUPPLY CO. 552
ASSOCIATED M. P. SCHOOLS.....552
BROWN, P. F. 552
CORCORAN, A. J., CO.....516
DAVIS, H. 589
DEWES, A. 589
DONNIGAN, P. J. 584
EICHENLAUB, E. J.....568
EXHIBITORS' ADV. CO.....591
FILM PROPOSITION 584
GENTER, BENJ. 579
GOLSEN, R. J. 585
GUNDLACH MANHATTAN CO. 586
HENNEGAN, J. T. 569
HOKE, GEO. M. 579
KINGERLY MFG. CO. 589
LAVEZZI CO. 578
LUMIERE JOUGLA 587
McKENNA BROS. 585
MIRROR SCREEN 591
NATIONAL TICKET CO. 582
NATIONAL X-RAY REFLECTOR CO.....568
NEWMAN MFG. CO. 582
PREVOST FILMS 586
SARGENT, E. W. 577
STEBBINS, CHAS. M. 579
STEPHENS, W. T. 585
SUNLIGHT CURTAIN CO. 518
ST. LOUIS CALCIUM CO. 580
TAYLOR, F. C. 578
THEATER SALES CO. 588
TRAINOR, C. W. 589
TURNER, DAHNKEN CO. 589
VONNEGUT HARDWARE CO. 586

Facts and Comments

SOME manufacturers are reverting to the "tank drama" in its palmiest day. The "tank drama," an illegitimate but sturdy sister of the old-fashioned melodrama, was a species of circus on the stage. The hero needed no histrionic experience or talents, but had to be a good swimmer. About the end of the third act he dove into a tank of "real water," as the press agent put it, and rescued the heroine, who had to be something of a swimmer herself to keep from drowning until the arrival of "handsome Jack." Eventually the appellation "tank drama" was extended to include any thrilling display of realism. Animals, such as dogs and horses, frequently shared in the glory of the rescue.

*

The "tank drama," dear to the small boy and his larger sister, has followed the melodrama into the limbo of the "gone and forgotten." It should not be revived through the medium of the silent stage; or if revived, should be properly labeled as such. Let the titles be candid and announce "a phenomenal dive of 100 feet," or "a wonderful jump," or "a most realistic fire." The plot, written around the cleverness of some trained animal or around a "dive" or a "jump," may go once or twice, but gets tiresome after that. Realism, as an integral part growing directly and naturally out of the plot, is much to be commended. The silent stage has a great advantage in being able to tell a story with natural settings. Realism for the sake of realism and the subordination of the plot to some feat of realism, is to be rejected and can safely be left to out-door vaudeville.

* * *

Such attempted revival of the tank drama in moving pictures again calls attention to the present distressing barrenness in plot and incident and to the deadly monotony which, if kept up, will be a sure means of depreciating the moving picture and driving away or estranging its friends. The film maker is not like the playwright for the "legitimate" stage confined to a few square feet of boards, but has the entire world at his disposal, and the world is full of variety, if one has eyes to see. The complaint of exhibitors regarding the constant repetition of the same or similar themes by different companies within a few months at the most has good foundation.

* * *

IT argues well for the progress of the moving picture when the prominent literary lights and the moral leaders of a large American city are invited to witness a private exhibition. Such was the case last Friday in Baltimore. The film was the Milano production of Dante's "Inferno." Over a hundred invitations had been issued, and notwithstanding the diabolical heat, almost every one accepted and was present. Some of the most influential clergymen were among the spectators. After the exhibition the moving picture, as an eloquent revelation of its own possibilities, had gained as many friends as there were spectators. Reckless agitation against the moving picture will never be tried again in Baltimore without the rising up of its new and powerful friends. Such exhibitions help the moving picture to strike its roots deeper than ever into the best soil of our civilization.

MANY years ago THE MOVING PICTURE WORLD insisted, among other things, on the driving of cheap vaudeville out of moving picture theaters and on a "divorce of the picture from the nickel." The recent National Convention of Exhibitors at Cleveland contended in its platform for the same changes. It is pleasant and consoling to contemplate the progress made toward obtaining these reforms. Cheap vaudeville as an adjunct of moving pictures has all but disappeared from the horizon. In the matter of higher prices, progress is slower. In New York, notorious for its gross ignorance of projection, etc., the exhibitor is getting ten cents without trouble, ten cents being really the minimum of admission, while in the nearby cities of Philadelphia and Baltimore the nickel remains altogether too prominent. A little intelligent agitation and co-operation would bring about the desired results in short order.

*

PRESENT day solicitude for the child, especially touching on and appertaining to the influence of motion pictures is, in the light of child-life of other days, quite amusing. Why is it that the present day child should be affected injuriously by the bloodshed depicted in the Indian picture when the child of other days fairly reveled in the gory tales from the Arabian Nights or was sent shivering to bed after the narration of the adventures of "Hop O' My Thumb" and "Jack the Giant Killer?" Is it that the child of today is cast in a finer mold and therefore more sensible to shock? Or is that the champions of children's rights and wrong have lost the true sense of proportion; have forgotten the days of their youth?

*

Another phase of the child question comes frequently to the front in the plea of the youthful offender who pleads "that he saw it in the pictures" in extenuation of his wrongdoing. The comment of a Municipal Court Judge of a town in Maine, himself a scenario writer, when cautioned upon this peculiar angle of picture criticism, is interesting: "The Board of Censors should not lay awake nights worrying about the kids," he writes. "The kind we deal with can teach the scenario writers more deviltry than they ever dreamed of." From this we take it that the "kid" is misunderstood by many reformers; that he is composed of sturdy stuff—a real red blooded human being after all, and not the milk and water creation that many of his self appointed protectors would have us believe.

*

It should not be taken from these few remarks that the MOVING PICTURE WORLD has joined the reactionaries. Our opinion is merely that the hue and cry against the motion picture as a corruptor of the child proceeds from exaggerated notions of the corruptibility of the child and lack of appreciation of its powers of discrimination.

From a recent issue of the Daily Consular and Trade Reports, a government circular, we learn that the province of Ontario has passed a law regulating the moving picture business in that section. It provides that all films exhibited in Ontario must be passed upon by the National Board of Censorship.

The Earmark on the Film.

By Epes Winthrop Sargent.

NOTHING more to the point has been said about the sameness of photoplays than was printed in a recent issue of THE MOVING PICTURE WORLD in a letter from an old exhibitor to the new manufacturer, in which he alluded to the marks by which certain of the directors leave their imprints upon most of the stories produced by them. But little more was said than to give a hint, but the subject might have been extended almost to the number of directors in the business.

The matter was treated lightly, but it is pregnant with suggestion and the earmark of the director is the real answer to the questions as to the sameness of the films.

A magazine represents the work of perhaps a score of authors. Most editors, certainly all successful ones, seek to retain as much of the individuality of the writer as is possible. The stories may have been selected because they conformed to certain editorial requirements; indeed, a magazine without an established editorial policy could not last long, but so long as the stories meet the broad requirements of that policy they are let alone and the necessary editing is done with a view to retaining as much of the personality of the author as possible.

In the studio the reverse is the case. A story may be edited with due care and be turned over to the director with the individuality of the author, but the director will have none of it. He protests that the story will never do, that he must fix it up—and he does, precisely as he has "fixed up" every story he has made in the past six months.

The original idea in advertising for scenarios from outside authors was to get away from the sameness of the pictures the studio director was making. It was planned that the story writers and other outsiders should give variety to the product, but this end is not gained if the stories in their final development still represent the producer rather than the author.

The trouble appears to be that in most studios there is no one to direct the director. He is regarded with undue respect by his employers, and they defer to him in most things. The attitude is a relic of the days when the photoplay was yet young and when a director who could direct meant something more than mere profit. More than one company has been given its first uplift by a director who could make good pictures, and even when the field broadened until there were plenty of able directors, the superstition that it was bad luck to cross a director still obtained and still does obtain in many studios. The director is not human who will not avail himself of this position to do precisely as he thinks best, even though his ideas of best are the exploitation of his personal beliefs as opposed to dramatic rule, common sense and the change in the fashion of films.

Hundreds of plays are spoiled each year because directors are permitted without restraint to make a picture precisely as they please, owing to the belief that a director must not be interfered with. Any original bit in a script that does not harmonize with the producer's own ideas of originality is rewritten to conform to the hard and fast rule, and then the cry is raised that there is no use getting outside scripts because there is no orginality among authors. There never will be so long as there is a double check against originality in the form of an editor and a producer each of whom is determined that things shall be done thus and so. The producer has the last word and his personality is the more strongly dominant, but the script often comes to the director already half spoiled because the editor himself has some pet theories.

Those familiar with the conditions in any studio can tell almost invariably which director made a certain story simply through the earmarks on the film. The ingenious bit on which the author spent a couple of hours may be done to death in ten lines—and upon the flattened wreck is raised another of the same old stories with all the earmarks of the producer, and the manufacturer wonders why his stuff seems so same, but doesn't dare ask the producer lest he be offended.

Audiences are less thoughtful of the absent producer's feelings, and now and then when two photoplays from the same production get on the same program the marked similarity brings forth comment that is far from appreciative. The successful, the continuously successful, photoplay maker is the man who will insist that every member of his staff devote his endeavor to preserving the originality of the writer, whose editor merely edits for technical faults, whose director directs the script given him, and whose players do not know more than the author, editor and director combined. Such things may come to pass some day. May that day be soon.

A Wise Rejection.

IT has been learned that at the late national convention of exhibitors in Cleveland a resolution was moved which in substance recommended that a committee be appointed to consider the possibility of establishing and maintaining a chain of exchanges throughout the United States on a coöperative basis, such exchanges to handle both licensed and independent films and to be controlled by exhibitors. The resolution was not carried.

The good sense and wisdom of the convention was shown by voting such a resolution down. The three great departments of the moving picture industry—the manufacturing, the distributing and the exhibiting—are well defined and are the result of the natural development of the business. It has been shown that the closer the manufacturer keeps to his manufacturing, and the exchange man to his distributing, the better it has been for the exhibitor and the picture business. When the manufacturer dabbles in exchanges and the exchange men in picture theaters, it is decidedly bad for the exhibitor and the business in general. For exhibitors to engage in the distribution of films, even if such a thing were possible, could scarcely fail to result in dissension among themselves, as in competition for business every man is prone to consider himself first and his neighbor's case afterward.

If the rights as to the overstepping of natural bounds are fairly considered, the film manufacturer has greater right than either the exhibitor or the exchange to go outside of his bounds. His enterprise has made possible both the exchange and the exhibitor. Had he deemed it best, he might have established exchanges and erected theaters to bring his product before the people, but he has confined himself chiefly to the manufacturing field, knowing that it requires all his resources and energy. At the same time he has regulated the exchange for the benefit of the exhibitor.

A fair and dispassionate comparison of the three great departments along the line of efficiency, will reveal that the exhibiting has not kept pace with the distributing and manufacturing departments. Although in a measure retarded by the adverse building ordinances of various cities, the average picture theater falls below the standard that might have been reached at this time. The average intelligence of exhibitors has been lowered by the influx to the business of men of varied occupations, who had the necessary means to open a store theater, but who lacked all the requisites of successful showmen. It has required considerable experience to teach such men the

value of well selected programs, of good projection, the right kind of advertising, etc. Many of these undesirables have dropped out of the business and their places are being taken by live, intelligent men of larger means, who are erecting a better type of picture theater.

The exhibiting department is, therefore, progressing rapidly and it will require all the managerial and business talents, as well as foresight, of exhibitors to meet new problems in exhibition, as they are presented, without trespassing on the domain of the exchange.

What is needed is a proper understanding between the exhibitor and the exchange, not a merging of the two departments. That "proper understanding" exists in other lines of business, as between merchant and customer. The customer's trade is sought after and the best efforts of the merchant are put forth to retain it, once it has been secured.

The Open Market—Pros and Cons.

By W. Stephen Bush.

HOWEVER we may differ as to the advantages or disadvantages of an open market, there can be no doubt that its effects would be immediate and revolutionary in character. An open market would in an instant transfer the power, now lodged in the grasp of the manufacturer, into the hands of the exhibitor. The relations of licensor and licensee would at once be changed into the positions of buyer and seller. The industry would be dominated by the exhibitor. He would dictate the policy of the manufacturers. The responsibility for the well being and progress of the moving picture art would devolve entirely on the exhibitor.

Is the exhibitor at this time capable of assuming these heavy responsibilities? Is it certain that he will discharge his new functions to the best advantage of the moving picture?

It cannot be expected that the exhibitor is infallible. The question is not whether the exhibitor is perfect, but whether control of the industry by the exhibitor is to be preferred to the present domination of the manufacturers.

Let us say at the outset that the present control of the situation by the film makers is in more respects than one an unsatisfactory condition. The experience of mankind in all ages has shown beyond the peradventure of a doubt that it is unsafe to put arbitrary and absolute power in the hands of any man or set of men. Human nature is so constituted that an abuse of such power is as near a moral certainty as anything can be in this life. Possession of absolute power brings with it as inevitable concomitants pride and arrogance. The greatest men in history have had their usefulness changed into destructiveness through abuse of dictatorial power, and though no one will claim the presence of any great men in the circles we allude to, it must be remembered that the rule applies even more forcibly to little men. The compulsory purchase of film laughs at the law of demand and supply and sets at defiance the axiom of the survival of the fittest. The rule now is: "Whatever is made, is fit." The exhibitor's feeble protest is drowned in the thunderous command: "Thou shalt buy." As a rule, he buys. The remedy offered by another set of film makers is too often found illusory.

The worst feature of the present situation remains to be stated. It is overproduction. The exhibitor is constantly confronted with announcements of new releases. "Owing to an irresistible public demand, the Supreme Film Company will hereafter release an additional reel every week." Whether the "irresistible public demand" is the unsupported opinion of the film maker or an actual fact, makes no difference whatever. Overproduction is the deadly foe of quality, the only thing that can count in an industry so much akin to art. How many manufacturers have the right to say to-day: "We make more *and better* pictures"? As a rule, more pictures mean poorer pictures. Time is the most essential factor in the production of quality. It is a fact that the companies which have in the past made and are still making the best pictures are very slow about increasing the quantity of their output. Great experience and skill, a fine plant, competent actors, gifted producers, are of course necessary to a good picture, but even more necessary than all these is a sufficiency of time.

Right at this moment several makers of film are falling into a hopeless rut. Ideas and plots vary hardly an inch from one reel to another. Some are going back to subjects and methods and mannerisms that might have been excusable five years ago, but to-day cannot be regarded other than evidences of moving picture atavism. In some measure the forced and artificial conditions of the market are responsible for all of this deplorable situation.

Would the open market be a sovereign remedy for all these unhealthy conditions? Would overproduction cease and quality come into its own? Can the laws of supply and demand and of the survival of the fittest be trusted to work out the salvation of the moving picture industry?

These are questions to which only the inconsiderate or careless have ready answers. There was an open market just after the birth of the industry, but it was strangled too soon to let us know what the developments would have been. The open market would be largely an experiment.

As things stand to-day the responsibility for conditions can be squarely put upon the film makers. While theoretically they are to-day accountable to no one, practically they are very much accountable to public opinion. Even the most hardened self-conceit cannot very long resist the demands and protests of the public. The years have brought with them a code of moving picture ethics from which film makers now depart but on very rare occasions. To some extent, at least, the demand for clean pictures has been heeded.

If the power over the picture were transferred to the exhibitor, division of responsibility, with its attendant train of evils, would be likely to follow. Even a very small number of exhibitors could cause a revival of objectionable pictures and thereby immeasurably damage the industry as a whole, for, as we of the moving picture know only too well, the public are slow to give credit, but quick to deal out blame. No bad picture was ever shown that did not throw its waves of influence into every corner of the industry. It may be urged that we are pleading for utopian conditions and that bad pictures can never be wholly done away with. Very true, but bad pictures can be kept down by intelligent and conscientious effort, while a withdrawing of the check would make them grow like vermin.

As a rule, every abuse carries its own remedy. If the makers, who now control the great bulk of the market, deteriorate they cannot endure long. Skill, intelligence and capital cannot be monopolized forever. The industry to-day is attracting the greatest artistic talents. With the growing field and the wider and better popularity, capital will turn to the moving picture, and nothing more is needed than a union of capital and talent.

In the meantime many people are wondering why the manufacturers, whose products in an open market would outsell all others, do not become leaders in a movement for emancipation and an open market.

Echo answers. *Why?*

Reviews of Notable Films

SWORDS AND HEARTS.—(Biograph.)

ONE of the scenario problems of the day is to write a Civil War story that will not offend that considerable population south of Mason and Dixon's line. There may exist some small question in Swords and Hearts, but that remains to be definitely determined by the real judges. It is a question of whether Southern people will relish the idea of one of their daughters jilting an unfortunate Confederate soldier for a victorious Union officer of means. Southerners may swallow the situation without making a face, on the broad grounds of human nature, but there is another pill to be swallowed when the ruined returning Confederate officer decides to marry a "Cracker" girl, or poor white. A poor white is hardly any more popular in the South than the northern war-time soldier. These two elements are the only ones that can be suggested as possible faults in Swords and Hearts.

Aside from these speculative flaws, which may or may not amount to much, Swords and Hearts is an excellent production. It is acted in the usual Biograph way and is full of the gentle pathos peculiar to the Confederate point of view. The picture as a whole is partial to the Southern side. It has more to do with events at home while the able-bodied men are away at war than it has to do with battlefields. As a matter of fact, there are no battle scenes. Neither is there any triumphal parading of the Union flag nor any trailing of the stars and bars. It is a domestic drama resulting directly from a conflict raging elsewhere.

There are in this picture some familiar Southern types that are depicted with skill. The old faithful colored manservant is one of these; also the dignified type of elderly Southern aristocratic planter, so ably portrayed in this instance by the late Verner Clarges (see death notice elsewhere in this issue), one of the last appearances of that venerable and widely known classic actor.

The portico of the Southern mansion is a piece of artistic realism that gives the picture the true atmosphere of antebellum gentility. It is a substantially built structure that is later destroyed by a band of marauding ruffians known as bushwhackers, who, after looting the mansion, set fire to it and burn it to the ground.

The story centers around the son of a Southern planter and two women. One of them a cold, haughty and calculating young woman of aristocratic birth; the other a "cracker" girl, daughter of a mountain berry-picker. At the outbreak of the Civil War, Hugh Frazier, son of the planter, is engaged to Irene Lambert, the proud beauty, who values him only for his social standing and prospective inheritance. From a distance Jennie Baker, the berry-picker's daughter, has learned to love the dashing young soldier, who was never too proud to notice her when sometimes she came to his home to sell berries. On the day that he left for the war, young Frazier, in his impulsive, debonaire way, leaned over in his saddle and stole a kiss from Jennie Baker. He forgot the kiss in the next few minutes, but the sweetness of his compliment lingered forever on her lips.

Hugh Frazier leaving home for the war. The late Verner Clarges in the role of the Elder Frazier.

Hugh Frazier returning home after the war. Scene from "Swords and Hearts." Biograph release for Aug. 28.

Once during the war Hugh Frazier stole home, to visit his sweetheart, Irene. On this occasion the berry-girl was the means of saving him from capture by using his horse and overcoat as a decoy. She seemed to come as a good angel sent to watch over a brave heart; for by this time things had changed and his old home lay within the Union lines. He escaped this danger, thinking, perhaps, that Irene had been his guardian angel. That night the bushwhackers, led by Jennie Baker's rough father, attacked and burned the home of the man she loved. The faithful old negro servant, divining such an attack, had buried the family treasure and the marauders evidently burned the house out of disappointment. The attack and retreat of the bushwhackers, together with the burning of the mansion, is one of the most thrilling and realistic scenes ever seen in moving pictures.

Realistic fire scene—Burning of the Frazier mansion. From "Hearts and Swords."

In the fire and fracas Jennie

and Hugh each lost their father. Jennie lived alone thereafter in her father's shack until Hugh came back. He made his way in tattered garments to the home of Irene, expecting to be received with gladness. Instead of that, his supposed guardian angel proved to be but a fickle goddess, whose heart had turned to stone. From her he learned that he was a pauper; that home and father were gone forever. Moreover, he found her engaged to a sardonic and prosperous Union officer, and both seemed to regard it as a good joke on Hugh Frazier.

Bruised in body and soul, he shuffled listlessly toward his old home, there to find it a bleak ruin. But there also he found the faithful Jennie, who had waited there day after day for his return. There also he found the faithful negro man-servant. From him he learned how the girl had saved his life, and then the faithful black led them to the buried treasure. The darkest hour of our lives is the hour in which to know our real friends from the fair weather kind. What wonder then that Hugh Frazier should turn to these two lowly creatures and grapple them to his heart with hooks of steel?

THE MISSION WAIF (Melies).

THE excellent settings of this film, all of them with but two or three exceptions taken from nature directly, entitle it to rank as a notable production. It represents a creditable and ambitious effort to bring to mind the days of old California, a subject always welcome to American audiences and always full of the air of romance. A little girl, the sole survivor of an Indian attack, made upon some settlers traveling across the plains, is found and adopted by a band of Mission Fathers. Under the fostering care of the fathers the girl grows to early womanhood, but, no doubt, by virtue of some special dispensation is left to be the helper and companion of the priests, who not only minister to the spiritual wants of the Indians and settlers, but till the soil and do all their own work. Into all this peace and serenity comes a wounded bandit, closely pursued by settlers. The fugitive claims refuge in the convent and obtains it. His arrival at the gate and the scene in the stillness of the cloister's vestibule, where the young ward of the fathers listens in enraptured silence to the priest's sweet playing of the violin, are decidedly effective and will appeal to every audience. The further story shows how the robber's identity is disclosed by a scar, how the girl, though in love with the man, turns from him, when she finds out who he is and how the robber leaves the sheltering walls of the convent. On his way to his next destination, the robber uncovers an ambush of Indians and hastens back to the convent to give notice of the approach of the hostile red men. The priests and the girl take refuge in an underground passage. While the robber is bravely defending the convent against the Indian attack, the girl has succeeded in escaping the vigilance of the Indians and getting word of the danger to a nearby settlement. The settlers hasten to the rescue and the girl finds her unfortunate lover dead.

Scene from "The Mission Waif."—(Melies).

FROM OESTERSUND TO STORLIEN (Great Northern).

The solemn, almost gloomy and at times mystic character of the Northland scenery has been most happily shown in this film, which has a specific educational value. The pictures have been taken in such a manner, that the spectator witnessing them on the screen, can without much mental effort put himself on board the train, which runs through most of the scenes and imagine he sees the things from the windows of his car. While the film as a whole possesses sufficient merit to place it in the category of notable productions there are two points that seem to deserve special mention. The portrayal of the northern lights is one. The latter part of the film is splendidly done and gives a touch of vivifying light to an otherwise perhaps too sombre landscape. The other point has reference to the water scenes, which are quite imposing. The mountain sides covered with innumerable glistening stalactites and all manner of weird and fantastic shapes of ice make a spectacle that well deserved recording in films.

"A LITTLE CHILD" (Reliance).

THERE is much human truth pictured by this release of the Reliance Company, and it is deep and significant. It's a picture that, true as it is, could easily be misinterpreted if it had not been well acted. Mr. Walthall very skillfully plays the burglar, outcast and lonely, who is awakened from his sleep under a tree by a child. She, with a bag of cookies, has run away from her gossiping nurse. The child makes friends with him as children will with such as have still in their hearts something child-like, something human. A child who would run from a respected millionaire might be very quick to make friends with a burglar. And this child is soon fast friends with this burglar. They talk together till the silly nurse finds them.

Not long after, the burglar happens to enter the house of the child's parents. The noise of his entrance wakes the child, who fearlessly goes down stairs in her long white night dress and enters the room where the burglar has just wrapped up a rich haul of the family silver. He takes her up and while he talks to her she falls asleep in his arms, a very natural thing, and his heart prompts him to carry her up to her bed. He knows where the nursery is, he had entered that way by means of a ladder against the roof of the porch. He lays the child down. The better feelings in his heart have mastered his greed and instead of going back for the silver, he goes out by the window and disappears. This is a very commendable ending. It doesn't demand too much of the spectators and is convincing.

The child's part is acted very naturally by Baby Rosanna, and this, with Henry Walthall's presentation of the humane burglar, make the picture powerful. Baby Rosanna is a very little tot indeed, not much bigger than the doll she plays with. She is a very winsome little lass, and though in this picture she is playing the part of a child half her age, this reviewer failed to notice any slip, any of an older girl's mannerisms, in her portrayal. This is more remarkable as she appears in scenes, playing nearly the whole gamut of a child's day. Her eating the porridge at the breakfast table shows wide-awake observation. It is a picture of a child just old enough to revolt against having its mother hold the spoon, yet isn't able to manipulate it well yet. The child's mother (Jane Fernley plays the part) fills a part that requires no great resources, but pictures the character very acceptably, as does the father (James Cooley). Mr. Walthall's work in this picture is noteworthy. He, as of course is well known, has already won a wide reputation as a strong player in emotional parts. This character demanded of him more self-criticism than imagination. It is in marked contrast to his impersonation of the man waiting at the railway station in "Waiting." That portrayal might be compared to a long throw and this to a very nice one. It would have been very easy to overthrow the mark in picturing this burglar. Perhaps the part is a trifle overdrawn at the moment when the child awakens from sleep, but the player makes up for this by walking the narrow edge of perfection through the library scene and the one in the child's nursery that follows it.

The Reliance camera man should also be commended for good workmanship in taking many of these scenes. In the scene where the burglar appears, climbing the ladder to the roof (a scene which was particularly well laid out, by the way), there is little suggestion of daylight—it is moon light that we see. Taken as a whole (purpose, conduct, acting, stage setting and photography) the picture is one well worth while.

In answering advertisements kindly mention the Moving Picture World.

Technique of the Photoplay

By EPES WINTHROP SARGENT

Copyright by E. W. Sargent. All rights reserved.

CHAPTER VI.

Emphasis, Visions and Trick Effects.

In the spoken drama the player has the advantage of verbal emphasis to call attention to the important parts of his speech. On the printed page italic or capital letters invite particular attention to certain important words and passages. In the drama of action the picture player must convey his emphasis by making prominent the vital action. This should be done not by violent ranting, but by pointing up the action; by dwelling upon it, until the spectator assimilates the point.

Should the story concern the adventures of a man who has left home without any money in his pockets, it is essential that the fact that he is without funds be given due emphasis. In actual life a man would feel in the pocket where he keeps his bill-fold and in that other pocket where his small change is kept. He might make a quick investigation of the other pockets, but the entire action would be commonplace and unenlightening. It requires but a moment to assure himself of his impecuniosity, but that is not sufficient in the photoplay.

It might be possible to convey the fact in a leader which explains that "Smith finds he has no money," but the printed leader will not make the same impression as is to be obtained from pictured action.

Suppose that Smith is lunching. The meal is finished and the check is presented. Smith makes the addition and feels in his pocket for his money. The bill-fold is not there and he looks to see if his small change will be sufficient. To his dismay he finds that pocket empty. Now the matter takes on a serious aspect. He examines his other pockets, he removes the contents of some in the vain hope that some vagrant bill may be found. The waiter, who has stood in smiling expectation of a tip, now grows suspicious. He does not answer with a grin Smith's effort to make his predicament a joke. He calls the proprietor to aid him in dealing with the supposed deadbeat, and Smith exits from the scene with the fact definitely established that he is dead broke. The following scenes are fully intelligible to all.

Action More Effective Than Leader.

Had the leader been used the same fact would have been told, but it would not have made the same impression. In any circumstance leader should be regarded as a last resort and not as a convenient way of getting around difficulties.

To take another example let us suppose that at a dance a girl is claimed by two men for the same waltz. It is desired to establish the fact that the girl cares for one more than for the other. The latter has the right to the dance, but she regrets the termination of her tete-a-tete with the first. She leaves him with a lingering glance of regret that at once establishes the status of all three.

Played at normal speed the significance of the glance would be lost, but if the girl hesitates for a moment, half turns back to the man she cares for and yields only to the pressure of the second man, the deliberate action points up the situation, makes it apparent that she prefers the man who is left behind.

If he should turn and leave the scene unconcernedly there would be no advancement of the plot, but should he watch them as they pass to the dancing floor and give evidence of his regret, it is made plain that he is in love with the girl and does not merely seek to make himself agreeable in the fulfilment of his social duty.

Do Not Depend Upon the Producer.

It may reasonably be argued that it is the duty of the director to point up the action, and that fact is admitted but it is also the duty of the photo-playwright to give the director all the aid in his power. As has been shown, each scene is played independently of all the others and all the facts of one scene should be related in that scene, instead of leaving it to the director to carry over from some other scene the implied action of the scene upon which he is engaged.

It may be that a scene is written in which the author seeks to convey the impression that an accidental collision is really the effort of a pickpocket. If the scene is written "a man collides with John" it may be regarded as a bit of by-play, but if John is made to pause and look after the other with a scowl the fact of the happening is impressed and, when the fact of theft is established later on, the spectator immediately reverts to the previous scene without hesitation.

Emphasis by Contrast.

Sometimes emphasis is conveyed by contrasting scenes. We see the bountiful board of the employer and the next instant some employee making a single small loaf suffice for his entire family. Later on when the employee attempts to right his supposed wrongs his process of thought is more sympathetically followed than if a leader explained that "Paul seeks to avenge his wrongs."

Contrasting scenes may be used in pairs or in series. The use of a series of contrasts is a device that appeals strongly to some directors and the use of such scenes is decidedly effective if the device is not used too often.

The series scene may also be used to cover the commission of crime or the passage of time. A terrific fight between burglars and householder might not meet with the approval of the Censor Board where no objection would be made were the fight broken by contrasting scenes showing the police hurrying to the aid of the victim. The suspense is heightened and with proper handling the audience can be worked up to a vivid interest in the outcome.

Alternating flashes between pursuer and pursued, contrasting scenes between an attacking party and the defenders and similar effects are best worked in series but each scene should carry the story ahead and move it perceptibly toward the final development.

Visions and Double Exposures.

Visions and other forms of double exposures should be sparingly used, though the employment of this trick device is decidedly effective when rightly handled. They should not be dragged in bodily, because the double exposure is apt to be troublesome and the Editor is not hunting trouble for his camera men, but few Editors will pass a story that is effective merely because it demands a little extra work.

Visions are effective in explaining motives, and evading leaders. When the erring wife confronts her wronged husband and he is seen to take her back, the vision of a dead child will explain his reasons at the exact moment. Should the scene be prefaced by a leader which explains that "John takes Edna back for the sake of their dead daughter," the element of suspense is removed because the audience knows before hand that the wife will be restored to her place.

In the same manner the convict in his cell may see visions of his home or the repetition of his crime, the bachelor may recall a lost love or the desperado be turned from crime by some memory of the past. The writing in of visions is not to be encouraged but there are times when their use is demanded.

At times it is well to offer both leader and vision and let the Editor exercise his judgment. The scene of the erring wife might be written with leader and without the vision and at the end of that scene a note might suggest that "The leader might be effectively replaced by a vision of the little girl."

Other double exposures are apt to be concerned only with studio practice. They are obtained by running the film through the camera a second time, superimposing an exposure or exposing a part of the film only on each passage through the camera.

Trick Effects.

With the trick picture proper the photo-playwright has nothing to do. These are planned in the studio to meet the possibilities of the equipment. The outside writer has no knowledge of these possibilities and stands small chance of making a sale. At best the trick picture can only be offered in synopsis form.

In addition to the double exposure the principal methods of tricking pictures are variations in the timing of the film, stopping the camera and the elision of certain frames from the finished film.

In the latter method the film is made but some of the frames are removed, the others being joined up, so that the actions of the players becomes eccentric. With the stop camera the exposure may be stopped to introduce or remove some person or object from the scene or the camera may stop after each exposure to alter the position of inanimate objects, as the doll dramas and animated furniture. With the stop camera a scene may require as many days, or even weeks, as it runs minutes. In the timing method advantage is taken of the fact that pictures are shown fifteen or sixteen frames to the second. If the camera is turned more rapidly or more slowly the speed of the actors is changed. Slow turning makes rapid action and fast turning slow the action.

Pictures in which the action is reversed are made by reversing either the film or the camera according to the make of the instrument. This device is useful in legitimate pictures in showing a person leaping to a high wall or some similar effect. With the film reversed the player jumps off backward and when the scene is righted the reverse effect is gained.

Practically any effect may be gained by tricking but the author should not count too confidently upon the fact that anything is possible to the camera. An airship, for example, may be printed into a cloud effect but the result would scarcely be worth the time spent in making the negative—and the photo-playwright who knowingly resorts to trick photography in planning his script materially reduces his chances of acceptance. There are hundreds of airship dramatic pictures submitted and none shown. The deduction is obvious. The intelligent writer will wait until the science of aviation is better understood before writing the aeroplane story.

Lighting Effects.

Lighting effects may be tricked but it is well to leave the lighting to the director. The light in the studio is, or should be, under perfect control by means of stopping down, the use of electricity and daylight in combination and the employment of the spot light, but the author who depends upon light effects to get his story accepted builds upon a very unstable foundation. The suggestion of moonlight or lamplight is sometimes conveyed by means of dyes, a red tone suggesting a conflagration, green or blue moonlight and yellow lamplight, but toning is an added cost that seldom yields returns and it is better to hold to daylight scenes.

By stopping down the lens the suggestion of semi-darkness is had but such pictures appear muddy upon the screen and detract from the general effect of the picture. Write your picture without other reference to lighting effects than to explain which scenes are supposed to occur outdoors at night, for unless you are intimately acquainted with the particular studio to which submission is made you court the rejection of your manuscript.

It is sufficient that you offer a properly constructed plot. The stage manager will look after the effects far better than the inexperienced writer can hope to do.

At a convention of the Illinois State Society of Opthalmologists at the Palmer House in Chicago, President E. M. Heidkamp gave some good advice recently anent the proper care of eyes. In referring to the alleged danger to the eye from looking at moving pictures he remarked that "moving picture entertainments may possibly give you a headache, but will never affect the sight." Of course a headache will result from almost anything which requires prolonged mental concentration. The comic pictures in the program seem a good antidote.

Park Theater, Milwaukee, Wis. Joseph Schwartz, Prop. and Mgr.

MONTGOMERY OPENS ATLANTA HOUSE.

The Montgomery Amusement Company, of Jacksonville, Fla., operating the Grand Theater here, opened their Atlanta, Ga., house, The Montgomery, on August 1st. The seating capacity is four hundred and fifty and for the first two days the paid admissions were over ten thousand and in addition to this some paper had been issued. This house is conceded to be one of the finest houses in America devoted to motion pictures.

The high plane on which all of this company's houses are operated places them in immediate favor, and the Atlanta house will prove no exception to the established reputation. H. C.

Dorsey is vice-president of the company as well as manager of the Atlanta house. The Columbia, S. C., house, The Grand, under the management of Mr. George C. Warner, formerly of Jacksonville, has done a thriving business since the opening six months ago.

On August 19 the Montgomery Amusement Co. will assume the management of the Folly and Odeon theaters at Savannah, Ga. Many improvements will be made at the Odeon, but the Folly, being a new house, will be continued as it is with no interruption. The policy of both houses will be in advance to the Montgomery idea. M. C. Eberstein will continue as manager for a few weeks, the new managers not having been appointed. It is the custom of this company to select managers from the stockholders and this policy will be adhered to, and a practical showman is given each manager as an assistant.

J. T. Alsop, Jr., manager of the Jacksonville house, The Grand, is also secretary and treasurer of the Montgomery Amusement Co., and as this is the home of the company, all business being handled at this end, he has several office assistants in addition to those in the house. Montgomery's houses cater only to the best element in each community and quality in pictures and music is offered rather than quantity. The patronage accorded all of the houses proves the wisdom of this policy and the name of Montgomery is always a guarantee of the highest class offerings of the motion picture field.

Mr. Montgomery is at present in Atlanta and will remain for several weeks longer attending to the many matters incidental to the opening of a new house. On completion of all the extensive plans now contemplated by the company, Mr. Montgomery, as president, will regularly visit all the houses for a few days of each month in order to keep in touch with the demands and requirements of the several localities.

Joseph Schmidt, secretary of the Anti-Bread Trust Conference, representing the Baker's Union of New York, New Jersey and Connecticut, plans to fight the bread trust by the aid of moving pictures, slides and posters.

The Working Man's Presbyterian Church and the Labor Temple, under the supervision of Rev. Charles Stelzle, located in the lower east side of New York City, have installed moving pictures, which are exhibited in connection with the daily services.

CHICAGO LETTER.

By Jas. S. McQuade.

LICENSED exhibitors should be thoroughly familiar with the exhibitors' bulletin sent out by the Motion Picture Patents Co. under date of May 29. This bulletin, in substance, drew attention to the fact that, after June 1, licensed manufacturers were likely to use ordinary as well as N-I. stock in printing their films. Exchanges have the option of specifying either N-I. or ordinary films when ordering.

In recent conversation with a licensed exhibitor he informed me that all first runs received by him for several weeks past have been printed on ordinary or inflammable stock, and that he had not been notified to that effect by his exchange. On discovering that the films were of the ordinary stock he immediately notified his operator to be more careful in handling them.

All licensed exhibitors should see to it that similar instructions should be given operators and thus carefully guard against fires in picture theaters, knowing that the daily press will make the most out of such conflagrations to discredit these places of amusement.

The N-I. stock has failed in two important particulars, notwithstanding the efforts put forth by the Eastman Co. to turn out a satisfactory product: it has proved to be brittle within a short period of use, the sprocket holes especially being unequal to the strain of constant use, and it has failed to the city ordinance of March 28, 1910, which regulates the ordinary product for photographic effects.

With the improved type of fireproof booths now installed in picture theaters throughout the country, and the rigorous laws enforced by municipal authorities as to the number of films in a booth, and their care while the program is being given, the chances of a blaze are reduced to a minimum when the operator discharges his duties conscientiously and intelligently. Moreover, the Gilmore fireproof box for one, two, three or more films—which has been tested and approved by representatives of the Chicago fire department and fire patrol—ensures absolute immunity from fire of all films in the booth, except the one in the projecting machine.

The attention of Chicago exhibitors is especially directed to the city ordinance of March 28, 1910, which regulates the number of reels in an operating booth while pictures are being run. It reads as follows:

"Not exceeding five moving picture films shall be kept or stored in any operating room, where moving pictures are being produced, and such films shall at all times, except while being changed on the moving picture machine be kept within the aforesaid tin cans or metal boxes of galvanized iron."

Any person violating the provisions of this ordinance is subject to a fine of not less than $5 and not more than $100 for each offense; every day, during which such violation continues, being considered a separate and distinct offense.

The recent fire in the Lincoln theater, this city, has led to a strict investigation by the authorities as to the number of films stored in the booth at the time. It being rumored that there were more than the stipulated number, the operator of the theater has been subpoenaed by the authorities to appear before them and testify.

That Patented Ventilating Apparatus.

From information received from several exhibitors in Chicago regarding the ventilation of new picture theatres, it appears that Mr. Ball, of the Sanitary Department at the City Hall, is in favor of the installation of a certain patented apparatus in every new picture theatre that will pump 1,500 cubic feet of air per hour, for each person, through the floor of the auditorium. It is also proposed that old theatres shall be included. The owner of the patented apparatus, it is learned, is an Eastern man.

In the building ordinance, which regulates the ventilation of picture theatres, passed about a year ago, Article XX has this clause: "The air in every room of Class IV and V (picture theatres are included in Class IV), hereafter erected shall be changed so as to provide each person, for whom seating accommodation is provided in such auditorium, with at least 1,500 cubic feet of air per hour." Another clause in the same ordinance provides that 1,200 cubic feet of air per person, per hour, shall be furnished in theatres already built at the time of passing the ordinance. Still another clause regulates that no part of the air shall be taken from the cellar or basement.

It is the intention, so it is understood, to have this ordinance amended so that the patented apparatus referred to shall be solely used for ventilating purposes.

Dr. G. Gottfried, assistant commissioner of the Health Department of Chicago, was seen regarding the proposed change in the ordinance, and he stated that he had no knowledge of it. Furthermore, he asserted that any patented apparatus, least of all, would receive the sanction of the department, and gave, as his opinion, that such an amendment would fail to be passed by the Council in case it was brought before that body.

The local organization of exhibitors should keep a watchful eye on the proposed amendment, as it looks very much like an attempt to exploit the builders of new picture theatres in Chicago.

It is preposterous that, in these days of progressive invention, picture theatre owners should be compelled to use a ventilating device that may be thrown on the scrap pile the week after next. And this patented device pumps the air through the floor of the auditorium. Oh, shades of health and hygiene!

Local Association Meeting.

At the last regular meeting of the Chicago Exhibitors' Association, Monday, August 7th, the members voted that all who can possibly get away from their theatres will visit and inspect the Selig Polyscope plant, in accordance with the invitation extended them by Mr. Selig several weeks ago.

Friday, August 25th, has been fixed as the date, subject to Mr. Selig's approval. The members have been advised that Mr. Selig has arranged to use all the visitors in a large scene of a picture that will be produced specially on that date.

The delegates to the national convention at Cleveland stated in open meeting that too much praise could not be bestowed on the Cleveland exhibitors for their magnificent hospitality and cordial reception to visiting delegates. Thanks also were moved acknowledging the aid from the Cleveland delegates in bringing the national convention of 1912 to Chicago.

It was announced that the membership of the Association had increased from 275 to 280 since last meeting. The financial secretary also reported the treasury in good condition.

Former Freeporter in Selig Western Drama.

It is not often that a moving picture show raises applause to the fever point from the fact that a well-known citizen of the city in which the film is produced has taken a prominent part in the production. This occurred recently in the Majestic Theatre, Freeport, when O. B. Thayer, a former Freeporter, was recognized as Dan, the sheriff, in Selig's picture, "The Warrant." Mr. Thayer made a typical Wild West sheriff, and the picture was pronounced one of the best of its kind produced by Selig's Western company.

First Class Chicago Theater for Pictures?

There was a persistent rumor last week that Jones, Linnick & Schaefer, the well known owners of the Orpheum and an extensive chain of theaters in this city, has secured a lease on McVicker's Theater for moving pictures.

It is known that Morton Cohn, who formerly ran a licensed exchange in Portland, Ore., and who owns diversified interests there, offered $1,000 per week, or $52,000 per year, a short time ago, for a term lease on the house, and that the negotiations fell through. Mr. Cohn sought to obtain McVicker's for moving pictures, and it is reported that the consummation of the deal depended on his demonstrating that moving pictures come under the head of "legitimate entertainment."

It appears that the will governing the McVicker estate has a clause providing that the McVicker Theater must always be used for "legitimate" attractions. It may be that the judgment of a court of law may yet be required to establish the legitimacy of pictures.

Aaron J. Jones, head of the Jones, Linnick & Schaefer firm, has been in Colorado Springs, Colo., for the past two months, and is expected to return about August 23d. He is a far-seeing, clear-visioned business man, full of enterprise and always ready to take a chance when the outlook is at all favorable. It would not surprise me if he and his firm have some big transactions to spring on moving picture circles in the near future.

If Lyman H. Howe made such a financial success with the exhibition of moving pictures—75 per cent. of which were licensed films, which had been shown in the smaller theaters here, many months, and some of them years ago—in a first-class theater, what is to hinder enterprising Chicago men, skilled in the business and possessed of the necessary means,

to find a home for pictures, where they can be shown amid the most attractive surroundings and with the best accompanying effects yet evolved? Such a house, at 25, 35 and 50 cents, will make a fortune. It will create many thousands of regular picture theater goers—men and women who have always had an aversion to mix with the crowd. Why not give them a picture temple where they may have equal facilities for segregation as when viewing a grand opera or a high class drama?

The moving picture appeals to all classes. Let our picture theaters be so diversified as to appeal to all classes.

Hygienic Picture by Essanay.

How Chicago's babies are being cared for during the summer months has been realistically filmed by the Essanay Company. This work of attending to the babies in congested districts of Chicago is being conducted under the direction of Dr. Geo. H. Young, health commissioner, and his staff, and by his permission the privilege was granted to take moving pictures showing the system of operation.

The pictures show the day's work of the field nurses of the Health Department as they go about Chicago caring for the sick babies. Starting as they leave the City Hall for their rounds in the morning, the views follow them into the tents maintained by the Elizabeth McCormick fund.

Babies poor and wasted from the hot weather attacks are shown in their hovel homes with father loafing around the home. The nurse enters the home and takes charge and directs the caring for the infant. When she leaves, the baby, clean and coolly dressed, covered with a bit of clean white mosquito netting, is lying in its crib.

The father reluctantly obeys the nurse's repeated request to carry away the malodorous garbage. Before the arrival of the nurse he is shown drinking a can of beer and passing it to his wife and then to the baby.

These pictures, showing the real conditions, and posters describing the results of the milk fed and beer fed baby by the appearance of the child in a congress of babies, some crying and some laughing, give a good idea of the noble work that is being done.

"Summer Babies" will be released Tuesday, August 22. The film is 600 feet in length.

Gotch-Hackenschmidt Bout.

The Empire Athletic Club officials were approached Thursday, August 10, by the local representative of the Moving Picture Patents Company and asked to name a price for which the company could purchase outright the pictures of the Gotch-Hackenschmidt match soon to be held in Chicago. The question is under consideration and a decision will be sent to the officials of the Patents Company, at their semi-annual meeting Monday and Tuesday evenings, August 14 and 15, in New York.

Chicago Film Brevities.

Mr. and Mrs. John O. Verhoeven returned home from their honeymoon trip Friday, August 4th.

Moving Picture Harvey and his partner, L. A. Moran, were visitors at The World office last week. They own the Nazawan and the Corner theatres at Decatur, Ills., the latter being the old Colonial theatre, which they purchased, and, after remodeling, opened on August 21st. While in the city, Mr. Harvey and Mr. Moran visited the Selig plant. Mr. Harvey reports fair business during the summer months.

C. A. Kent, principal of the Audubon School, 3500 North Hoyne Avenue, this city, called at The World office last week. Mr. Kent was formerly superintendent of schools in Charles City, Iowa, a position held by him for five years. He was also secretary of the Chautauqua branch in that city for three years. Mr. Kent always took a lively interest in moving pictures and made it a point to master the projecting machine. He ran a projection machine in Charles City for two years, showing pictures for the benefit of the Chautauqua branch, his films being rented from George Kleine. During his residence in Chicago, Mr. Kent has continued his interest in moving pictures, and is putting forth his best efforts to employ them in his school for the teaching of geography. Last May he took the examination before the moving picture examining board in this city for moving picture operators and passed with high honors.

The Auditorium in Saginaw, Mich., with a seating capacity of 4,000, will soon offer programs of an educational, hygienic and scientific type, the course being given under the direction of the Auditorium's board of trustees.

C. C. Pyle, assistant to F. C. Aiken, manager of the G. F. Co.'s branch at 17-19 South Wabash, left for a fortnight's vacation Wednesday, August 9th. He was accompanied by Mrs. Pyle to Pines, Wis., where their vacation will be spent.

Richard Mann, of Chicago, has purchased the Photoplay theatre, an independent house, at 4654 Wentworth Avenue. The house was closed when Mr. Mann purchased it, and was opened by him Wednesday, August 9th. Licensed service from the G. F. Co.'s branch at 17-19 South Wabash will be used henceforth.

R. S. and H. F. Beatty have purchased the Palace theatre, 5903 South State Street. They opened the house Saturday, August 12th, with a licensed service. The Palace was formerly independent.

F. Spaulding, manager of the Columbine theatre, Galva, Ills., was a visitor last week. The Columbine is a new house, built by Mr. Spaulding, and has been open for three months. Licensed service is used.

J. D. Blume, owner of the Gem theatre, Macomb, Ills., recently purchased the Lyric theatre at Monmouth, Ills., from Frank Richardson. The Lyric was formerly independent. It will be opened August 14th with licensed service furnished by the G. F. Co.'s branch, 17-19 South Wabash.

Dr. David Heagle, a Chautauqua lecturer for the State of Illinois, has arranged with Manager Aiken at 17-19 South Wabash for the renting of "Solomon's Temple" and "Ben Hur" for use with his lectures. He has also arranged for the "Panama Canal" (Edison) and "Herod, the New Born King" (Gaumont) for use at the close of his lectures.

A. M. Eisher, in charge of the booking department of the G. F. Co.'s branch office at 17-19 South Wabash, returned from his two weeks' vacation at Kennedy's Lake, near Niles, Mich., last week.

Dan E. Rice will open the new Orpheum theatre at Hancock, Mich., Monday, August 14th. He will feature the "Elks" Convention" (Edison), recently held at Atlantic City, at the opening, and will continue it for three days.

W. J. Sweeney reopened the Standard theatre, this city, Saturday, August 5th, after renovating and remodeling the interior.

"Big" Otto, the animal trainer at the Selig Polyscope plant, recently presented William N. Selig with a large lion's claw, beautifully set in gold. On one side a Shriner's emblem appears in relief and on the other the trademark of the Selig product. The original owner of the claw was killed during the production of "Back to the Primitive."

A. J. Gilligham, manager of the General Film Company's branch at Detroit, paid a visit to the city last week. Mr. Gilligham informed me that every downtown theatre in Detroit was using the licensed service. He reported that business was very fair throughout the hot spell, which was the hottest in forty years.

Thos. O'Day, who had charge of the Johnson arrangements in the Jeffries-Johnson fight film, spent a day in the city last week on his way from New York to Frisco. Mr. O'Day stated that his receipts from the film brought out a balance on the right side of the ledger.

FITCH GETS FUN OUT OF THE FILMS.

George Fitch, a humorist of some note and a frequent contributor to the Saturday Evening Post, is the editor of the Herald-Transcript, of Peoria, Ill. Being an enthusiastic picture fan, he is a constant attendant at the Peoria picture houses and delights in printing his impressions in the columns of his paper. Here is one of his "wheezes" after having seen Selig's "Captain Kate":

"The moving pictures are getting more wonderful right along. On Sunday one Peoria theater showed a film which was obtained in the African jungle. In this picture a lion and lioness sneaked stealthily out of the thicket, pounced on a wart hog, killed him and trotted off, the lion carrying the heavy victim in his jaws as a cat would carry a mouse. Later on the lion fell into a native trap, stalked a beautiful, lady, wild animal hunter and was attacked by two tame leopards who saved the life of their mistress.

"Incidentally, this shows up some of the joys of the moving picture job. Chasing a hungry lion through an African jungle and persuading him to stop and look pleasant now and then for the benefit of the gaping millions back in America is not what one might call a parlor game. When wars have ceased and automobile races are no more, we imagine the heroes of the day will be the grim and dauntless moving picture men who will be dodging in and out of the jaws of volcanoes, sidestepping avalanches and rushing valiantly after tornadoes with their omniverous machines."

Animated pictures of the works of one of the largest stone companies of Sandusky, Ohio, have been taken, showing every little detail in the art of blasting stones from the earth. Four tremendous blasts are shown dislodging over 50,000 tons of stone.

With the Western Producers

Miss Elaine Davis, ingenue of the Selig Co., was wedded to Mr. Trussell, a millionaire and an official of the Gould lines last week. Mr. Trussell supplied the company with several boxes of twenty-five cent perfectos as a wedding gift. The newly wedded couple left for the East in a palatial private car.

The "live wire" policy of the Selig Co. was shown in their recent record breaking run to the wreck of the S. S. Santa Rosa off Point Arguelle. This will be released in one of the most pretentious marine dramas ever attempted.

Every afternoon, after working hours, Hobart Bosworth sheds the mantle of Thespis and takes on that of a swimming instructor. So far his efforts in teaching deficient members of the company to swim have been highly successful.

While Al. Earnest Garcia was posing on the edge of the tank in a brand new suit, for the benefit of some visiting ladies, a player, quite accidentally of course, jostled him, cane and all, into the water. Some acting the producer didn't order, business of being white with rage, etc.

The portals of the studio are guarded by a heavy iron gate in charge of a grizzled old man with fierce mustachios. He is playfully referred to by the company as St. Peter. Some one told me on the side that Pete had a contract with Selig to raise tooth brushes for the company. He didn't let Peter hear him, though.

* * *

Operations at Kalem's Western Studio have been delayed for over a week owing to the non-arrival of a shipment of film.

Carlysle Blackwell is Kalem's juvenile lead. His wife is known theatrically as Ruth Hartmann, and sister of Gretchen Hartmann who created the original role of "Mary Jane" with Henry E. Dixey in "Mary Jane's Pa." Ruth Hartmann played the part of "Lucile Perkins" with the same company.

Miss Alice Joyce has so completely won the hearts of the Glendale yokels that she is forced to run a most embarrassing gantlet of admirers each time she walks down the street.

The latest addition to Kalem's forces is William (Bill) West, widely known in theatrical circles.

* * *

Nat. C. Goodwin's producing company is an accomplished fact. The name of the company has been given out variously as the Fox Picture Co. and the Co-Operative Co. To date nothing definite has been decided on. The company will be comprised of such notables as Nat. Goodwin, McKee Rankin, Lewis Stone, Marjorie Rambeau, etc., as both owners and players. Mr. Bennett, of the Bennett Indian Trading Co., is also a heavy holder and will have charge of the costuming. He has promised us some Indian stuff never seen before in any film. The first productions of this company will be "David Garrick, an American Citizen," and most of Mr. Goodwin's past successes. RUSSELL BURGESS.

W. E. Atkinson, formerly a member of the Allentown Kinemacolor Company, was in the city last week and purchased the state rights of Kinemacolor for Texas and Oklahoma. He will open at Dallas, Texas, August 28. A Powers No. 6, specially equipped for Kinemacolor, was purchased by Mr. Atkinson. He will show in first class houses only.

Joe Driscoll, for several years a prominent exhibitor in New York City, has disposed of all his picture theater interests and has formed a special entertainment for Roman Catholic churches and societies. His program includes many Irish subjects and others of a semi-religious nature.

"THE FLYING A" BUNGALOW.

The Western Stock Company of the American Film Manufacturing Company in El Cajon Valley, Southern California.

W. W. Kerrigan, Peter Morrison, Jim Morrison, Geo. Periolat, Robert Coffee, Allan Owen, Warren Kerrigan, Louise Lester, Mrs. Morrison, Pauline Bush, A. G. Heimeral, Jack Richardson, S. Beal.

The intelligent looking coterie of moving picture artists included in the Western stock company of the American Company, and pictured above, we are informed are one of the happiest and most enthusiastic aggregations of moving picture people in the West. The contented facial expression of the artists in the picture, reproduced above confirms this assertion.

Official League Announcement.

Scope and Purpose of the New Exhibitors' Organization Outlined by Secretary Christenson.

Secretary Christenson, of the Moving Picture League of America, issues the following pronunciamento regarding the purpose and plans of that organization:

"On August 1, 2 and 3, 1911, there met in Cleveland, Ohio, a convention of the moving picture exhibitors of the United States and Canada. There were present at this convention 300 members, representing 2,200 exhibitors, and the association was formed hereafter to be known as **"The Moving Picture League of America,"** to be chartered under the laws of the State of Ohio.

"The officers elected by the Association are as follows: President, M. A. Neff, Mercantile Library Building, Cincinnati, O.; Secretary, C. M. Christenson, 703 Euclid Ave., Cleveland, O.; Treasurer, J. J. Rieder, Temple Theater, Jackson, Mich. Any communication, regarding business connected with this Association may be addressed to the secretary at the above named address.

"Memberships are open to every bona fide exhibitor in the United States or Canada, providing said exhibitor is not connected, in any way, with the manufacturing of films or film exchanges. This association is for exhibitors only. Let there be no misunderstanding as to membership. In any state where there are five or more members comprising a State Association of Moving Picture Exhibitors, the association may join the Moving Picture League of America. In states where there is no organization, an individual wishing to become a member of The Moving Picture League of America may make application to the State Association in an adjoining state. The initial membership fee of a state organization to The Moving Picture League of America is ten dollars, thereafter a per capita tax of twenty-five cents per year. Let it be understood that The Moving Picture League of America recognizes only one Association in each state. If there are two, or more, so-called state organizations, they must become one before they can be affiliated with the National Association.

"Every exhibitor interested in the betterment of his business, and of the conditions affecting same, should immediately become a member of his State Association, and urge its union with The Moving Picture League of America at once.

"On the second Tuesday of August, 1912, at Chicago, Illinois, will be held the second annual convention of The Moving Picture League of America, and we expect the largest attendance of any convention ever held in that city. We also expect this organization, at that time, to be the most powerful and far-reaching in its scope, and in its particular field of endeavor, of any association hitherto known.

"The purposes of this organization are self-protection, to raise the standard of motion picture films, to secure recognition on the National Censor Board, the regulation of prices for film service, to prevent breaches of contract on the part of film exchanges, to regulate insurance rates, to secure protection against adverse legislation, to regulate the rental of films to large playhouses during their idle seasons, to adjust difficulties with labor and the adjustment of many other minor matters of importance to the exhibitor, individually and collectively.

"We demand recognition from every branch of the moving picture industry throughout the world. Every local organization having any grievance must state such grievance in concise terms, furnish proof thereof, and then forward same to the state organization, and the state organization will forward it to The Moving Picture League of America for adjustment. This association is founded on business principles alone, and the officers have pledged their best endeavors to secure the accomplishment of long needed reforms in the moving picture business.

"C. M. CHRISTENSON, Secretary."

PERSONAL.

Karl W. Bornschein, manager of the Elite theaters of Ellis, Russell, Hayes and Ellsworth, Kansas, arrived in New York last week for the purpose of securing the state rights for Dante's Inferno pictures for Western territory. While in the city he paid the Moving Picture World a pleasant call. Mr. Bornschein's houses are reputed to be among the best in the West.

P. D. Hayes, of Malone, N. Y., was a welcome visitor at the office of the Moving Picture World last week. It was his first visit to New York and he reported that the big town had nothing on his town in the way of a picture theater. Mr. Hayes verified our editorial opinion of several weeks ago in an article entitled "The Exhibitor as a Teacher," that he is the kind of exhibitor that we liked to know.

DEATH OF NOTED FILM ACTOR.

Verner Clarges, a member of the Biograph Stock Company, died at his residence in New York City on August 11. With his death passes one of the actors of the old school. He was born in England sixty-three years ago and has been for over forty years engaged in the profession of acting.

His work has always been of the scholarly kind and principally confined to classical plays. For many years he has been principally known and noted in old man character parts, and as such he joined the Biograph Company a few years ago. Mr. Clarges in his time was associated with many of the best known legitimate theatrical stars of America, but none of those associations were any more congenial to him than the closing of his career as an actor with the Biograph Company. He was active until within a few days of his death, acting for the camera. One of his last appearances was in a Biograph play soon to be relcased, entitled "Swords and Hearts." This film is reviewed elsewhere in this issue and one of the scenes shows Mr. Clarges in the part of the elder Frazer, bidding his son good-bye as he leaves his home to fight for the Confederacy.

A GREAT TRIUMPH.

Dante's Inferno (Milano Films) Scores Complete Financial Success at Auditorium Theater in Baltimore.

In mentioning the question of higher prices for feature attractions, **The Moving Picture World** said in its issue of July 29th:

The financial profits of this enterprise are not to be gathered by "crowding them in" as fast as possible and then "chasing them out" again, but by a substantial advance in the prices. The hackneyed objection that the public will not spend money on a "moving picture" and is unable to dissociate the picture from the small currency of the Republic is not well taken. In the first place travelogues with moving pictures have brought good prices, but that is the minor reason. The better answer to the objection is that Dante's Inferno is indeed a "different kind of moving picture." The attempt to get substantial prices need only be made to be successful.

No prophecy was ever followed more quickly by a more literal fulfillment. On its first production in the Auditorium Theater at Baltimore, Md., last Monday, Dante's Inferno (Milano Films Company), at prices ranging from 25 to 75 cents, was completely sold out in the early part of the evening. Considering the fearful heat and the fact that the regular patrons of the theater, which is the highest priced show house in the city, were to a great extent either in the mountains or at the seaside, this showing is nothing short of marvelous.

The finest theatrical attraction that had ever come to the "Monumental City" could not boast a better quality of audience than the brilliant and representative gathering that greeted the immortal work of Dante.

The introductory remarks by Mr. W. Stephen Bush, who had been engaged to take charge of a proper presentation of the film, were listened to with keen attention. Mr. Bush said in the course of his address, that the better kind of audience had long been ready for the better kind of picture, a fact which was demonstrated by both the quantity and quality of the audience, which he had the pleasure of seeing before him. The moving picture of the higher kind, the feature attraction, that belongs on the stages of the big theaters of the country was so far rather a rare thing. This was not the fault of the public, but of exhibitors and producers, who were haunted by a mysterious fear that anything above a cowboy story or a cheap comedy was utterly beyond the comprehension of the American public. The appearance of a considerable portion of the public that night proves that such classic attractions as Dante's Inferno were well appreciated. Mr. Bush outlined briefly the story of Beatrice and Dante, the origin of the Divine Comedy, the filming of the immortal work by the Milano Films Company and its stupendous success from an artistic point of view.

After an interlude of special and appropriate music the performance began, Mr. Bush lecturing on the whole five reels with brief intermissions, which were filled in with proper music and careful and well rehearsed effects. Generous applause came from the audience at the end of every reel. The press and clergy were especially kind to the picture and gave it unbounded praise.

The presentation of this film marks truly an epoch in the history of moving pictures. It has added and as the days go on will constantly add prestige to the moving picture art. It will win most desirable friends for the photoplay everywhere. It has destroyed the absurd idea, that people will not pay high prices for a moving picture entertainment, regardless of its high character.

In answering advertisements kindly mention the Moving Picture World.

CROAK No. 1

By Tadpole.

MY very, very dear Mr. Editor; with the bulk of the emphasis on the two "verys" and the remainder on the "dear." Though this is the first time I have addressed you, none the less the name under which I write is not altogether unknown to you. Some days ago I visited several nickel shows—I beg your pardon—I mean moving picture theaters; "nickel show" is the name I used to give moving picture theaters—but that was before I came to see the great value of the moving picture film.

Six years ago I had not seen a moving picture—then I saw some, then a few more, and then I became disgusted and remained so for quite a while—you see, I happen to be one of those disreputable, undesirable persons who kick. I could not see the sense of fleet horses and bloodhounds chasing for miles a wounded hero and not catching him, especially when the pursuers never faltered or changed their course, but went quickly in one direction while the brave hero, wounded, staggered with every step, occasionally falling, and when not staggering and falling he was stopping to look around in at least three directions to see if the bloodhounds and the galloping horses were gaining on him; yet, strange to say, in ninety-nine cases out of a hundred his pursuers were unsuccessful.

I have frequently seen a single individual, improperly armed, beat off a whole horde of Indians or desperadoes who were armed with modern weapons. Things like that, and a heap of other ridiculous stuff that would fit in with no psychology nor show itself worthy of any form of criticism, caused unnumbered people to turn from the moving picture with a disgust that still lives, only, happily, not so much so now as in the past. Just as there are remnants of disgust still remaining, so also in the films there are the remnants of the cause. There are still authors writing fools-head plays and manufacturers making fools-head films. One wonders if there is a dearth of presentable plays or if there is another cause for the introduction of elements into modern picture plays that are very displeasing to thinking people.

A few days ago I saw a dozen films placed upon the screen; these films, from the point of view of a person like myself, who once was very desirous of joining some public movement, or trying to create one, for the suppression of moving picture shows, and also from the view of those sincerely interested financially and otherwise in moving pictures, were very comforting. Only one out of the dozen could be considered objectionable and that simply on account of its utter silliness.

It was not comedy.
It was not drama.
It was not burlesque.
It was not tragedy.
It was not educational.

The picture had no scenic value. It was just utter silliness; its title, "Fools-head's Jealousy," written evidently on the assumption that a certain percentage of every audience is a fool-head class of people. It was the only detrimental picture in the dozen. A man next me who had praised the preceding picture which was "Foxy Grandma," swore, rose from his seat and went out. The following are the dozen films: "Fools-head's Jealousy," "Mission Worker," "Black Heart," "Gambler's Chance," "Hidden Mine," "The Orphan's Friend," "In Little Old New York," "A Hero Almost," "Changing of Silas Warner," "The Professor's Ward," "Game of Deception," "Foxy Grandma."

"Gambler's Chance."—The hero here is the gambler; he mortgages his property to such an extent that if he loses the money he will be ruined. He is a fine business man—take heed, all ye failures—he has time to mortgage his property, but not time to take the money to the share brokers himself, so he places it in an ordinary paper envelope and gives it in charge of the very reliable office boy, who is seen doing nothing but throwing dice; said reliable office boy afterwards seen in street engaged in a game of chance with other boys, the envelope containing the money carried openly in his left hand. Boy, of course, is late to the broker's office, finds it closed, then returns to reap his reward of hugs, kisses, etc., because he neglected his duty and incidentally save his boss from utter ruin, who swears to God he will never, never, be so naughty again.

"In Little Old New York"—Methinks that if the film maker had called this subject "A Bird's-eye and Other Views of New York" and had done the job as well as he could have done it, it would have been truly educational. There are two ideas in this film, if we forget the dollar aspect of all films—these two are (1), showing views of New York; and (2), trying to sell you some laughs. Of the first, the pictures are fair—not really good; of the second, the means used is the old, threadbare stunt of having a simpleton walk through the streets of a city followed by crowds of other simpletons—that's all.

"A Hero Almost."—Is very fair comedy, there is some clean humor; one wishes at times, however, that the moving picture actors would be a little more original and not so conspicuously conventional in swearing an oath to a deed.

"The Orphan's Friend."—What a lot of orphans there have been lately in moving picture characters. I suppose, however, that has some relation to the epidemic of deaths in the films. I remember one Saturday counting no less than five or six deaths from natural causes, on the screens. One picture had two deaths in it, they both died in the course of a few days, they both died in the same room—at the same table—not in bed—and they were both related to the heroine; one was her mother, the other was her father—it was so interesting.

As I looked at these five or six deaths, some of them emphasizing facial death agonies, I wondered how young, sensitive children would be improved by this show of exaggerated death struggles—exaggerated because the camera work was so distinct by enlargement on the screen. Convulsions and choking were the favorite characteristics of the death agonies. Had I had a child with me I would either have left the theater or have taken the child's attention from the screen. It is to be hoped that these horrors will be cut out; deaths can be introduced without being made objectionable.

"Hidden Mine."—This is fairly good, but cannot be called strong in the plot. With the exception of a few minor faults, due entirely to stage management, nothing worse can be said. It is far superior to much that is placed on the screens.

"Mission Worker."—The photography is much the best part of this film and for that reason it will be well liked by a good percentage of audiences, but the Tadpole doesn't think the author would suffer much from brain fag in working out the idea. The whole film is much weakened in its effect by the conspicuously un-Chinese faces of those representing the Chinese, there is no attempt even by paint to give the almond effect to the eyes of these characters. There is, however, another good feature to this film in the teaching—don't run away to do good work—there's lots to do at home.

"Black Heart."—In this there is a good deal of foolishness. I don't mean humor. Two men are in love (or something else), with one woman. She is married to the bad one, he bullies her, she is shot—second man runs off with her baby—lives with a squaw for sixteen years with stolen child—father of child turns up—trouble—then happy ending. The whole thing is a pitiable stop gap in the absence of something good. Let us turn to some of its details.

First important one—husband is bullying wife and strikes her heavily. Hero comes in, he has no revolver; he gives the husband a heavy punch in jaw—hubby falls to floor—then rises. The two men are about the same size, the husband has a revolver and the hero has none, yet the hubby takes his punishment as mildly as if he were chewing angel cake. Hero departs; dear hubby again punches his wife, but before doing so remembers he has a gun—this he carefully places on the table—wife then takes revolver—hubby closes with her—struggle—wife shot. Hubby lets her tumble to the floor then goes for a walk, for he does not fetch either a policeman or a doctor. Hero returns while hubby is having his walk—wife dies in hero's arms—hero rushes off with baby. Hubby returns just in time to see hero with child. One peculiarity is that the house has no visible door—no pathway and no gate in the fence. Therefore both hero and husband always, to enter house, have to climb a fence—run across a plot of ground and enter the house at the back, which is close to a factory or other building.

Queries.—Why did the hero run away with the baby? Why did he not give notice to police of possible murder? Hero is seen two days later running around in the forest with that poor baby in his arms, two days! you Mothers! two days. What think you on't? Not a spoonful of food, not a drop of milk, not even a rubber tube and bottle, and, ye gods—not bit of trouble. How now, you fathers? You who have done even as I, pressed the dear little darlings to your manly

bosoms, nursed them fondly and lovingly on your strong knees, then with very visible change of countenance, as sudden as a streak of greased lightning, you tell your wife to take the little brat. Could you, Mr. Fond Papa, run around for two full days in a forest with a baby in your arms? No, sir! No! I say; because you are **not** a stage manager nor an author of moving picture plays, though I doubt not you were a moving picture, as you told the wife to take the brat. But oh! what a silly I am; that kid must have been a dummy, and yet it could not have been, for sixteen years later we see the hero, and the baby, and the baby's lover and the squaw, who presumably is the wife of the hero. Then the grown baby and her lover discover a gold mine or some other equally common thing—ready made—real father turns up—claims daughter—accuses hero of murdering his wife—is then persuaded to change his mind by a stab in the back of the neck with a knife (clearly made from a piece of half-inch lumber) in the hand of the squaw. Thinking he is going to die, he confesses that not the hero, but he himself murdered his wife, though the "leader" at the time of the deed distinctly said, "shot by accident." However, everybody lives happy ever after. It is a hashup all through.

And now, dear unsophisticated reader, having chewed most of the bread from off my sandwiches, I come to the meat—though there are still some crumbs left.

"Game of Deception."—This is really good comedy and, according to its nature, well played throughout. The Tadpole thinks, however, that this true son of a—er—parson might have been given time to get in the house before he had the Bible pushed into his paws; also, methinks, the wine and cards were emphasized a little too much. And did you notice, you house proud Momers and Popers, how careful these boys were in throwing down their lighted cigarettes on the Turkish carpets? One of them actually went to the trouble of pressing the fire of his cigarette into the carpet with his shoe. Acts like these do not improve either the dramatic or the comedy values, whereas there was a good chance missed of putting in a little extra healthy fun in the attempt to get those cigarettes out of the sight of the girls. None the less I, even I, say it was a good comedy.

"The Professor's Ward."—A rich, lively, gem of comedy, plenty of bubble and foam, without any of the objectionable dregs one frequently sees introduced into some would-be-funny films. Tadpole, however, thinks that the acting of the ward immediately following the proposal, is not good psychology. For a girl to laugh at and jolly a man immediately after he has paid her the greatest compliment a man can pay a woman, even though he joins in the laugh himself, implies an attitude of flighty insincerity and disregard that would not be shown by a woman of good manners in such a position, unless—unless it was in a moving picture. Again there is a good deal of exaggerated tomboyishness on the part of the ward to her guardian; this, however, the audience takes fine, showing by the ripples and bursts of laughter that they are richly enjoying the fun. The same may be said of the un-professorial run of the professor from the seat of the tree to the fence in the distance—but, you know, it is **so easy** to laugh when you see him run; and—listen, ye creators of horrible death-bed scenes—it is psychologically impossible for any man, woman or child to laugh without feeling the good internally and without that good radiating from him until it permeates the surrounding atmosphere, making others feel that life, after all, is worth living. The man who sells clean, healthy laughs to humanity is doing his fellows a service, even though his methods are not always strictly psychologically true. The combination of human effort to please in this film is highly commendable.

"Foxy Grandma."—Oh you dear, darling Foxy, why did you not come sooner—we have been waiting so long—and please will you leave many children and grandchildren to follow you? Films of your kind are required to lift onto a higher plane the financial appetites of most producers. The riff-raff that some of the producers put out makes us turn with longing eyes to you—but oh, Granny, why, with all your wit, after showing up the fortune hunter, did you so readily agree to the parasitic attachment to your granddaughter, to that whimpering weeper in the person of the farm boy? I say parasitic attachment because she would have to support him; no man having spirit or grit enough to keep a wife would be so unmanly as to whimper and weep because the girl of his choice turned him down. No, Grandma dear, what you ought to have given him was a bottle of milk—and a rubber tube. You certainly made a mistake, though you do stand so high in moving picture comedy.

Ah, well, the best of men make mistakes sometimes—even I, the vinegar souled Tadpole.

Letters of an Old Exhibitor to a New Film Maker

Third Installment.

Saratoga Springs, 1911.

My dear ———: As I stay here longer, the place begins to weave its spell about me. No wonder that even far back in the twilight of Indian history the red men showed their love for some white brother by bringing him to this place. It certainly is "different." It shows me more clearly than ever before, that the best of all studios is Nature. Do not stick too close to your indoor or outdoor annex studio. We exhibitors, in the course of time, become as familiar with film makers' studios as with our own backyards. The public does not realize it as exactly as we do, but they feel the repetition after a while and it adds nothing to the merit of the moving picture entertainment. A studio will only go round for a certain number of pictures and then with slight variations it begins all over again. This is true even where the outdoor annex is of generous size. Go out into Nature just as often as you can. That is a charm of the photoplay, which the theater can never hope to rival. There is a specialty that can hardly be overlooked.

Being on the subject of specialties, it is well not to get into a rut. You film makers, like the poets, have dominion over the whole earth and whatever is below and above it. Vary your productions with an invariable degree of excellence. It is better to have the exhibitor say: "The ——— Company make a success of everything they touch," than have him say: "The ——— Company is all right for farce comedy, but otherwise they are not in the running." With the present cry for clean comedy, a little away from broad farce and clownish horseplay why not have your literary or dramatic head man take a dip into Molière. There's a rich mine. It must be worked with skill though and with a due allowance for the difference between Gallic and American humor. However, much of Molière's humor is universal and can easily be adapted for the American silent comedy. If you have the right materials among your players, try the "School for Wives" in any good translation, the original of course being always preferred. It may at first appear to be lacking in action, but it really is full of it, if you have competent artists to bring it out.

Expression, you know, is sometimes action of the subtlest but most attractive kind, especially in comedy of a finer order. I took the book into the park the other morning and spent an hour analyzing and re-analyzing and the more I studied it the better it seemed to me. And when you have made one successful adaptation, you will soon make others out of this classic author's works. I am writing this before breakfast—seems incredible, doesn't it for a man who never used to get up before the glare of the noonday sun was well abroad.

Well, this is going to be an exceptional breakfast, my poor, dear, sweltering film concocter. As soon as I am through with this I stroll through the Italian garden of Canfield's old clubhouse and pick my own individual speckled beauty out of a crystal pond. A menial catches it in my presence and then not caring to witness the details of the execution I walk into the club restaurant and a few minutes later I renew acquaintance with the speckled beauty converted into broiled trout. I dare not in addition give you a full list of the trimmings, there's a limit. So long.

O. E.

GREEVER INSTALLS WURLITZER ORCHESTRA.

H. K. Greever, of Vernon, Texas, proprietor of Dreamland picture theater, has installed a Wurlitzer Automatic Orchestra. In announcing the innovation the Vernon Record congratulates Mr. Greever upon his enterprise and says among other things: "In all West Texas there is, perhaps, not a better equipped picture show than the Dreamland."

Mr. Maxwell H. Hite, the well-known electrician and moving picture expert of Harrisburg, Pa., gave a cinematograph exhibition free of charge recently to the patients of the hospital at Mt. Alto, Pa. A second exhibition was given by him for the benefit of the inmates of the County Home. These evenings proved to be delightful ones for the unfortunates. The sight of the pleasure they derived from the throughful generosity of Mr. Hite was pay enough for him.

A number of guests of Mr. and Mrs. John W. Early, steward and matron respectively of the County Home, witnessed the pictures and pronounced them among the best they had ever seen. Mr. Hite will give free picture shows once a month at the County Home.

A Parallel and a Prediction.

By Epes Winthrop Sargent.

Suppose—if you can think such foolish things—that Charles Frohman and the Empire Amusement Company, perhaps better known as the Western Wheel of Burlesque, should come to some understanding whereby Miss Maude Adams, in Chantecler, should replace the burlesque shows at Miner's Bowery Theater, while Billy Watson's "Beef Trust" held the boards at the Empire Theater, on Broadway, and John Drew followed "The Lady Buccaneers" over a prescribed route. How long would it be before some heir expectant sought the appointment of a commission in lunacy to determine the business competency of the parties to the agreement?

Such a combination would be unheard of, and yet the photoplays which divert the audiences in the theater on the Broadway block above the Empire are precisely the same as those which are shown a Bowery block below the Miner house. The same photoplays are to be found a few blocks to the east, where the signs are all in Hebrew characters and the translation of the title is pasted below the roman lettering of the A. B. C. posters, or a block west where Italian is practically the language of the street.

Speak of it to the photoplay enthusiast and he will tell you that it is the proof of the educational value of the photoplay; that is only another evidence of the universality of the picture drama.

That's what they all say—but is it true? Is it in accordance with the facts?

For the sake of argument let it be admitted that the East Side Hebrew supports a higher standard of drama than is always to be found on Broadway. This is not always correct, but it is broadly truthful. The fact stands, then, that the Hebrew is capable of appreciating the niceties of the highbrow film. Then why give as his program the revamped melodrama that possesses neither literary quality nor educational value? If the Hebrew wants the high-grade stuff why make him come to see two cowboy films and a cheap comedy?

But the Italian does not want the dramatic uplift. His blood is hot and passionate. He wants strong meat; faithless wives who are butchered, daring outlaws and the broad comedies that verge on farce. The censors will not permit the bloodthirsty drama, but why ask Giovanni or Pietro to sit through two reels of Enoch Arden when he would much prefer some of the vivid cowboy stuff that is the best substitute for the stuff he really wants?

Uptown the polite drama and comedy has the call. The little heart tug plays and the courteous comedy is in demand. There, the cowboy-play with one foot of plot and 950 feet of horseback riding is not approved. Why ask the man uptown to get interested in the cowboy?

Charles Frohman does not insist that the patrons of his Empire shall divide their interest between Ethel Barrymore and the star of the Rialto Rounders. Thomas Miner does not pull off his burlesque shows to make room for the problem play, and the home of musical comedy fares poorly when emergency demands that a serious drama be made the bill.

Why then should the photoplay theater be made the catch-all for all sorts and conditions of films? The answer seems to be that the photoplay theater is very much like a vaudeville house where any form of attraction may be played. That sounds like a reasonable, logical answer, but is it?

Percy G. Williams does not cater to the same style of audiences as do Keith and Proctor at their Fifth Avenue Theater and the Keith audiences in Boston and Philadelphia are unlike either of the New York clienteles or each other. They are all vaudeville houses, but the act that makes the hit of the bill in Boston may go dead in Philadelphia and meet with lukewarm success in the Williams houses in New York while "killing 'em" at the Fifth Avenue.

In the days of vaudeville sanity, before prosperity was made sacrifice to the association of vaudeville managers, each house manager booked his own show to suit the tastes of the patrons of his particular theater. When the blanket contract came and the acts played all houses the old audience drifted away to be replaced by others less discriminating.

So even the "vaudeville" plea does not hold, for it can be shown that even in vaudeville, where "everything goes," not all acts go with equal speed in all houses. Why then should it be argued that all pictures must go equally well in all photoplay theaters? And if they do not, why should not some change be effected whereby a manager may be permitted to cater to the tastes of his audience?

The booking system as it exists today in both the Licensed and Independent camps is a monstrosity in the eyes of the theatrical expert. It is a relic of barbarism, due to the unfamiliarity of the manufacturers with theatrical conditions. There is no branch of the amusement business where the percentage of trained showmen is so small, and the system of release and booking is the reflex of the unintelligence as to things theatrical.

For the manufacturer the simple plan of release is the most convenient to him, and therefore the best. To the exchange man the arbitrary program is the most convenient, and therefore the best, but to the experienced exhibitor, who sees his business slipping from him as a result of archaic methods, the condition is maddening. Of course archaic in connection with a business of but sixteen years' establishment is an exaggeration, but the booking system dates back to the time when there were few showmen among the managers of photoplay theaters, when the butcher, the baker or the candlestick maker could fit up a store, call it a theater and coin money. Then anything and everything went. The manager did not know what he wanted and at times he was almost intelligent enough to know that he did not know. He took what he could get and was thankful.

Now the exhibitor has learned and to the extent of his learning he sorrows. The arbitrary program is a sword that cuts both ways. It breaks down the business of the ghetto theater and destroys the patronage in the wealthy residential section alike. That business keeps approximately to the mark is due to the numbers of persons attracted to the pictures for a time and who are replaced by others when they drop out disgusted. When the supply of recruits gives out, the bottom of the business will drop out. That is what the intelligent observer is looking forward to.

The man of affairs who drops around to the photoplay theater with the family because he wants relaxation, and the dramatic theaters are too far downtown, is charmed with a program, and returns in a night or two to find another as good. He is more than ever delighted and neglects to purchase the seats for the Broadway success he has been intending to see. The photoplays are plenty good enough for him, he decides. He is through with the long ride home in the crowded cars. Contentedly he settles himself into his seat, but soon he straightens up. On the screen is a photoplay that barely passed the Censorship. It is crude, sordid and gory. It is followed by a farce that he is sorry the children will see and this, in turn, is replaced by a cowboy picture that is raw and bleeding with its elementary actions and still more elementary story. He stamps out of the house, with the family trailing at his heels, and not even the announcement of some triumph of photographic art will coax him into the house again. He has been bitten once.

Perhaps some other family is attracted by the announcement of some notable production and they sit enthralled by the vivid acting of notable players and the concise unfolding of some literary gem. There is a moment of delay and while they still are enjoying the retrospect of the vanished story there comes upon the screen some cheap farce, poorly acted, worse planned to completely nullify the effect of all that has gone before. Can the manager be blamed for cursing the exchange and lamenting his ill luck?

Take the other side of the situation. Here is a house in the poorer section of the town where the cowboy and the crude dramas are welcomed as art and the visualized poetry is voted dull. A succession of productions will draw big business, but they will drive from the house the former patrons just as a return to the old style films will result in the deflection of the newly gained patronage.

With from twenty to forty new subjects a week it should be possible to give all classes of patrons precisely what they desire; to offer well balanced, intelligently planned bills that will cater to the demand for artistry or mere action as the case may be.

It is very true, as the exchange man points out, that a lot of managers do not know what they want and demand this film or that, merely to make a pretense of management, but, on the other hand, there are scores of men, working for the uplift of the business by which they gain their livelihood, who are bound hand and foot by the rigid rules of the exchange, and whose efforts go for naught because they are compelled to take precisely what their patrons do not want, while they are refused what they desire.

It is time that the booking business was rearranged; that some plan be evolved whereby photoplays may be booked into the houses best suited to that style of production precisely as the dramatic attractions are routed. Burlesque and Ibsen do no belong on the same screen any more than they belong on the same stage. It is time that the artistic divorce was accomplished. It means an upheaval of business methods, it is true, but that will be better than no business at all, and unless the photoplay is classified, and distributed according to its class, there will come a time of depression

in the business from which the purely amusement feature will but slowly recover, if at all.

The motion picture will endure as an educator, but it cannot live as an entertainer unless there is some recognition given the varying phases. The savant does not include dime novels in his reading nor does the messenger boy become engrossed in Darwin on the "Origin of Species." Why ask the photoplay-goer to accept anything and everything that may be filmed?

In a word, why ask the impossible?

THE PRINCESS THEATER, DENVER.

Denver can boast of her picture theaters as being entitled to stand in the very first rank of those in America. The Princess, a cut of which appears with this article, is a large and beautiful structure that seats 1,800 people. The following article, which appeared in the Denver Post, shortly after the opening of the theater, gives a description of the structure, its cost, details of the management, programs, etc.:

"After five months of construction, in which difficulties that seemed well nigh insurmountable were conquered, the Princess Theater, Denver's newest and best equipped moving picture playhouse, was opened on Tuesday, October 11, 1910. That it was filled within fifteen minutes after the

doors were thrown open, and that each subsequent performance has been a repetition of the success of the first, proves that Denver appreciates comfort, luxury and art when combined in a theater, and will patronize performances in which artistic skill and mechanical perfection are merged with music that is in keeping with the tasteful decorations and elaborate appointments.

"The new playhouse is owned by the Princess Amusement Company, of which George C. Moore is president, George H. Greaves, secretary and manager, and A. P. Mackey, treasurer. These gentlemen have equipped the house at a cost of more than $125,000 and it is their boast that it excels any similar place of amusement in America. Messrs. Moore and Greaves have had many years' experience in catering to the amusement-loving public, and this experience stood them in good part when they made a tour of the motion picture theaters of the entire country in search of ideas to be incorporated into this enterprise.

"Not strangers to Denver are these two men, for they made their advent here four years ago when they opened what proved to be the first successful moving picture theater in the city. That was on the site of the former home of the Denver Post. Since then they have enlarged their sphere, inaugurating similar amusement places in many towns in the mountains and the experience gained in these enterprises has aided their efforts to make the Princess the leading house of its kind in the world. Older men in the amusement world ridiculed the contention that money could be made from the artistic presentation of motion pictures for a five cent admission fee, but the success of Messrs. Moore and Greaves has demonstrated the fallacy of this theory.

"In striving for architectural effect, the designer of the Princess Theater, Mr. Harry Edbrooke, made no sacrifice of the convenience or comfort of its patrons. On the contrary, he seemed to have had these points in view at all times, and the result is that he has produced a playhouse that will appeal to the material as well as to the artistic sensibilities of the audience. Entering by a commodious rotunda, the patron passes through a handsome arch, before which a small fountain, illuminated by electricity, splashes its crystal spray into a marble bowl. Cerise portieres of heavy plush separate the auditorium from the lobby and harmonize with the green tint of the walls and the dark covering of the wide and comfortable seats.

"One of the attributes of the house that strikes the visitor forcibly is the clean, healthy atmosphere that prevails. This is brought about by the use of an automatic ventilating device which pumps cold air in from near the roof, and forces out the foul air through an opening at the lower part of the pit, and changes the entire atmosphere every sixty seconds. The building is absolutely fireproof. There are no posts under the balcony. Every seat in the house is a good one. There is nothing to obstruct the view of the stage. The neat appearance of the employees, their courteous behavior and the scrupulous cleanliness of the house are impressive, and the fact that the management is committed to the policy of retaining these features guarantee the pleasure of those who visit the theater.

"Mr. Greaves is a believer in good music as an accompaniment to the picture drama, and he has spared no expense in obtaining an organization—the Biehl Ladies' Symphony Orchestra—that thoroughly meets his ideals. Each member of this orchestra is an artist, and from time to time each will perform a solo in place of the usual illustrated songs which are interspersed with the pictures.

"Mr. Tomkins, Denver's favorite tenor, has been engaged to sing at every evening performance, and his songs thus far have been one of the features which have gone far toward making the Princess a favored resort for those who love good music well rendered."

LYCEUM THEATER, MONROE, LA.

On July 9th, the Lyceum Theater, located at Monroe, La., was sold by the Pearce Enterprise, of New Orleans, to M. W. Hoyt, of Chicago, and W. L. Jennings, of New Orleans, for a consideration of $30,000. The Lyceum has a seating capacity of 500.

The equipment of the Lyceum throughout is first-class. A three-piece orchestra, which plays at the matinee and evening performances, is one of its chief assets. Licensed films are used, four reels daily. Two Edison exhibition machines are used, and two first-class operators are in charge of the operating room. The house is well ventilated, and cooled with two large exhaust and six large ceiling fans.

Mr. W. L. Jennings, under whose management the house is operated, is an old head in the managerial business, having been connected with the Orpheum Circuit Company in that capacity for a number of years. Though the Lyceum has a large and fully equipped stage, Mr. Jennings wishes it understood that straight pictures are the order of the day, and that at no time will he run vaudeville acts of any kind.

NEW THEATER FOR MILWAUKEE, WIS.

The Borum & Goldstein Amusement Company, a new corporation which was formed at Milwaukee, Wis., recently with offices at 522 East Water Street, has purchased a lot on North Avenue and 14th Street, and will erect a large and beautiful moving picture and vaudeville theater upon the site. The size of the house will be 50 by 151 feet. It will have eight exits and a seating capacity of 1,200, 400 being in boxes and loges. The prices of admission will be five and ten cents. Mr. Louis B. Goldstein, an experienced theater manager, will run the house. The opening date is set for October 1, 1911.

Music for the Picture

By CLARENCE E. SINN

EVERY pianist probably has some distinctive method or system he or she follows in "laying out" a picture. Some will work it up as well as possible at first sight and add any improving touches which may occur to them at each following show. Others will play anything or everything for the first show, meanwhile watching the picture closely to get an idea of the music most suitable. I have no comments to make either way so long as results are satisfactory; I mention this matter for the reason that I have been informed that I have done an injustice to a conscientious performer who evidently works according to the last named method (referred to last as "Harvard III"). I probably got in to see the first show, but I am informed on good authority that the pianist in question plays "to the pictures." In that case I wish I had waited to see the next show. Anyhow, I would rather "boost" than find fault.

It is so easy to criticize and so hard to always think of just the right thing to play. This is especially true when accompanying the picture at "first sight," as someone puts it. How often a scene will develop in a manner entirely different from what you are led to expect, and you find your music leading up to the denouement to be entirely out of keeping. Of course dramatic surprises are necessary to a good story, and I am not referring to these. What I have in mind is the difficulty of recognizing the nature of a play at its very beginning and the consequent perplexity of "opening" the picture correctly. Very often the music will (or should) indicate the nature of a picture before the action progresses far enough to do so. "What is this picture supposed to be—a comedy?" "I don't know; play a waltz till we find out." We've all been through that experience and most of us are still going through it. So the fellow who simply watches the show the first time and "works it up" afterward has reason on his side.

O. J. H. wants to know what to play for "Christian and Moor" (Edison). I have not a clear recollection of the details of this picture, but Mr. King's orchestra used the "Moorish Parade" to open the play—I believe it ran through the first two scenes. Then "Egyptian Love Dance" (by Pryor), till the rival lover appears. After that I believe follows the "Story of the Cross" when "The Rosary" was played. The rest was straight "dramatic" music—hurries, agitatos, plaintives, etc. I am sorry I have not a complete synopsis of this music, but this may help some. I shall offer suggestions for appropriate music to coming releases whenever I can find it practical to do so, but heretofore this has been done more with the view of illustrating some point than anything else.

"The Death of King Edward III" (Vitagraph) is accompanied by plaintive music throughout. "Melody in F," "Traumerei," "Muskowski's Serenade," "Simple Aveau" and things on that order until the king takes the bible; then "The Rosary" (or some religioso), till close.

A correspondent from Texas contemplates installing a pipe organ in his theater, but before making the venture he desires a few pointers. As I am not in a position to offer him any practical information on the subject perhaps someone who has given this kind of music a trial will not be averse to helping our neighbor out. Tell us what in your opinion is the most satisfactory in regard to size, number of manuals, etc. Is it best to use the pipe organ exclusively, or in conjunction with the piano? Does it "wear" so well with your patrons as other kinds of music? And maybe someone could give an idea as to the probable salary an organist would expect to go down to Texas. (Anything in this line will be treated confidentially, and the letters forwarded to the manager in question.)

Mrs. G. L. (Washington) says: "I extemporize a great deal and am told I do well, but I find it more satisfactory not to depend altogether upon extemporaneous playing in working up the picture. I have a fair little library—not large, but carefully selected—and memorize some of those numbers which are demanded most frequently. Others I have only partly committed to memory, but am familiar enough with them to watch the picture with an occasional glance at the music. I am constantly adding to my library and make it a point to practice my music at home instead of at the theatre, and in this way am enabled to give my attention to the pictures. I encountered and overcame one difficulty which I want to tell you about, as it may prove as useful to someone else as it has to me. I found it hard to think quickly of appropriate music for some of the pictures at times. Usually if I took time to look through my stack of music I could find something which would answer the purpose or be just the thing wanted, but that took too long; rather than do that I would 'fake' something. Well, I got tired of 'faking' so much when I knew I had good and appropriate stuff if I only could think of it quick enough, so made a help to the memory in the shape of an index. First I took all my dramatic music and cut out each number, pasted it on a sheet and numbered it. (I borrowed this idea from your 'Orpheum Collection' of dramatic music.) I have a great deal of this kind of music and find the separate sheet idea for each number is good. Also I can number and index separately the "hurry's, mysterious, agitato's, plaintives, etc.," and find them readily. My other music I divide under the following heads: 'Straight marches, rag marches, march intermezzo, grand marches, military marches, medley (popular) waltzes, plain waltzes, concert waltzes and waltz lento. Barn dance and 'Rube' characteristic. Gavotte, polonaise and minuet. Intermezzo-characteristic (such as Martenique, etc.). Novelettes (this includes such numbers as 'Laces and Graces,' etc.). Sentimental and pathetic ('Heartsease,' etc.). These are often so near alike that it is hard to classify them separately.

'National music' I keep by itself. It includes everything which might be useful in giving 'local color,' from 'Suwanee River' to 'Die Wacht am Rhein.' I also keep Oriental, American Indian and Spanish waltzes under this heading. Many numbers, like the Spanish waltz, for instance, may be, listed under two different heads. (This would be among waltzes and 'National music,' too.) 'Miscellaneous' includes anything and everything which cannot be classified under the other headings. These are all numbered and catalogued in a little book which I keep in a convenient place, and whenever I am in doubt about any particular number it only takes a few seconds to find something to fit—if I have it. If not, of course I have to invent something, but I can usually find something which will answer very nicely. I generally call upon my library when the scenes are long enough to admit of a well developed theme. Where they are very short or quick changing, I follow the picture with improvised music; that is the better way to my mind, as one can thus follow the movements of the characters. I also improvise in going from one number to another especially if they differ in character—such for example as changing from a waltz to a hurry."

Your method of indexing is almost identical with the method in use by Mr. King, of the Orpheum Theatre, Chicago. In fact, it was there I got the idea of publishing dramatic music on separate sheets as exemplified in the "Orpheum Collection." As to your handy book of reference, I can testify to its efficiency from my own experience. It is certainly an aid to the memory sometimes.

Wisconsin says: "What wo ld you play for such pictures as 'The Stolen Dog,' 'That Dare Devil,' etc.?"

Both are lively comedies and the music should be kept lively all through. Occasionally in this kind of picture a popular song chorus can be introduced with good effect. If these are difficult to call to mind, why not borrow an idea from the letter quoted above and make a list of all the songs you can play without music and keep the list in a convenient place. A reference to it might often suggest something appropriate which would not have been thought of otherwise.

In answering advertisements kindly mention the Moving Picture World.

Projection Department

Edited by F. H. RICHARDSON

How About It?—A letter signed "San Francisco Operators," written on stationery of Motion Picture Operators' Union No. 162, reads as follows: "Concerning the sketch of operating room, by Mr. Cristiani, Washington, D. C. (P. 206, July 29 issue), there has been animated discussion in this office as to probable use of the umbrella, shown in one corner of the room, or, in this case, house would probably be the proper term. It has been suggested that, inasmuch as the umbrella is shown installed close to the fire extinguisher, it is to keep water off the operator when the latter is used. In your opinion, is the use of an umbrella advisable in case of rainy films? Please ask Mr. Cristiani to set us right in this matter, thus relieving the intense anxiety and suspense which hangs over us like a pall. As we write, a new suggestion has been made, viz., that the complexion protector is used to catch the smoke from any fire which might occur."

As to the advisability of using an umbrella in case of rainy film, I would not approve of it. A club would be more effective, same to be administered in allopathic doses to the man supplying the film. I have seen some film in which a circus tent would be required to protect the actors. Possibly Brother Cristiani uses the parasol to protect himself from the flow of language emanating from the manager, when things go wrong. Maybe he opens and shuts it rapidly in lieu of a fan or uses it the same way in starting the fire in the arc lamp. It is also permissible to suppose the roof leaks. We might assume it is used in conducting his best girl home after the show on rainy nights, or that it is hoisted as a protection to the audience during inclement weather. Personally, I am inclined to the opinion that the artist forgot it was there until the picture was done and then left it to show the admiring world that Washington operators' salaries are such that he is able to own one. But, after all, we can merely conjecture. May I add my pleas to that of San Francisco that Neighbor Cristiani come forward promptly and relieve this terrible uncertainty?

Excellent Management.—In Bath Beach, Brooklyn, is a theatre manager deserving of more than passing notice. Mr. A. Michelson, who manages the Plaza Theatre and airdome, is the man. As manager he surely is the real thing. Mr. Michelson knows good projection when he sees it. He demands it, too. The operator who is able to satisfy him is entitled to print on his cards the legend, "Capable and Careful Operator." There are those who call Mr. Michelson a "crank." He is nothing of the sort. He merely knows good projection when he sees it, and proposes to have it. He is having plans prepared and intends constructing a summer-winter theatre, seating 1,000, along the lines suggested by the editor of this department on page 122, July 22 issue. Mr. Michelson is a successful manager, but has earned his success by working hard and along intelligent lines.

Curtain Coating.—Lakewood, N. J., writes: "We tried the formula for curtain coating supplied by California, page 1311, June 10 issue, and like the screen better than the silverine screen, as it is brighter. However, we find that the seams where the cloth is sewed together show like railroad tracks. They ofttimes come right down through one of the characters and literally cut them in two. The screen seems more bright and silvery in one spot in the center. Can you suggest anything to cover up the seams? Of these there are five."

I cannot. Let it be clearly understood that the formulas we have printed in no sense have the indorsement of this department. We have published them merely as letters from subscribrs, without personally knowing anything concerning their value. I believe this has been clearly understood by all. If the seam shows, that settles it, I think. While it is possible, the coating of a screen with aluminum so as to give good results is an extremely difficult matter. There are some screens on the market from which excellent reports have come (see letter from Chicago in another place). The editor has not examined them, however, and he has never yet given aything his personal recommendation without having first-hand knowledge concerning it. If the manufacturers of the patent screens see fit to send samples of their product, or so arrange that I may see their screen in practical use, well and good. Otherwise I cannot recommend their product. When recipes are published in this department it means that you may try them if you wish, but entirely as an experiment, at your own risk. It must be understood that, while one man may be pleased with a curtain coating, it does not necessarily mean that it does not contain faults. In view of the fact that there is so very much uncertainty regarding curtain coating formulas, we have decided to not publish any more of them. We are further inclined to this course by reason of the fact that there now appears to be, if reports are to be relied upon, some really excellent screens on the market.

You, friends, who have submitted formulas need not rush to the defense of your recipes. No doubt you believe them most excellent. Possibly they are, too, in your hands. It does not follow, however, that they will be in the hands of someone else. We have carefully considered this matter and have come to the conclusion that publication of curtain formulas does as much or more harm than good.

Book Wanted.—Brooklyn, N. Y., writes: "Would you kindly advise me as to some good work on electricity to study, prior to taking examination for license?"

Sorry, Brooklyn, but I know of no such book, unless it be one of the text-books of the International Correspondence School, and they are pretty difficult to get hold of unless you are a student of the school. The information on electricity necessary to the operator is scattered through many books. The editor of this department has purchased an entire book on electricity to get the matter contained on just one page. One trouble, too, is that the so-called elemental books are altogether too elemental to be of much practical value, while the more advanced works are couched in language difficult for the beginner to comprehend, and they mostly treat on one or two main subjects, dealing with others but very briefly, and contain little of value as to operating room practice, rheostatic resistance and the things the operator particularly wants to thoroughly understand. You will probably get more real operating information out of my own handbook than from any other one book. At least what is therein contained is practical and is written in language you can understand. It may be had of the Moving Picture World, postpaid, for $1.50.

It Does.—New York City writes: "Am an old New York operator. Took examination about two months ago and failed. Was notified that I could be re-examined in ninety days. Now, does that mean that, with the new law in force, I will come under the six months' apprenticeship clause? I held a New York license from 1907 to 1910. The citizen law made me lose it. Am working in Jersey now. Must I actually work in New York six months as helper, or is there some way out of it if I have a Jersey license?"

The law is quoted in another place this week, with comments thereon. You will see just what you are up against if it is enforced. Your statements do not coincide, however, You say that citizenship law caused you to lose your license and you also say you failed to pass satisfactory examination. Which is right?

Tension.—Princeton, N. J., writes: "Am running an Edison Type B machine and have considerable trouble losing lower loop. This occurs during the first part of the run, due I suppose, to the greater strain on the film when the lower film roll is small. I manage to avoid same by raising weight arm slightly, thus slacking the take-up belt. Taking the hint from a letter in the department, some time ago, I intend to install a foot pedal to raise the weight arm. Will run a cord from pedal to pulley at ceiling and back to arm. On page 204, July 29 issue, you say: 'Sixty amperes X thirty-five volts (A C arc voltage) equal 2,100 watts, which divided by 200, the line voltage equals about ten amperes, same being the pull from the line through an inductor or economizer.' Do the same figures apply when working with a rheostat? Could I fuse up with fifteen ampere fuses and pull fifty amperes at the arc? Perhaps I ought to know all this, but I don't. However, I can never learn younger."

No doubt the foot pedal idea will work out to your satisfac-

tion. If I rightly remember some correspondent suggested what I thought a still better scheme, viz.: he placed an ordinary knife switch on the wall over the weight arm, clamped the blade so that it moved pretty stiff (stiff enough to hold the weight) and attached a cord from top of switch blade to weight. By merely moving the switch blade he raised or lowered the weight, thus tightening or loosening the take-up belt. No, the same thing by no manner of means applies to the rheostat. That is precisely the reason a low voltage transformer (economizor or inductor) saves money compared with a rheostat. It wastes next to nothing, while the rheostat consumes, in the form of heat, the difference between the line and arc voltage. Therefore the wattage at the arc is much less than that taken from the line, though the amperage is the same, the difference being dissipated in the form of heat by the rheostat. In other words, if you wish fifty amperes at the arc when using a rheostat, you must take fifty from the line, but it will be at a pressure of 110 volts (or whatever it may be) when taken from the line and at about thirty-five, if A C, at the arc.

Address Wanted.—The editor would like the address of an old friend, Mr. W. R. Cozart, last heard of in New Mexico. He was formerly a Chicago exhibitor. If anyone knows where Mr. Cozart is they will confer a favor by communicating the information.

Machine Tables.—Savannah, Ga., writes: "We are contemplating the installation of two new machines. Would you advise the use of the tables having telescopic legs or what sort of setting would you recommend?"

The telescopic leg tables serve the purpose very well, provided the legs be of heavy material, an inch and a quarter in diameter, and further provided that the table be well and firmly anchored down. The best anchor is quarter-inch rods of iron with turn-buckles in their middle. The ideal machine mount, however, is a concrete or brick pier, the size and shape of the table. If brick is used they ought to be laid in rich cement mortar, suitable anchor bolts for the machine table being embedded as the pier is built. The top of the pier should then be covered with a coat of ordinary, rather stiff mortar and the machine table laid on it, and the lamp being temporarily connected, the table carefully pulled down with the anchor bolts until the light is exactly right on the screen. Trim off the mortar neatly at the sides and carefully remove the table, if it be of wood, until the mortar is dry, when it may be replaced and securely bolted down. The outer course, if it is a brick pier, should be of pressed brick, or better still, white enameled, with round-nose brick for the corners. Such a pier will be solid, have no vibration, and be in every way excellent. If it be laid on a floor it will be well to run two anchor bolts, one near each end, through the floor, long enough to reach half-way up the height of the pier, building up around them, and when the top is nearly reached put on an iron plate one-fourth to three-eights of an inch thick by five inches square, clamping same down with a nut. If you object to a solid pier, two square ones, one at each end, will do, provided they be secured with stout anchor bolts as above. A concrete pier is easier to construct, and, except that it is not so handsome in appearance, is just as good. It has the advantage that the machine table can be placed in exactly the right position on a temporary box built to serve as a mould for the concrete, the table anchor bolts hung in place and the concrete poured in until the box is full, the whole being left until the mixture sets, when the boxing when removed the job is done. This does not, of course, apply to the machines built to operate only on a certain kind of table. If a magazine under the table is desired, space for same can easily be provided, especially in the concrete pier. To get high-class projection it is absolutely essential that the machine be held perfectly rigid, without a particle of vibration. This is too seldom accomplished, and the result shows on the screen, particularly on long throws.

Condensers.—New Castle, Wyoming, writes: "Well, I am back home, operating a new Powers 6 for the Orpheum. When last I wrote was on the road with a traveling concert band. Is it correct to place the large condenser next the arc and the small one next the machine?"

You are a little twisted, New Castle. By "large" and "small" I presume thick and thin—short and long focal length is what you really mean. I would place them the other way. The optical effect will, I think, be the same, since it is the EF of the combination that counts, and the thinner lens is a little less likely to break from heat. Address of paper has been changed as per your request.

Thorough Examination.—Boston, Mass., writes: "Replying to 'Citizenship,' page 374, August 12 issue, will say that it is not necessary to be a citizen to get license in this State. The examination fee is $3.00, payable at time of filing of application, and applicants must be residents of the State. The examination is probably the hardest in the country and lasts from two to three hours. It is necessary that the applicant be a fairly good electrician, since the examination covers the lighting subject pretty thoroughly, particularly the three-wire system. They also make you connect all your operating circuit up to the machine, starting from large switchboard having all connections concealed behind the board. As there are several dummy fuses, it is necessary to test. They also oblige you to get a clear, white light on the screen before running picture, and will keep you at it if there is the slightest shadow visible. With regard to the union: the initiation fee is $50, and applicants must have worked eight months in the State before being admitted, unless transferred from another local. In conclusion will say that the projection is generally good and it is useless for an operator who cannot maintain a good, clear picture to try to secure work here. I state these things clearly, not to discourage anyone from coming here, since salaries are good, but to let correspondents understand the conditions clearly before expending time and money only to meet disappointment. I will add that the State police keep applicants waiting about two weeks after application is filed. In case of failure to pass, an appeal is allowed, after which one must wait ninety days before another application can be filed, accompanied by another $3.00 fee. The union controls all houses in Boston and about ninety per cent. of those in the State. Will be glad to furnish additional information at any time."

We are indebted to you, Boston, for the information so well set forth. It is a thing the union itself ought to have done for the benefit of all. As you say, it will doubtless save many a poor fellow time and money, to say nothing of disappointment. The writer is pleased to know that the Boston examination is so thorough. That is as it should be. However, I do not agree with the proposition that an applicant must be a citizen of the State. I hold to the broad principle that a man has the right to labor no matter what State he is a citizen of, so long as he complies with local union requirements and is able to prove his capabilities. I am of the opinion that such laws would be declared unconstitutional and against public policy by the United States courts were it brought to test. If the principle holds good then New York State, for instance, could forbid anyone to labor within her boundaries until they had resided here one year. Rather an absurd proposition, isn't it? In such a matter can you single out a motion picture operator and apply a State citizenship law to him? Hardly! Beyond this I have no criticism to offer on the conditions set forth in your letter.

The Other Side.—Spokane, Wash., writes: "I take the liberty of writing for the reason that I am an old student of your teachings and a constant reader of the department; also I still have one of those little handbooks you published years ago. In August 5 issue, Local 235, I. B. E. W. seems to have given voice to a complaint concerning L. U. 185, I. A. T. S. E. Well, brother, I certainly agree with you when you say that they are both great and grand organizations and have both done splendid work in their respective fields. Also, as you say, there is enough for us to do in perfecting the art of projection and improving conditions under which operators work, but, for the benefit of some who may not understand conditions here, I will set forth a few facts. The I. A. T. S. E. have been chartered since April 1, 1908, as an operators' union; first as No. 139, later as No. 185. They are, and always have been, affiliated with the A. F. of L. On the other hand, No. 235 belong to what is known as the Reid-Murphy faction of the I. B. E. W. and have no such affiliation, but instead are fighting the A. F. of L. I am ashamed to say that the Spokane Central Council, affiliated with the A. F. of L., being at present controlled by the above-named faction, favors the unaffiliated body, instead of the one affiliated."

I have published the above letter on the grounds that each side is entitled to a hearing. I am more than sorry to learn of the trouble and sincerely trust it will soon be settled It is not the wish of the editor to mix up in factional fights, the real merits of which he cannot possibly know at first hand; also the World, as a paper, cannot possibly do so, as you will readily understand. The writer was active in organized labor affairs from 1884 to 1903. He belonged longer than that and is now a member of the New York Operators' Union. He has seldom seen a factional fight in which the right or the wrong was all on one side. It is indeed sad to see the forces of labor engaged in factional scraps when every energy is needed for other and better purposes. This much may be said, however, and must be admitted by all: the A. F. of L. is the governing body and it has given charge of the operators into the hands of the I. A. T. S. E. The I. A. T. S. E. locals, therefore, must be recognized as official

so long as conditions remain as they are. The writer has received many letters lately proposing the formation of an Operators' International Union. Whether anything will come of the movement I do not, of course, know.

Double Spot Remedy.—New York City writes: "Am a regular reader of the department and have received much benefit therefrom. Lately have noticed some brother operators have sought a remedy for the 'double spot.' Have had that trouble myself and did away with it by reducing the width of the collar which separates the two condensing lenses. My lenses are half an inch apart and I get a clear, white, round spot. Your operating platform for a motor-driven machine (page 373, August 12 issue) is great, but you know 'necessity is the mother of invention.' When my best girl is downstairs smiling at me I might put a pail of sand on the platform and have the laugh on you after all."

My dear boy, you would have to get a pretty large pail to hold a hundred pounds of sand, and if you kept anything so heavy in the operating room you could not well hide it effectively. Mr. Inspector might possibly ask you to explain its presence, and you know I proposed attaching a penalty which would make the average man think several times before taking so big a chance. As to the double spot, reducing the collar would probably work in some cases, but not in all. However, we are obliged to you for the suggestion.

Shutter Not Set Right.—Hagerstown, Md., writes: "Am in trouble. When a character on the screen has on white clothes it shows streaked. Have set the shutter several times, but have not succeeded in getting it perfect. Am using an Edison one-pin machine, which has just been overhauled at the factory. Thinking the wing of the shutter was not wide enough, I fastened a piece of cardboard to the wing, increasing its width, but it did no good."

Your description of the effect is rather vague. I assume that you are troubled with a travel-ghost. You speak only of its affecting an actor in white clothes and speak as if the clothes themselves showed streaked. I presume, however, the streaked effect is on anything dark under or over any light object on the screen. If there are streaks up or down from letters of a black and white title, then it is a travel-ghost that is bothering you. If they are up from the letters your shutter is too late, if down too early and it must be moved accordingly. If the streaks show both ways from title letters at the same time, then the shutter blade is too narrow and must be made wider. If this does not fit, then you will have to be more concise in describing the effect. On pages 111 to 114, inclusive, of the handbook, you will find shutter setting explained in detail, and its principle explained also. If you haven't a copy I would advise you to get one as soon as you can.

The Evidence.—Many manufacturers of motion picture appliances take umbrage because we do not speak more flatteringly of their product. They seem to have imbibed the idea that the simple fact of their carrying an advertisement in our columns is all that is necessary to call forth an endorsement of the article without stint. Aside from his work on the paper the editor of this department has had, for more than three years, a large clientele of exhibitors, who, being unable to personally inspect all the various articles necessary in their business, consult him personally and depend on his judgment as to what is best. He has tried to give everybody concerned an absolutely square deal and that is precisely what the Moving Picture World itself wishes to do. It would be manifestly unwise, as well as verging on dishonesty, to recommend that which we have never seen and have no personal knowledge of, and that this paper will in no case do. It may allow what is known as a "write-up," but the recommendation of the paper, as well as the recommendation of the editor of this department, can and will only be given after careful, critical, personal examination of the article in question. It is therefore up to the manufacturers themselves. The Moving Picture World is the leading exponent of motion picture affairs in America. It has always been and always will be a conservative organ of the trade. Its recommendation is therefore of recognized value, and if manufacturers expect to receive either the personal approval of the editor of this department or of the paper itself, they must either supply samples of their product for examination or else provide ways and means whereby it may be seen and examined here in New York City. Valuable articles, such as machine heads, transformers, lenses, etc., can be returned to the owner. We do not want them, nor have we room in which to keep anything more than is absolutely necessary to our work, but we do want to inspect them and must if, as I have said, they are to have our personal approval. As a matter of fact, however, in view of the number of machine trouble questions propounded by the Projection Department readers there ought to be one machine head of each kind in this office at all times for reference.

Miss Turner, San Francisco, Calif., writes: "Kindly inform me whether or not Miss Florence Turner, of the Vitagraph Company, is dead, or what has happened to her. Our patrons are asking."

Not so you could notice it, Frisco. Miss Turner was quite ill for a time, but is back having her photygraf tuk at the rate of sixteen a second as of old. She is the liveliest "dead one" you ever gazed at, and we hope to be able to enjoy her splendid work for many years.

Oklahoma Operator.—If any Western exhibitor wishes an operator of seven years' experience, good references, I have the name of an Oklahoma man who wishes to change. Salary not less than $20 to start. Prefers to go further West.

High Wages, Benton Harbor, Mich., writes: "There is one operator in this little city who certainly is a peach. After burning up a reel of film in St. Joseph, Mich., he offered to work here for $4.00 per week. He got the job and the operator whose place he took is helping out the manager by keeping the machine in shape so that the $4.00 operator can run it. What do you think of that?"

Assuming that what you say is correct (though it sounds most absurd), I don't think anything of it at all. The man who cannot command more than $4.00 a week, or the manager who would employ him at that figure, is too insignificant to bother one's brains about. The operator who was ousted to make room for the four-dollar-a-week butcher is in pretty poor business, I should say, I am unalterably opposed to low wages for operators for the double reason that it is not just or right and it operates to degenerate projection, which ought instead to be made more perfect. But this is not a case of low wages. It is a case of a "manager" (?) attempting to secure projection for nothing. He will, of course, merely succeed in ruining his business, if he has any. As for the four-dollar-a-week genius, he isn't worth the typewriter ribbon that would be consumed in voicing my opinion of him. The correspondent gives name of operator, manager and theatre, but we cannot publish them, though they really ought to be given publicity.

Sunlight Screen.—Chicago, Ills., writes: "A word as to an article of genuine merit, viz.: The Sunlight Screen. This article has real merit. It is not, so the maker claims, an aluminum screen and most certainly it is not a surface-coated curtain. Of this I have convinced myself by cutting through the fabric, which is homogeneous, and, in my opinion, a thin muslin saturated with some sort of amalgam or aluminum preparation. It is much like a sheet of heavy tinfoil, as smooth in grain as a highly polished piece of steel, but with a matte surface, which gives a wonderfully soft effect to the projection. The picture is absolutely free from all glare and shadows such as are present with aluminum coated curtains. The Sunlight has been installed in many of Chicago's best houses, including all of the Jones, Linick & Schaeffer theatres and the Hyman Brothers' two new houses. It is a flexible screen, which can be rolled up in any way without the slightest injury to the fabric. There is one point I must not forget, and that is the patent frame they use, which stretches the screen as tight as a drum. This is an improvement, I think, on anything else on the market. The manufacturers tell me it takes twenty days to make a Sunlight curtain. I write this merely to give credit where credit is due and trust it will find space in the department."

If I did not know different, Chicago, I would suspect the above came from the makers of the Sunlight screen. However, I happen to know the writer has no connection with that company, so it is all right. My personal mail has contained a great many inquiries as to the Sunlight Screen. I have not, as yet, seen the screen, however, but am indeed pleased to know it meets your approval. Your recommendation certainly is strong, but the fact that the Jones, Linick & Schaeffer houses have installed them goes far to convince me it is justified. I am always glad to hear of anything tending to really improve projection. Some of these days I shall doubtless see a Sunlight screen delivering the goods and will then tell you my own opinion; also will have a big job of letter writing to attend to.

Constitutional.—The New York law, commented on last week, has been pronounced constitutional by the New York City Corporation Counsel. Look out for plenty of fun now!

Dr. Sherman Williams, president of the Board of Health in Denver, Col., has purchased several reels of the Pathe Freres moving picture dealing with the campaign on the fly and is inducing the proprietors of moving picture theaters to exhibit them.

TESTING THE NEW YORK OPERATORS' LAW.

About 100 moving picture operators are affected by the provisions of the new New York State law, chapter 252 of the laws of 1911, which provides that no license shall be issued to a moving picture operator unless he has registered his name and served a six months' apprenticeship with a licensed operator. Operators, so excluded, to the number of eighty, engaged John F. Bennett to test the constitutionality of the new statute and he prepared a test case naming Charles W. Paris, of No. 1159 Jackson Avenue, New York, as plaintiff, and Commissioner Thompson, of the Department of Water Supply, Gas and Electricity, as defendant.

The attorney wanted to get a peremptory writ of mandamus directed to Commissioner Thompson, compelling him to grant a license to Paris to operate a moving picture machine, and the matter came to the attention of Justice Ford in the Supreme Court on the petition of Paris, who stated that he had been engaged as an electrician about theaters for a number of years and for the past four years had been engaged in moving picture and theatrical enterprises. He had passed the necessary New York City examination and passed all the requirements, but was informed that no license would be issued to him until the corporation counsel had given an opinion in the interpretaton of the law as to the serving of an apprenticeship. Paris had not served the required six months with a licensed operator, but said that he had a New Jersey license.

When the matter came before Justice Ford, Assistant Corporation Counsel Hahlo told Justice Ford that he was willing to have the motion for a writ granted provided the justice found that in Paris' case the holding of the New Jersey license would cover the requirements of the New York statute.

"We don't want that," said Mr. Bennett. "We want to test the constitutionality of the new law."

Justice Ford suggested that the argument go over until the cooler weather, telling Mr. Bennett that he ought to be satisfied with the concession of the corporation counsel. Bennett finally consented to this and was given the writ which gives the license to Paris. At a future date he will prepare to fight the constitutionality of the law in behalf of the excluded operators.

THE LONGEST THROW IN THE WORLD.

212-Foot Projection at Young's Pier, Atlantic City, N. J.

A representative of the World called recently at Young's Pier at Atlantic City for the special purpose of looking over the moving picture part of the entertainment there. Instead of being incidental, it is quite plain to be seen that moving pictures form the principal attraction at Young's Pier, and all other amusements are comparative side issues. The pictures have the place of honor in the main pavilion or dance hall. Moving pictures and dancing are both going on at the same time. In this great pavilion, the vast assemblage in the balconies and rocking chairs sit at their ease and enjoy the moving picture, to the strains of music by a double brass band, or watching the dancers, according to their fancy.

Immediately upon entering the ball-room the World's representative was struck with the enormous length of the throw from picture machine to curtain, and he immediately determined to investigate. Applying at the manager's office, and knowing his name beforehand, the World scout inquired for Mr. T. Wister Grooket, manager of Young's Million-Dollar Pier. There is not very much of Mr. Grooket, physically, but he is a human storage battery of energy and quick intelligence. It was a distinct surprise to find one of such boyish appearance in full charge of so vast an enterprise as Young's Pier. It is the same surprise that people have upon meeting Frederic Thomson, the founder of Luna Park at Coney Island.

We made our way to the operating room, determined to find out all the inside facts about the longest throw in the world, for the projection distance from operating room to screen is exactly 212 feet. We did not find the exact back focus of the lens, but we do know that the lens sits in a lens barrel fourteen inches in length and three inches in diameter, especially made for that particular throw by the Bausch & Lomb factory at Rochester, N. Y. Prejecting its nose out of the operating room, the lens barrel resembles a small rapid-fire cannon protruding from the turret of a battleship, and apparently as formidable. The writer did not obtain the exact lens measurement, as the chief operator was off duty, and neither his helper nor Mr. Grooket were expert enough in optics to furnish the correct data.

The stereopticon lens sits at a distance of three feet from the nose of the lamp house on a bracket extending outside of the operating room. At the opposite end of the large hall is a Mirror Screen, 14 by 16 feet, upon which a picture in most perfect detail is to be seen. The light carried perfectly through this large dance hall which was in a semi-lighted condition; light enough for the dancers to recognize their friends, who were sitting out the dances, or to see the color of the eyes of whoever they were dancing with. Fifty amperes are required to get the proper light, using a three-quarter-inch carbon. For resistance there has been installed a new-fangled apparatus in the way of a motor generator, about the shape of an inverted frying pan of large size, with a row of buttons and a connecting lever. This apparatus is knoyn as the "Blancearc" and is very compact; so much so that one almost wonders how it can stand such heavy current. The machine used is an Edison 1911 model.

Mr. Grooket informed our man that moving pictures are the prime favorite at Young's Million-Dollar Pier. They are the principal attraction, and this is demonstrated conclusively on Sunday nights. There is no dancing allowed on Sundays and pictures exclusively are the drawing card. The large dance hall is filled with chairs and the native population of Atlantic City turns out for moving pictures only. On Sunday evenings eight reels of first and second run Licensed pictures are shown, and the natives are so fond of their pictures that they will not stand for any singing. Mr. Grooket says that the management went to considerable expense to import into this country Mr. Leonard Baker, the renowned English singer known as the Yorkshire Nightingale, but the people did not care to hear him. From their point of view he was simply interfering with the pictures, so the management thought it wiser to cancel his engagement.

We were given a large photograph of the Atlantic City dance hall, but do not reproduce it, as it does not do justice to the real magnitude of the place.

Score another point for the motion pictures. London publishers complain that the circulation of cheap literature has dropped from 400,000 to 100,000 owing to the opening of innumerable picture theaters. This inroad by the pictures should be gratifying. For a generation the effects of cheap, trashy publications upon the youthful mind have been a basis of much discussion.

Exterior Liberty Theater, Philadelphia.

Comments on the Films

Licensed.

"The Sorrowful Example" (Biograph).—Perhaps such films as this teach important truths, but they are not pleasant and so far as furnishing entertainment is concerned are nil. It is the story of a drunken husband who steals his wife's savings to elope with a girl. They miss the train and on their way back to wait for the next one find the wife's bloody apron and discover that she has fallen over a cliff. Just strength enough is left her to crawl back to the baby's crib where she falls dead beside it. The girl then spurns him and he is left to meditate upon his own worthlessness. The audience will wonder what becomes of the child now the mother is dead.

"In the Paris Slums" (Pathe).—There is a touch of old Roman days in the retrieving of the rose in this film. It is supposed to represent some phases of life in the Paris slums. Probably the principal interest will center around the return of the rose after the animal trainer has cast it into the den where her pets are kept. This reviewer cannot say that he thinks this picture is worthy the firm which produced it. It conveys erroneous impressions of life and recalls the cruelties of earlier days.

"Extracting Palm Juice in the Forest" (Pathe).—Excellent pictures of a forest with palms constituting the bulk of the scenery and the operation of securing the juice clearly portrayed. The novelty of the occupation will appeal to any audience. The juice is used as a drink after fermentation.

"Vienna, Austria" (Pathe).—A travelog giving a series of good views of this famous capital. Like all of Pathe's pictures of this sort it is clearly photographed and the viewpoints are chosen with the intention of giving a good impression of the city.

"The Winds of Fate" (Edison).—Perhaps the hero of this very well acted picture (a typical American life-portrayal) was a little careless, as even the most efficient are sometimes. He was a good business man and held a responsible position; but the wind blew a negotiable bond under a piece of office furniture and he was suspected anl discharged. The home scenes show him and his wife and son meeting the difficulty like real Americans. The rent is due and they need money badly. The winds blow the son's hat off and he picks it up just where a purse with much money in it is lying. The boy brings this home; but just then the winds blowing the newspaper show the boy's father an ad telling him that his old employer has lost the purse. The boy takes the purse to its owner, who is astonished to find whose son the boy is. He writes his address on a slip of paper and lays it just where the bond had been. The same draught blows the slip under the bookcase where the bond lies and both are brought out together. There seems to be many coincidences. When the boy's hat is being blown along the street, the trees are almost still.

"Captain Barnacle's Baby" (Vitagraph).—Habitués of the photoplay will be glad to know that though Captain Barnacle, after his unfortunate matrimonial experience, was so grumpy that even his old shipmate, that grand old salt, Captain Bunce, was afraid of him, he has now completely recovered his old spirits. He happened to rescue a bit of flotsam from the surf, a baby, and that has wakened him. The youngster will warm the hearts of photoplayers also and they should keep an eye on the films for the few weeks ensuing to see Captain Barnacle's baby. The story is well laid out. Captain Bunce's part in it is almost as amusing as his part in "Captain Barnacle's Courtship," a picture the Vitagraph people released last winter. There is one thing that hardly any player can do and not many should be permitted to attempt. It is to play a part too young for his size. The lad who brought the toy ship to Captain Barnacle, a day or so before he found the baby, was physically too big to play the cry-baby convincingly. It's a small matter. Aside from it this delightful picture is wholly commendable, and it wasn't necessary to have the hat blown so far; but these are very slight blemishes in an almost perfect picture. The sincerity of the acting of both the scenes of truly typically American business and home life amply cloaks what slight faults it has. The employer is finely portrayed by Charles Agle, but not a whit less convincingly and in harder parts to play, Sidney Booth interprets the man and Miriam Nesbit the man's wife. Their son (Gladys Hulette) also deserves recognition. This is a thoroughly pleasing picture.

"Fidelity" (Pathe).—A very pretty and touching dog picture. A little girl playmate of a big St. Bernard dog dies. Because of lack of money the mother sells the dog, but he is not pleased with his home and each day carries flowers to the grave of his former playmate. One day the mother finds him there and he is taken back, never to be parted from her afterward.

"Their Only Son" (Selig).—A domestic story of a son disposed to be fast and a false accusation against him. Some bonds and money were accidentally pushed into a waste basket and the son was suspected of taking them. He is

Scene from "Their Only Son."—(Selig).

arrested and freed, but is forbidden the house. The package in the meantime finds its way into the hands of a rag-picker who returns them to the broker. The parents learn that the son has shipped on board a liner. He is found washing dishes.

"Bob's New Scheme" (Lubin).—A rather elaborately worked up scheme for getting to the club is given on this film, but apparently in this instance it worked well. The husband acted the role of policeman through a series of fortuitous circumstances and succeeded in getting there. The taking of the policeman's uniform and escorting the tramp outside was worthy of a great brain. Anyhow, it succeeded, and that was the main proposition after all. The men in the audience seemed much interested in this method of escape.

"The Flaming Arrows" (Pathe).—A Western story with a pretty girl and a bashful cowboy lover. When the girl is on her way to the station to go home the Indians attack the cavalcade and a sensational fight results in which there are flaming arrows and other disagreeable things and the bashful cowboy lover proves a hero. After sufficient agitation of this character the story ends with everybody happy; an important consideration in stories of this sort.

"The Heiress" (Eclipse).—This romantic story deals with the troubles of an heiress who suspects her numerous suitors of wanting her money. Suddenly she pretends to lose her fortune. They all fulfill her expectations and desert her. Next she finds another lover, a poor man, and after testing his devotion she reveals her real identity and astonishes him with her wealth. It is a pretty enough romance, one of the kind that seem always to please the audience.

"Lyons, the Second City of France" (Eclipse).—A series of excellent views of the city, calculated to indicate not alone its picturesque and artistic features, but its information of commercial value as well. The rivers are shown in a way to make them interesting portions of the scenery and there are views of the leading streets and important buildings which afford opportunity to know the city as it is. The mechanical work is well done and the pictures are clear and well composed.

"The Adventures of a Baby" (Edison).—A bright bit of comedy detailing the difficulty of a bachelor and a baby. The mother left it for a moment to get something from the train and is carried away. The young man believing it was a joke on him bestows it upon a prosperous looking man asleep in his chair. He is the young woman's uncle, a bachelor, frightened because the baby is coming and not particularly anxious to find the neice. He wakes up and finds he has a baby and ultimately gets rid of it to a nurse girl in the street where the mother finds it. The gentleman is congratulating himself that his neice and her baby did not come, when the door opens and she walks in, placing in his arms the very baby he gave the nurse gurl a short time before. The bachelor's facial expression during these ordeals furnish fun enough.

"The Stolen Dog" (Edison).—A stolen dog is the principal feature of this comedy. A tramp steals him and sells him for five dollars. He then returns to the owner and says he will find him for twenty-five dollars, five down and the balance on return of the canine. He succeeds in getting him, but before the trade can be consummated the victim appears. A difficulty arises between the two men and it ends with the tramp being forced to give up his money and flee after some rough handling. The two men have a drink in which the dog joins.

"Intrepid Davy" (Vitagraph).—It is sometime since Davy Jones appeared to gladden the heart of an audience. In this film he is quite as funny as he was in these which have gone before. This time he dreams of the Sultan's harem and the way he played havoc with the veiled beauties inside. But when he induces them to remove their face coverings the worst lemons in the orchards seem to have fallen to his share. Ultimately there is trouble in the harem. The sultan discovers the interloper and secures immediate divorces by throwing the whole bunch out of the window. Davy jumps out and hurries away to his ship, satisfied that harems are not altogether what they are supposed to be.

"A General Strike" (Gaumont).—Herein is shown something of the troubles which would follow a general strike. After everybody is out the committee decides that the milkmen shall return. The city is deserted, people apply at labor headquarters for food and the whole aspect is one of desolation and suffering. Ultimately peace with honor is assured and the wheels of industry revolve once more.

"Love and Silence" (Pathe).—The story is of what the innocent man suffers for the theft of another because of a love affair. One man marries the girl they both love and rather than ruin the happiness of the girl he once loved, the innocent man accepts the consequences and goes to prison. Five years after the guilty man dies and leaves a confession. The re-union of the widow and her former lover follows soon after.

"The City of Singapore" (Pathe).—These are excellent travelogs which come from the Pathe studio and give clear impressions of the people and their habits of life in distant portions of the world. Like all the travel pictures Pathe sends out, this one is made and finished with consummate care. It is well worth the time and effort expended upon it.

"That Daredevil" (Biograph).—The object of this film seems to be to present a travesty upon the laudation which sometimes follows deeds of bravery. Dan is made a hero of by his sweetheart who pushes him in the lake where a child is struggling in the water. Fortunately for Dan the water is shallow, else his reputation would have suffered. He is made a policeman. One day he goes swimming. Some boys steal his uniform and lay the coat on the wharf. Then the unexpected occurs. He is praised for saving a life and stands hidden in the bushes clad only in a bathing suit while the throng believe he gave his life for another.

"An Interrupted Game" (Biograph).—If the solution of the difficulty of a husband going to see a sick friend in order to get a chance to play cards suggested here were generally followed there would be fewer invitations. She gives him till ten o'clock. When he doesn't return she goes after him and the friend has to play sick. The result is he is subjected to an application of exceedingly torrid mustard plasters and other forceful remedies. He bears it like a martyr that time, but solemnly swears to "never again."

"Tent Village" (Lubin).—Maybe there are other experiences at the seashore which would make equally funny pictures, but this one is as good as an audience would care to see. Instead of placing their tent in the tent village these seekers for seashore pleasures pitch it some distance from the others. They want air. But they forgot the tide and in the night they wake with the waves washing over them and the ensuing trouble is comical enough. They finally succeed in securing two blankets from the flooded tent in which they wrap themselves and try for the train, but it has gone. After many difficulties they finally reach their city home, vowing never to leave it again for such an elusive thing as a stay in a tent village near the water.

"The Ranchman's Son" (Essanay).—A Western story in which a young man is charged with a murder he did not commit is given here. The man had quarreled with the dead man and was found leaning over him with a revolver in his hand which had been discharged. The jury finds him guilty of murder, notwithstanding his protestations. The real murdered escapes and procures work on the ranch owned by the accused man's father. His conscience troubles him and after finding a paper containing the account of the jury's verdict he rides to the jail and arrives in time to prevent the execution.

"Monuments and Cascades in Rome" (Pathe).—The scenes in this series of views are some of the most interesting in Rome. The monuments and cascades make a list of novel pictures which will furnish information concerning such features of Roman scenery which will be new to a larger proportion of those who see them. The work is done in the highest type of the cinematographic art. It would be hard to make any improvement.

"The Arrow Head" (Lubin).—The principal feature of this picture is the recognition of a young man by means of a birthmark shaped like an arrow head. A photograph of the boy's mother was shown him and by that he recognized a white girl who had recently been rescued from the Indians. Through that mark the family, separated sixteen years before during an Indian attack, were reunited, all but the mother, who was killed at the time. There are Indians, attacking a party of whites and plenty of soldiers to assist in making the picture interesting and there is no lagging of attention on the part of the audience.

"Friday, the 13th" (Edison).—A very good comedy. The succession of mishaps which occur as Gayton tries to do things on the ill-fated day furnish the audience with plenty of amusement. It is a veritable comedy of errors, quite as laughable as anything the Edison people have produced in considerable time.

"An Unexpected Gift" (Pathe).—A poetic idea is interpreted in this picture in a simple-hearted, pious way that makes it effective without its being what could be termed powerful, for it is not very dramatic. "A mother," says one of the leaders on the screen, "cannot be happy when her children are dead." The mother is shown as being tender hearted in her sorrow and gives alms to the poor as she goes to mass. A foundling is brought to the curé and he sends this, a little naked baby boy, on Easter morning, wrapped up in a paper box. It is brought in while she is praying and when she rises, she finds it and is made very happy.

"In Cambodia" (Pathe).—It was a commendable idea to put a clear map on the screen, as the Pathe producer has at the beginning of this picture, for many perhaps, without it, would not have known just where Cambodia is. Those who see this interesting travel film will find instruction and entertainment.

"Tunny Fishing" (Pathe).—In this exciting picture the immense tunny fish are shown as being corraled in hundreds by means of nets drawn together. In this the fish struggle and splash the water fiercely.

"Jimmie's Luck" (Gaumont).—Jimmie appears in this picture in a very battered silk hat and the grandeur and ceremony of his salutations would become a marquis. Jimmie's clothes are wonderous; they must have come from a hundred rag heaps. Jimmie finds a hand bag with money. The card with it gives him an address. As he stands at the gate, another small boy passes and Jimmie thinks that this boy's coat would be a little more appropriate for a formal call and he persuades him to exchange. The purse is in the coat pocket. When Jimmie discovers its absence, he knows, of course, where it has gone. The other boy's parents have discovered the money before he gets there, but he points a pistol at the man and makes him give the money up. The pistol he now shows is really a fan, the same kind of a toy that the Lubin Company used in a recent picture. This is a good and amusing film.

"The Academy Girl" (Gaumont).—This picture of a comic

character is on the same film with "Jimmie's Luck." It is amusing and very well acted, though the character, the academy girl, is somewhat unusual. Perhaps it would have been more descriptive to have called this English picture "The High School Girl." The very first picture shows that she is an original and not just like other girls. She inherits a large fortune, including a French village, and her deportment astonishes the simple peasants—it is too near being ridiculous, in places, to be truly funny. There are some exquisite scenes, especially so are the scenes in which she sees the flock of snowy white geese and follows them into the water. These pictures make it really worth while.

"The Ruling Passion" (Biograph).—A typical small boy is the hero of this delightful picture. The last two scenes of it are especially fine. It is almost wholly a children's picture, a play picture, and, aside from its clear and intimate pictures of child characters, the picture as a whole is less interesting than its end. The ruling passion of one of the boys is to be a pirate. First, he gets the other children to play a drama, "The Terrible Pirate," but the audience is not appreciative. Their home is near the ocean and the children's parents are away. The result is that the little heroine and the pirate's mate are last seen far out at sea in a tiny row boat which is fast becoming filled with water. The parents come home and a launch goes out to the rescue. This part isn't very interesting. The last scene in the nursery at the time the sand man comes is a picture that leaves a strong impression.

"Her Two Sons" (Lubin).—The mother was blind, one of her sons was a clergyman and the other, a younger man, was impulsive and not yet grown into his character. Both love the same girl, a neighbor, and the younger man elopes with her and then deserts her. This is a dignified situation, one that handled by a skilful novelist or dramatist would make a great book or drama. One feels that the picture (effective as it is) doesn't really get hold of the core of it. The situation is pictured fairly clearly, but something of the resultant emotion is lost due to its not being absolutely clear. However, as much as we get of it, we are thankful for, and it makes an acceptable picture. The clergyman is played by Arthur Johnson, the girl by Florence Lawrence, and the younger brother by Albert McGovern. The scene where the younger brother abandons his wife is pictured by both well. The scene where the younger brother tells the clergyman that he has tired of his wife and left her is made significant by Johnson. A small boy has an important part in the scenes of the reconciliation after the wife has come back to the village with her baby. It would have been better if this boy had been given a place in the picture before he was actually needed, his presence would have been taken more as a matter of course.

"Billy's Marriage" (Pathe).—The producer of this picture had a rich comic situation and one not too trite and he had good actors. But his method of conducting it leads one to suspect that he didn't count it really worth while. The chase of the elopers by an angry father is trite, but the situation didn't require it. The producer used it and kept it from being trite by trick plays. The father jumps across a sizable river. Some of the comic incidents are too foolish to be funny, as for only one instance, the pouring of milk into the automobile's cooling system. The lovers are married before the father catches them and the groom then shows him his own written opinion, as a lawyer, that a man who loves a girl whose father dislikes him should elope.

"Scenes at the Flower Carnival, Paris" (Pathe).—It was worth while picturing the Paris flower carnival. It is famous and the picture of it is interesting. This flower parade is known, however, mostly by the fact that famous beauties often occupy the embowered chariots. This picture shows clear pictures of the outside of the carriages, but doesn't give any glimpse of those within them.

"Battle of Bunker Hill" (Edison).—This is the third in the series of historical pictures the Edison Company is releasing from time to time. It is good, but not so good as the two that have preceded it. The picture of the battle is what might be called a full-faced picture and it isn't effective. This is due mostly to the fact that there are very few British soldiers and also that there are too many actors among the Americans who seem not deeply interested in the outcome of the event. The love story also might have been acted a little more convincingly. It is hard for a grown actor to play the part of a bashful youth pleasingly. The hero of the incident is played by a good actor, but one watching him, longs to have him straighten up and make love like an officer and a gentleman.

"A Turkish Cigarette" (Selig).—This is a dream picture, supposed to be the experience of a tramp who has lighted a Turkish cigarette and fallen asleep. There are some amusing incidents shown and several people laughed, but at no time was the laughter general. It is not a very important film.

"Madam, Who Is that Letter From?" (Selig).—A recent Rex picture entitled "Securing Evidence," utilized the idea that makes this picture go. One cannot help feeling that the same script must have been sold to two manufacturers. The husband in this picture is shown as of such a jealously suspicious nature that he can't attend to his business properly. He had less reason also for thinking that the girl, with his wife's new hat and cloak, is his wife and his antics in chase of her are often ridiculous.

"The Long Skirt" (Vitagraph).—The picture presented on this film is a life portrayal, typical and significant. The young lady who impersonates the girl deserves much praise for the artist-like manner in which she has shown the effect that the long skirt has on the children with whom before she had been content to play as a child with other children and also its consequent effect on her. They won't play with a big, long-skirted girl in the same way as formerly. The girl's mother had been worried because she seemed slow in growing up, but, under the circumstances, this was natural. The only question that arises is, where were the other girls of this girl's age who were growing up with her? However, the most critical of observers will see much poignant human truth in the picture. It is very commendable.

"The Round Up at Dawn" (Kalem).—To keep a picture of this nature alive needs players who can maintain a pleasing impressiin of light-hearted, frolicsomeness, and the girls and men who play this picture were happily chosen. The sole object of the picture is fun. Each scene lives by itself on its humor, so to speak, without bothering to make all details rational. The boys were having so much fun with the girls at the big barbeque that they wouldn't start out at once to herd the cattle back that had broken through the ranch fence. They decide to round the cattle at dawn, but the girls, for a prank, slip into the bunk house and steal the boys' clothes, dress up in them and leave their own skirts. The girls ride out and do the rounding up. The boys don the skirts, meet the girls, and there's a hearty laugh. That is all.

"The Regeneration of Apache Kid" (Selig).—Perhaps this picture's source of power is chiefly in the heart-wringing tragedy of its situation. We are shown a white boy, carried off by Apaches from the red burning of his home. A "leader" then tells us that this boy has grown up and is known as "Apache Kid," the terror of the settlers. We now catch a glimpse of his band on the hillside and we see his resolute and relentless face just for a moment as he rides out of the picture. The expression of the man is good character drawing. It was wise to show him only for a moment at that stage, the picture isn't allowed to become commonplace; the imagination is left to hold it and add to it, unhampered, and the result is that a very deep impression is given of all that the situation implies. A white man, with all a white man's possibilities (this man suggests great possibilities), is shown riding thus. It is heart wringing. The rest of the film doesn't so much add to what has already been shown as bring it into clearer focus or put brighter light on it. In a scene following a truly realistic surprise and skirmish on rocky Arizona hills Apache Kid is captured. The colonel's daughter attempts to regenerate him with the logical result and its sad ending. This tragic close is not pleasant, but it is strong and logical.

"The Flaming Arrows" (Pathe).—The flaming arrows, by means of which the Indians fire the cabin where the white men and the heroine are making their perhaps last stand, are the features of this picture, which otherwise is like other Western love stories. The story is well laid out and well acted. It is likely to be very acceptable.

"The Tramp Artist" (Essanay).—A mischievous tramp offended some bill posters and they started the usual chase. This tramp, however, is a cartoonist and the number of his persuers is increased not, as usual, by his knocking over ladders and smashing crockery, but because, in his flight, he pauses now and then to add some comical touches to signs, making the tobacconist and the German saloon keeper furious so that they also join the chase. A novel idea.

"Judge Simpkins' Summer Court" (Essanay).—On the chance of earning a few shillings helping to move a hen-coop for a neighboring farmer, Judge Simpkins adjourned court. Three tramps, one of whom was a magician, finding the court vacant, occupy it and begin to exact toll from passing automobilists in the guise of fines. The last victim had no money so they took his erratic motor car and the antics of this lend spice to the ensuing chase by the real officers. They are captured. It's an amusing trick film.

Independent

"The White Red Man" (Rex).—The feature of this picture is the gratitude of an Indian for a kindness shown him. An outlaw robs a coach and is wounded in the fight. He drops a portion of the jewels in his flight through the forest. An Indian picks up some of the jewelry and almost immediately afterward steps into a bear trap. He succeeds in getting his foot out, but it is badly injured. The trapper's wife nurses his wound and in return he gives her some of the jewels. A deputy sheriff soon afterward calls at the cabin for a drink and sees the jewels. He believes the trapper to be the thief and despite the protestations of himself and his family he is taken to jail a considerable distance away. That night the Indian hears of his arrest and immediately proclaims himself the thief, but no one will believe him. He asks for a horse and is refused. So, though lame from his encounter with the bear trap, he starts on foot over mountain and through forest to give his testimony and release an innocent man. A further search reveals the body of the real outlaw, dead from loss of blood, with the remainder of the booty upon him. The picture is far more lively and interesting than can be described and the characters are worked out with skill and understanding.

"The Rranch Girl" (American).—A horse in this Western story unties the ropes which bind his master and goes for help. Then comes a fierce ride in real Western style and a headstrong girl has learned a lesson. She succumbs like a good sport and allows the old foreman to take charge of the ranch and of herself. The story is of a band of toughs who took advantage of a girl, looted her house and ran away with the goods. The loyal former foreman who undertook to prevent the robbery is knocked senseless and bound. His horse unties the knots and carries a note to the man's ranch companions. The result is a running fight and the recovery of the lost valuables. With the usual results at the end.

"Dorothy's Family" (Imp).—This girl took a novel way to test the loyalty of a lover. Two wanted her and she couldn't choose. So she invited in all the ragged children possible. One looks and departs. The other takes part in their entertainment and wins the girl.

"The Queen of Nineveh" (Ambrosio).—The mechanical work in this film is good and it tells a story of intrigue and the murder of a king. The king's young son is spirited away and secreted. Ultimately he appears and arouses the populace against his unnatural mother. She urges her paramour to lead the royal guard against the mob. But he is a coward and shirks his duty. She dons his armor and leads the guard herself. The battle scene is sensational and the young prince singles out the one whom he supposes to be the craven prince. When he has killed him he is astounded to find that he has killed his own mother. Such films have, perhaps, an element of realism, but in the main they are imaginary.

"The City" (Reliance).—In this film the episode of loss of memory through being overcome with heat and worry is made the principal feature. The man's wife cannot find him and he, living in affluence, has forgotten all about her and his child. Rather, his memory of them is dead. One day his own son comes to his office, looking for work, and is employed because of his manly plea. He loses the money intrusted to him to deposit and this leads to the manager going to his mother's home, where the family is brought together. The effect is to restore his memory and once more they are united. The picture is no better and no worse than others of the same type.

"His Wife's Insurance" (Solax).In this film Higgins desires to reduce the liberal avoirdupois of his wife and procures a bottle of anti-fat for doing it. He runs afoul of a policeman who scents danger and when he discovers that the man is renewing his wife's insurance policy he is certain that there is trouble ahead. Then he sees the unfortunate husband introducing poison, really anti-fat, into the wife's coffee. He is arrested and when explanations are made the anti-fat treatment is forthwith discontinued amid the plaudits of the audience.

"A Bum and a Bomb" (Solax).—McGinniss has heard all about the Cammorist outrages and is frightened enough when some friends play a joke on him by sending a Black Hand note. A bum finds a football and takes it to McGinniss' saloon where he demands a drink. Believing that the bum has a bomb the frightened McGinniss places all sorts of good things before the astonished tramp and flees for his life, as he supposes. The comedy is lively and thoroughly enjoyed by the audience.

"Cattle, Gold and Oil" (American).—The resourcefulness of woman is acceptably recognized in this film. A rancher and his wife are making money on their ranch when they learn of the gold possibilities elsewhere. All might have gone well, but their claim was salted and they lost all they invested. But the woman came to the rescue. At her suggestion barrels of crude oil were obtained and poured upon the ground. The seller of the claim was informed that the spot seemed likely to produce oil. He, gullible individual that he is, buys it back at increased price and the couple are well on their way back with an enlarged return before he discovers how badly he has been sold. As an example of a biter bit it is a superb piece of work.

"Dewey" (Champion).—In this film is shown Admiral Dewey and many of the incidents which occurred during the Spanish war. Other important personages are included. Mark Hanna, Mr. Roosevelt and numerous other characters well remembered with it. Along with the story goes one of love and adventure.

"Cupid, the Conqueror" (Thanhouser).—An artist dreams that the girl who rejected him was forced to deliver her heart to Cupid at the muzzle of a revolver. This all happened after Cupid had tried to force her into loving the artist in the usual way. And the dream came true, too, for even though the girl had not positively declined the artist's love, she had been cold and indifferent, but like her surrender to the dream Cupid she finally surrendered to the real Cupid her hand to the artist. The novelty of representing Cupid with firearms makes this an entertaining picture.

"The New Cowboy" (Bison).—A Western picture the principal feature of which is the sound thrashing a bully gets because he forces his unwelcome attentions upon a girl and attempts to compel her to marry him. Her lover is informed of what is transpiring by her little brother. There is a wild ride and a good pummeling for the persistent suitor at the end. It is a novelty to see cowboys use their fists instead of firearms.

"The Cripple" (Lux).—This film presents a love story which had its inception in a business office where a cripple girl and a clerk fall in love. The other employes endeavor to make the cripple miserable and succeed for a time, but when she learns that the girl he meets is his own sister the difficulty is settled and everybody is happy. Even the ill-natured office force is taught a lesson in the transaction.

"A Child's Heroic Act" (Lux).—The child of this story, when her mother, who is in charge of a railway flag station, is bound fast by thieves, runs down the track with the flag and saves the express train. The little player carries her part convincingly. The scene of the capture of the train thieves is not very real, but the picture gives us a good story and is acceptable.

"Bill Tries to Make Bread" (Lux).—The bakers are on strike and Bill tries to make bread. He first buys wheat and threshes it in his room, much to the discomfort of the people in the apartment below. Then he grinds the grain as one would coffee, and mixes the dough, which he attempts to broil over a lamp. He is taken in charge by two very talkative policemen and brought to the station house.

"A Good Natured Man" (Yankee).—The Yankee Company has put this farce on the same reel with "A Children's Paradise." The hero of it is certainly a good natured man. Out for a walk he meets a young couple and ogles the girl for which the man promptly knocks him down. This he truly deserved, but when he is down the man kicks him three times. It was hardly wise to put such brutality into a picture to go on the same reel with "The Children's Paradise." It will possibly offend the best patrons of the former picture. The good natured man, after this drubbing, gets up and heartily thanks the man for the compliment of giving it to him. He then takes his smiling way toward several other difficult adventures, all of which, like a true idiot, he seems greatly to enjoy. It will cause laughter rather than give pleasure.

"A Children's Paradise" (Yankee).—The great mistake of this delightful picture was in not telling us the name and the locality of this immense institution where three thousand children are cared for and given a good time during summer days. The camera man of the Yankee Company well deserves the reputation he has of turning out very good pictures. He has handled this picture of "Fort Plenty" (it is so called on the screen) admirably. We get first a general panorama of the building and grounds, and then details like the dining room and the evening ceremonies around the flag staff as Old Glory is take down for the night. He also has given us a chance to see many children's faces, which are very interesting.

"An Enlisted Man's Honor" (Solax).—A true military atmosphere was given to this picture of a soldier's difficulty.

He was robbed of the company funds entrusted to him and is suspected by his superiors. He escapes and vindicates himself by capturing the thief. The picture will doubtless be very exciting to the average spectator and to the small boy. It is conducted in the approved thrilling way for melodramas, but not convincingly. The camera has maintained a good focus and the faces are clear. A slight tinting would have added very greatly to the beauty of some of the scenes which show a wild torrent flowing over rocks. The picture has many good points and is interesting, but not important.

"The Train Despatcher" (Thanhouser).—So pretty a scene opens this picture of railroad life that it is likely to be at once applauded. The story is very romantic and of the kind that many people prefer. The pretty girl train despatcher is discharged by the new general manager, who believes in having only men for such work. She leaves the city for her home in the country, but this the picture doesn't make clear. Later, while going for a doctor for her sick brother, she finds a dangerous piece of track and running home for her telegraphing outfit climbs a pole and cuts into a wire to warn the despatcher and save the through express which is due. The man at her old desk is drunk and asleep. The manager overhears the key calling and investigates. She saves the express and wins back her old job and perhaps the manager's love. The Thanhouser players act very well. This picture, if not important, is surely a very pretty one.

"Nobody Loves a Fat Woman" (Thanhouser).—This assertion may not be accepted readily or thoroughly. In fact, this picture's great weakness is the sympathy excited by the fat girl who is the unhappy heroine of it. The hero treated her shamefully. His uncle left a will giving him $50,000 if he'd marry her. He tries to love her, but it comes hard; the affection is all the other way. Like a handsome youngster who has yet grown up to know how not to be a cad, he dismisses her brutally after having paid court to her for several weeks at a seaside resort mostly. Some very good pictures of swimming are shown. The swimming adventures of the fat girl are amusing. The story has a German rather than an American flavor. The photography is very good

"The Brand of Fear" (American).—The hero of this story was a coward from birth and, as the picture shows, this was an abnormality due to his mother's fright just before he was born. When, after he has grown up, the girl who has befriended him is captured by outlaws, his character suddenly changes completely and he becomes brave. One may recall that both Peter the Great of Russia and Henry of Navarre were suddenly changed from cowards to the bravest kind of men; but the change in this man is not shown convincingly. Before, he would not even handle a gun, now he shows that he can ride and shoot with the best and fight three to one like an old gunman. He rescues the heroine and sending her on his horse for help, turns on the pursuers alone. The shooting of the outlaws is poor, any Western bad man ought to hit his man at ten feet. However, if the hero had been hit the story would have had to end. The acting, especially of the heroine (Miss Bush, the new American leading lady, takes the part) is very good.

"The Poisoned Flume" (American).—The great open flume that carries irrigating waters passes through the ranch of this story's heroine (Miss Bush). An unscrupulous neighbor poisons this because the heroine won't marry him and he would like to have her land and cattle. The cattle drink of the water in the flume near the place where the bag of poison has been left and some of them die. Her cowboys suspect the cause and after the new manager has been shot by the poisoner, there is a man chase over a dusty hillside. This ends in a pistol fight. The villain has crawled along the tressle that carries the flume over a valley. A good many shots are fired and the bad man falls dead into the flume. The scenes and views are very interesting. Some of them are too evidently "being played" to be as effective as they might have been, but the acting is very good and the picture acceptable.

"Three Calls" (Champion).—The calls referred to were heliographic and two passed between the hero (Confederate captain) and the heroine, a Southern girl whom he had taught the code. The first call was "I love you." She sent it from her dooryard to the station up on the hill and the squad had a laugh on the captain. It was the girl who saw the message flashed for help from the hilltop when the squad was attacked by Union troops and she sent the relief that beat the Yankees back. The hero has been wounded and his mind is gone. The third call is the scheme suggested by the girl to recall the man's senses; it is to reenact the incident in which the man's wound was received and to make him think that the heliogram has called assistance and saved the party. This is done and he awakes. The picture is not conducted so as to make a strong appeal to critical spectators. If the producer had given more time to his minor characters some of the scenes would easily have been improved, notably the one showing the wounded after the attack. The play is not convincing, but has liveliness and more or less fire.

"A Boy's Best Friend" (Imp).—It is a picture of a boy and his mother; it has very emotional scenes; but to this reviewer, it doesn't seem to hang together very convincingly. The son is a successful broker and his mother, in another town, is very sick. First he answers her plea to see him by saying that he can't come and then, before his open fire in his finely furnished apartment, he falls asleep and, in a dream, pictures that show his mother's never tiring kindness come to him. Many of these pictures are convincing, but if these are taken as true, it makes one or two of them seem improbable. It was of course impossible for him to have dreamed of his cradle; that was the first picture. When his father had dismissed him, in the city, he was without work and hungry, he is shown as receiving a letter from his mother and a basket of food. The letter was peculiar and not typical; the broiled chicken and the cake were all right. As a result of these dream pictures (which were not photographed in a different light from the real things that are shown) the broker goes home and makes amends for the unnecessarily, brutally curt letter he had sent to his mother. The theme deserved a better picture; but just as it is, it is quite acceptable.

"Behind the Times" (Imp).—A picture of clerical life is presented on this film. The hero of this drama is an old minister, who seems to his flock no longer capable of doing the work required. Purposely the producer has hidden every thing that would show to what denomination the man belonged. He has a wife, but there's a crucifix behind the pulpit in his church and he makes the sign of the cross in his service. It is shown that young ladies run the church; they often do, but not so boldly as in this picture. It was almost brutal for the whole committee to go to the parsonage to tell the kindly and venerable old man that he was no longer wanted. That wasn't "breaking it" to him. A young minister is called who is hardly worthy to tie the old man's shoestrings. The young ladies soon find this out, and recall the old man. The picture makes a brave attempt to portray life; but, in many ways, it fails of success. It is acted intelligently, but never powerfully, yet it is acceptable.

"Teddy Trained by His Mother" (Great Northern).—The Teddy of this picture is a cub bear who plays with his mother like a frolicsome kitten. The mother makes him learn to climb up the bars of his cage. It's a very interesting picture.

"Foolshead as a Manikin" (Itala).—Perhaps no other actor can be quite so laughably ridiculous as Foolshead.

"The Blunted Sword" (Itala).—The French officer gave his fool servant a sword to sharpen. The servant goes out to find a scissors grinder and there follows a farcial, rough and tumble, crockery-breaking chase.

"Mut and Jeff in the Banking Business" (Nestor).—There is more fun in this picture of the melting away of Jeff's little legacy than in any of this series that this reviewer has so far seen. The banking business was Mutt's scheme. The scenes that picture to us the results of this banking experiment have something of human truth to rest upon and a good chance of getting hold of an audience. The characters of the pictures are very well played. It might have been more fun to have had the hands of the clock in the banking office go around by themselves.

"Hands Across the Cradle" (Nestor).—Pretty, homely scenes fairly well acted (a little too much to the camera) give this picture a pleasing heart-interest. It was conducted so as to bring out all the comedy possible rather than to present a truly human situation. This was especially true of the scenes in which the two fathers appear after their quarrel the cause of which was not made very clear. These two men, old war-time comrades, are brought together again over the cradle of their common grandchild. Their quarrel had been so hot that, if the mothers hadn't arranged an elopement, it would have separated the two lovers. The meeting of the two grandfathers at the cradle was partly spoiled by their playing for the laugh; but the picture as a whole is sure to please.

"Roped and Tied" (Nestor).—A speedy and very interesting comedy love story is shown to us with Western ranch life for its background. Though made up mostly of old elements, with the triangle love affair and the girl's small brother, who dresses up in his sister's riding suit and, with

a veil over his face, fools the father and the unwelcome lover who follow on horseback while the true lovers are being married, it is nevertheless freshly pleasing. It is well acted, well conducted and has several delightful minor scenes. The photographs are all clear and some of the scenes have much pictorial beauty.

"The Babes in the Wood" (Powers).—Exclamations of pleasure were heard as this delightful fairy story was projected. The Powers producer and costumer have closely followed the old, well-known illustrations of this story, as far as possible, and the players seem to have taken pleasure in putting it over in the true spirit. It was produced under the direction of Mr. Fred Walton, the well-known pantomimist. The acting is very good and the photographs are clear.

"Toto's Little Cart" (Itala).—Honest Toto is in very hard luck again. A policeman compels a stranger to walk on with Toto's cart and won't let him explain. This little incident, which is the cause of a rough and tumble chase, with the usual catastrophes of such, is very human. The chase brings a wildly gesticulating crowd to Toto's little green grocer shop.

"The Colonel's Daughter" (Rex).—With plot and counterplot frankly handled to get the most thrill out of every situation, this well-acted, but very melodramatic picture, is likely to please most audiences and the highbrows are likely to get much pleasure out of it, it is so perfect a specimen of its kind—"the regular thriller." There is nothing in it that will displease any sensible person. The colonel's daughter loves the hero, a captain, but the villain, also a captain, with the aid of an adventuress, deceives the girl into thinking him untrue. The villain has struck a private soldier and this, at the climax, is his undoing, for this man overhears him talking with the adventuress. The villain shuts this woman accomplice in a vault. The soldier sets her free and, to get even with the villain, she confesses to the colonel's daughter and the villain's trickery is exposed. The background of the play is an old fortress and this, with its big guns, makes many romantic and in some cases very beautiful scenes. The picture is played just as it should be. It is commendable.

"How the Cinema Protects Itself Against Strikes" (Eclair).—It takes a good deal of clever manipulating and preparation to arrange so surprising a trick-film as this is. The cinema can do without help. Its work can be done by magic. The head manager only needs to touch a spring in the office and the scenery is placed, the actors costumed and all is ready for the picture.

"Mutt and Jeff and the Goldstein Burglars" (Nestor).—Once again these two comedians encounter much trouble. This time they undertake sleuthing, desiring to win fame and fortune by catching two burglars. The scrapes they get into will keep your audience roaring. They get out until they are themselves arrested as the burglars. The real crooks are ultimately caught and the two friends are released. They solemnly vow never again to undertake detective work. If they would be as funny next time the audience wouldn't care particularly.

"The Mother's Mark" (Great Northern).—In this picture the principal feature is the recognition which comes to two brothers through a tattoo mark placed upon the arm of one of them by their mother. After long separation they meet, though one is about to commit burglary and possibly murder. A sister is at work in the same house. Through this mark the family is reunited and there is happiness in store for them.

"Lone Eagle's Trust" (Powers).—There are thrills in this picture. Here is a girl suspended on a cliff where she has fallen. An Indian, whom her father had befriended, finds her and with his lariat is drawing her to safety when his tribal enemy appears and undertakes to get a double vengeance by cutting the lariat and thereby killing them both. But before he can accomplish it the girl's father shoots him. Before he dies he shoots the friendly Indian and it looks as though they would all roll to the bottom of the cliff. But they do not. The enemy does, but the others are restored to their friends after this series of exciting adventures.

"Cheyenne Days" (Powers).—Very excellent photographs make this a very acceptable picture of unusual rope throwing by Art Bowden, the champion lariat twirler, and of remarkable riding by Otto Kline, a broncho buster. The horse Kline rides in this picture is a beauty and wild enough to give him something to do.

"A Harmless Flirtation" (Powers).—A richly comic idea is utilized in this very funny picture. It is cynical, but very amusing. It's author is said to have laughed himself to death.

"Her Father's Secretary" (Yankee).—The rich man's son in this picture has adventures very like his numerous brothers, who have been appearing in pictures and stories, but his adventures still seem to interest even in this case, where many of the incidents are brought out with bald amateurishness. The picture's scene of the rescue from the sea of the banker's daughter by the "son of the idle rich," whose father has cast him off, is very well handled. But other scenes, such as that in which the burglar in the banker's house, frightened, hides the jewels he has stolen, not in his pocket, but in the hero's grip, are not convincing. The hero because of a baronet who also is courting the heroine has resigned his position with the banker and is about to depart. The burglar jumps from a window and the police on the street capture him and are bringing him up the front steps. Frightened by the discovered loss the banker has telephoned to the central police office and a plain clothes man has already arrived. He asks to look in the hero's grip and finds the gems. By this time, though, the policemen have arrived at the door with the burglar and bring him in. This arrangement surely shows very amateurish workmanship.

"The Phoney Ring" (Solax).—Perhaps it is a mistake to assume that photoplay goers are largely slangy. This reviewer fears that at least one-half who see this picture will fail to understand what a phoney ring is. The picture has a good idea behind it; but isn't as funny as it might have been. The paste diamond, which the wife thought was her birthday present, got mixed with the true diamond ring which the husband bought to replace it. What follows the husband's throwing the good stone out of the window is amusing, but the assault of the tough upon him is very unconvincing, very poor. In fact, while the picture has an amusing situation, one that was used not long ago in a licensed picture, its value is diminishel by the "phoney" characters in it.

"Let Not Man Put Asunder" (Solax).—The object of this picture is commendable and though it lacks power, being unconvincing, some poetic scenes well photographed make it fairly acceptable. The mother and father separate and the court gives one of their two children to the care of each. The mother becomes a poor seamstress. The children are lonely and bring the man and woman together once more. They communicate with each other by means of carrier pigeons. The father hearing of the mother's distress brings food to her in a big basket.

"Italian Artillery" (Ambrosio).—A day's maneuvers of a command of Italian artillery are shown on this film. It is a mountainous country and a mild day in winter with deep snow on the ground. The command takes its guns up a very steep hillside and occupies a strong position on the height. It is not an important picture, but interesting.

"Tweedledum and the Adventuress" (Ambrosio).—The lively pace of this comic detective story and its surprises will probably make it a good popular picture. The adventuress has robbed a nobleman and locked him up in a stone tower and he has written on his linen collar asking Tweedledum to come to his assistance. Tweedledum's adventures with the adventuress come fast and they happen so unexpectedly that they're funny.

Criterion Theater, Poplar Bluff, Mo.

Manufacturers Advance Notes

THE BIG CHEESE.

Selig Company to Make Pictures Showing Construction of a Six-Ton Morsel by Order of the Government.

Within ten days or two weeks the Selig Company will send a corps of camera men to Appleton, Wis., to secure moving pictures of the construction of the largest cheese ever made. N. Simon, the American cheese expert, who has the contract for making this gigantic morsel, will personally superintend the construction and give every possible aid.

Scenes will be secured of the Sanitary Dairy Farm; the herds of Guernsey, Holstein and other pure breed cattle; of the milking, cooling and caring for the milk, placing it in cans and of the wagons and automobiles carrying it to the cheese factories; the work in the factories of preparing the curd for the big cheese and transporting that to the Simon plant and then the work of the twenty expert cheese makers and twice as many helpers in making the 12,000-pound cheese will be photographed in every detail.

Under the contract with the government, which ordered these motion pictures as a means of education, the pictures are to be shown in the moving picture shows to at least 5,000,000 people and then the Department of Agriculture of the Federal Government will secure the photographs and place them on file at Washington.

The cheese will be three times larger than the largest cheese ever manufactured before, and will consume some five weeks in the making. Secretary James Wilson, of the Department of Agriculture, will, in all probability, be present in person to witness the event and oversee the making of the pictures.

The press of the country are giving this incident a great deal of notice, which shows their interest in moving pictures of an educational nature.

FREE POSTERS FOR THANHOUSER'S "ROMEO AND JULIET."

The Thanhouser Company announces that it will provide extra billing matter gratis for its big two-reel subject, "Romeo and Juliet," soon to be released. It is suggested by the Thanhouser Company that this splendid subject will be the proper thing for the fall opening and the extra billing matter may be used for an extensive advertising campaign. Those desiring these posters may obtain them by addressing the Show Department, Thanhouser Company, New Rochelle, N. Y.

IMPROVED PROJECTION.

Mr. Lavezzi admits that he made several mistakes when he started in business; he would also like to know of an inventor who has not made mistakes. The testimonials that appeared in a recent issue of this paper, (page 401) show the progress of his inventions. Mr. Lavezzi puts these testimonials before the trade for the benefit of all skeptical people who demand to be shown.

Tony Makes Love to the Chief's Daughter.—From Champion Release, Wednesday, Aug. 30, 1911, Entitled, "How Tony Became a Hero."

"THROUGH FIRE AND SMOKE."

A Selig Fire Drama That is Exceedingly Realistic—Fourth of the Selig Series.

By Cecil Metcalf.

The other day out in the new concrete exhibition vault at the Selig plant I had the pleasure of witnessing a private exhibition of what promises to be the greatest fire picture ever produced. I have always taken a great interest in the Selig fire subjects and had imagined that it would be practically impossible for this concern to improve upon the subjects already released, namely: "The Fire Chief's Daughter," "The Craven Heart," and "The Still Alarm," but Selig has a way of releasing his pictures so that each new one is better than its predecessor.

Scene from "Through Fire and Smoke."—(Selig).

Tom Gaylor, a handsome fireman, played by Mr. Santschi, and Betty St. Claire, a pretty factory girl, played by Miss Harte, are engaged to be married and each morning they exchange confidences before going their separate ways to enter on the day's work. One of these mornings, Betty meets Herbert Crane (played by Mr. Rawlinson), who is the manager of her department in the factory. He accompanies her to the factory and the girl's heart dances with exultation as he appears on the floor with her in sight of the other girls.

Bauman's factory, in which they are employed, is anything but up to date and during the course of the day Bauman is taken by the fire inspector to visit a more model structure, where he is informed that he must remodel his own so that it will conform to this one. That noon, young Herbert continues his attentions toward Betty, by inviting her to lunch. Herbert continues his attentions toward Betty, much to her mother's disgust, and the girl, swept off her feet by his generosity, gives poor Tom his conge and encourages the young manager. Thus far the story has merely led up to the scenes showing the fire, rescues, etc., and now the thrilling part begins.

Herbert is seen lingering a moment beside Betty's machine on the factory floor, where hundreds of girls are employed making overalls. As he is about to leave, he accidentally brushes against a newly painted can which leaves its traces on his otherwise immaculate coat. He becomes very angry at this and immediately goes to the storeroom to remove the spots with gasoline. He lights the gas, but has no more than begun his task, when he is called outside to settle some complaint. The uncorked bottle is left standing under the gas jet.

Then comes the inevitable explosion and we see the window glass break and doors crash from their casings. In a moment the big room is filled with stifling smoke, pandemonium reigns supreme and the terrified girls rush madly for the elevator and stairways. After one trip the elevator fails to run and the windows offer the only possible chance for escape. Already the stairway and elevator shaft are one seething mass of flames—and we watch one girl after another drop from sight to serious injury or certain death.

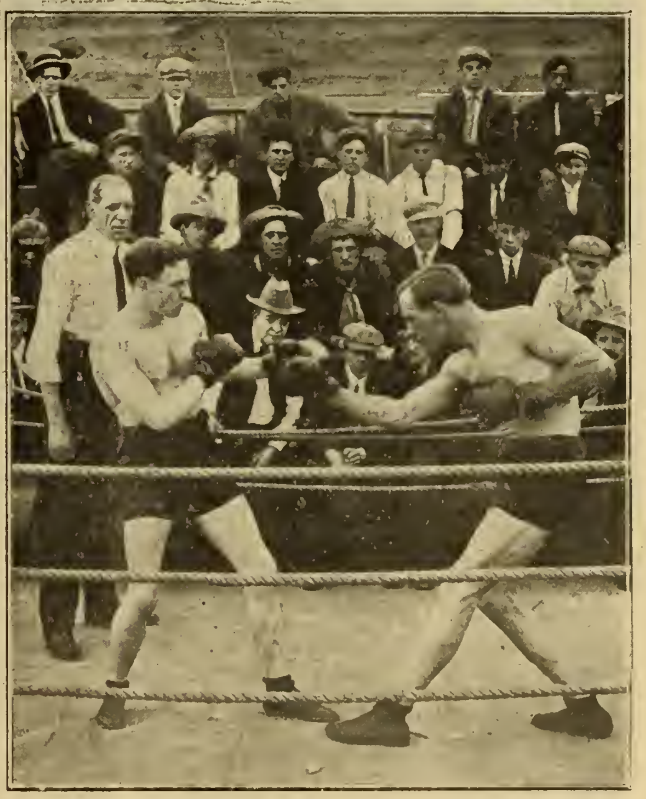
Tom's engine house has received the first alarm, and we see the expression on his face as he realizes that Betty's life is in danger. We see the firemen slide down the poles, jump into their coats, the hitchup and within a few seconds they are out of their barn and racing madly toward the scene of action.

Again our scene changes back to the panic stricken girls in the blazing factory. Betty has found a rope and rushes toward one of the windows to effect her escape—but Herbert proves himself a yellow cur by wrenching the rope from the girl's hands in order to save his own skin. By this time Tom has arrived and in a jiffy a ladder run up to the windows. His position is indeed perilous, but he gamely climbs the ladder, fights his way through the flame and smoke and returns with his loved one in his arms.

The next day Herbert tries to square himself by apologizing, but the girl will have none of him, and the hero Tom promptly throws him out.

Scene from "Through Fire and Smoke."—(Selig).

The principal scenes in this picture were secured during the great Byrne Building fire in Los Angeles recently. The Selig Company were on hand with their corps of actors and camera men, as soon as the fire department itself arrived upon the scene. The Selig Company had an arrangement with the fire department whereby they were allowed to work in the very midst of the conflagration, and Mr. Santschi and Miss Harte risked their lives to secure the great rescue scene which is a thrilling feature of this reel. It is my opinion that it will be many years before a fire picture equal to this one will be secured.



Scene from "The Parson and the Bully."—(Nestor).

THE HAUNTED HOUSE.—(Imp.)

"The Haunted House," a forthcoming Imp release, is a well told drama, the scenes being rural. Many of the characters will be readily recognized as being mentioned in song and story. An old miser has a mortgage on a house owned by a hard-working man and he schemes to ruin its value as a rental property by spreading the report that it is haunted. The old skinflint goes further and does the ghostly masquerading himself. The villagers are appalled at the sights they see and the sounds they hear emanating from the house. The owner of the house has a pretty daughter, who sympathizes with her father in his adversity. A young man comes to the hamlet to take charge of the railroad business

Scene from "The Haunted House."—(Imp).

at the unimportant station and sees the daughter. He is smitten with her charms and incidentally learns of the haunted house which furnishes food for much reflection. He resolves to do a little investigating, taking no stock in the story. Trailing the miser to the house he detects him in the act of making the uncanny actions and has a key to the solution. He follows the old villain into the deserted place and up on the roof where the white-robed apparition appears to the terror of the frightened villagers below. Grappling with him the sheet is removed and the masquerader appears in his proper form, exposed and disgraced. The witnesses are angry and the miser barely escapes a lynching. The young man is rewarded by the hand of the girl of course, as the natural sequence. It is a very interesting story, true to life with fidelity to the types represented.

THE COLONEL'S DAUGHTER (Rex).

The Rex company have prepared something in the way of a military story for their August 17th release. The picture is one that will not be especially relished by colonels or their daughters or by army men in general. Outside of garrison towns the story will probably be accepted by the general public as possible and even probable. Army posts have always furnished their proportionate share of scandal to the columns of the daily press. After a certain affair down on Long Island a year or so ago, nothing in the way of a "military drama" can be set down as impossible or improbable, and for that reason the guns of the critic are spiked at the very outset.

"The Colonel's Daughter" is not a "war drama," it is a "military drama." There is a distinction and a difference. A war drama usually deals with heroism and sacrifice and love of flag or country. It is usually inspired by, and in turn inspires, lofty thoughts, etc., etc. A "military drama" as a rule deals with the pettiness of life in a military garrison. It seems to be a fairly well accepted belief that when army officers are not dying for their country they are engaged in all sorts of meanness and intrigue among themselves. If Kipling can become rich and famous by writing of the bickerings, the snobbishness, the jealousies, the guilty loves and general sordidness of a military post, then the Rex company is justified by illustrious precedent in producing "The Colonel's Daughter."

Personally, the colonel's daughter is all right. She is above reproach or suspicion, as is the manly young lieutenant who betrays his love for her early in the story. It soon transpires that another officer is in love with the colonel's daughter. A glance at his determined countenance is sufficient to know that he is a man who will brook no obstacles in the

Scene from "The Colonel's Daughter."—(Rex).

path of his ambition or desire. He is one of those unfathomable creatures who win by foul means if they cannot win by fair. The fair means gave out very quickly in this case and cunning was resorted to without hesitation.

The unscrupulous captain made arrangements with an adventuress to attend a garrison ball and there to lure the young lady's favored suitor into a compromising position. This she succeeds in doing while the unworthy captain manages to have the colonel's daughter in the vicinity to witness the apparent duplicity of her lover. For a while things break wrong for the honest lieutenant because his lady love believes her eyes. In the meantime, however, the adventuress has been blackmailing the officer for whom she did the dirty work. After she has bled him for all the money he can raise, he makes an attempt to strangle her. In revenge the adventuress goes to the colonel's daughter, confesses her part of the deception, and exposes the underhanded work of her unscrupulous suitor. The picture does not end in a clinch.

ACME FILM COMPANY

Secures Greater New York Rights to "Temptation of a Great City."

The Monopol Film Company have sold the Greater New York rights of the "Temptation of a Great City" to the Acme Film Company, 12 East 15th Street, who are now booking same throughout Greater New York, and they report that theaters exhibiting this wonderful feature are highly elated with the drawing power and financial success of this film. The Acme Film Company reports this film is booked solid for several weeks, and from all appearances it promises a phenomenal run for a dramatic film.

KINEMACOLOR SOUND EFFECTS.

An interesting feature of the Kinemacolor Coronation pictures at the Herald Square Theater, New York, is the introduction of sound effects which are furnished by the Yerkes Manufacturing Company. Managers of moving picture shows will do well to witness a performance and judge for themselves the absolute realism of the effects manufactured by this firm of nature fakirs.

Mr. Harry A. Yerkes has devoted his entire time and attention to the working out of novel sound imitations for moving pictures and the Yerkes factory, which occupies the entire building at 202 E. 88th St., New York, is working day and night supplying wide-awake managers with Yerkes sound effects.

"THE TOSS OF A COIN."

The adventures of a tramp, down and out, with every man's hand against him, forms the theme of a drama recently produced by the Imp Company. The finale is pleasing, for the unfortunate not only finds a home, but wins the hand of a lovable young woman, the daughter of the farmer, who has befriended him. It is a pathetic story, the Imp man says, with the hero driven to desperation to such an extent that he gambles with fate in the way of flipping a coin to decide whether he shall resume his wanderings or end it all in a watery grave. Just as he is about to clamber over the railing of a bridge to cast himself into the water fate again intervenes in the person of a tiller of the soil who is in

Scene from "The Toss of a Coin."—Imp. Release for Aug. 31.

search of a farm hand. He engages the tramp on the spot and from that instant the star of the nomad is in the ascendency. How he saves the farmer's wallet by arresting two of his former companions when appearances are against him clears himself and the girl, and receives the blessings of his employer, winning the girl, makes a pretty and entertaining story of everyday life.

JESSE JAMES FILM CENSORED.

J. Ernest Eichenlaub, president of the Eichenlaub Attractions, Chicago, Ill., announces that the "Jesse James Pictures," which have given rise to so much adverse comment, have been subjected to a complete revision and that all the objectionable features have been cut out and destroyed. In their stead a clean Western picture based upon the adventures of the famous bandit has been produced. It is 2,000 feet long (two reels), and is full of life and action. This picture is being placed by the Eichenlaub Attractions on the State franchise plan.

REX OPENS LONDON OFFICE.

The Rex Film Company has been sending copies of a cablegram to the trade which reads as follows:

"To Rexmopic, NY

"London showrooms officially opened yesterday visited by majority exchangemen many showmen pressmen Rex samples projected unceasingly since 10 Am until 1130 PM great reception Rex certain leader from start orders already booked.

"Rex London Branch"

The reception to the Rex Company in London has inspired the promoters to seek further markets in the world's business centers and offices in Berlin and Paris will soon be established.

CALENDAR OF INDEPENDENT RELEASES.

MONDAY, AUGUST 21, 1911.

AMERICAN—The Blotted Brand (Dramatic).....
CHAMPION—When North and South Met (Dramatic) 950
ECLAIR—The Edelweiss (Dramatic).....
ECLAIR—How They Work in Cinema (Comedy).....
IMP—Battle of the Wills (Dramatic)..... 500
IMP—Love in a Tepee (Dramatic)..... 500
YANKEE—Colleen Bawn (Dramatic) .....

TUESDAY, AUGUST 22, 1911.

BISON—A Cowboy's Loyalty (Dramatic).....1000
POWERS—Black Cloud's Debt (Dramatic).....
THANHOUSER—The Cross (Dramatic) .....

WEDNESDAY, AUGUST 23, 1911.

AMBROSIO—Gulnara (Dramatic) .....
CHAMPION—The Confessional (Dramatic).....
NESTOR—Alias Yellowstone Joe (Dramatic).....
RELIANCE—A Little Child (Dramatic)..... 960
SOLAX—A Gray Bachelor (Comedy).....

THURSDAY, AUGUST 24, 1911.

AMERICAN—Anna Harris in The Swimming Marathon (Dramatic) .....
IMP—As a Boy Dreams (Dramatic).....1000
ITALIA—The Modern School of Italian Cavalry (Scenic) 715
REX—Castles in the Air (Comedy).....1000

FRIDAY, AUGUST 25, 1911.

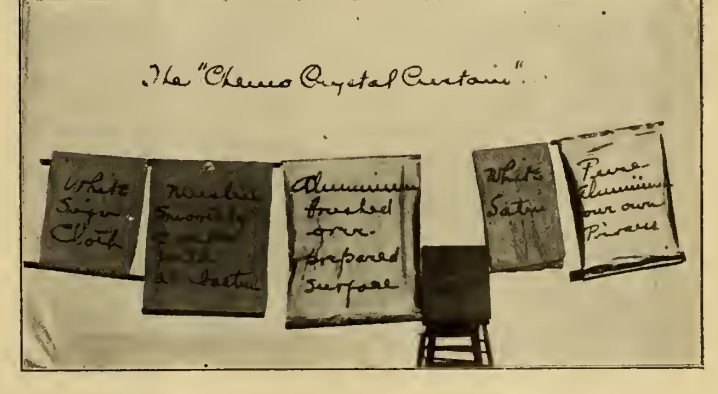
BISON—Pioneer Days (Dramatic).....1000
LUX—Bill Follows the Doctor's Orders (Comedy)..... 450
LUX—What a Pennyworth Did (Comedy)..... 450
SOLAX—The Stampede (Military Drama).....
THANHOUSER—The Romance of Lonely Island (Dramatic) .....
YANKEE—Retaliation (Dramatic) .....

SATURDAY, AUGUST 26, 1911.

ITALA—For a Straw (Comedy).....
ITALA—Foolshead, Chauffeur (Comedy)..... 790
GREAT NORTHERN—A Traitor to His Country (Dramatic).....
POWERS—The Indian's Love (Dramatic).....
RELIANCE—The Godfather (Dramatic)..... 985
NESTOR—Mutt and Jeff and the Country Judge (Comedy)

A SCREEN TEST.

The accompanying engraving was designed to illustrate the comparative reflecting powers of the "Chemo-Crystal Curtain" and several other curtain materials. The "Chemo-Crystal" is used as a background for the others, which are of white sign cloth, muslin coated with alabastine, aluminum over a prepared surface, white satin, and pure aluminum. It will be noticed that the "Chemo-Crystal" sample photo-



graphs brighter than the others, which fact is claimed by the manufacturers to prove that it will produce a better picture than can be obtained from screens of the other materials. This screen is made by the Chemo-Crystal Curtain Company, of Spokane, Wash., which claims, among other things, that one may sit close up to the screen while the pictures are being run without experiencing eye strain and without "losing" the picture; also, that a good view of the picture may be obtained from any angle and that it is non-flaking, non-cracking and non-tarnishable.

A. J. Grover and Arthur L. Barron are associated just now in the manufacture of this device, and a stock company is now being formed to begin its manufacture on a large scale.

Calendar of Licensed Releases

CURRENT RELEASES.

MONDAY, AUGUST 21st, 1911.

BIOGRAPH—The Diving Girl (Comedy) 502
BIOGRAPH—$500.00 Reward (Comedy) 496
KALEM—Simple Ike Decides to Marry (Comedy) ...1010
LUBIN—A Rebellious Blossom (Dramatic) 1000
PATHE—The Runaway Leopard (Comedy) 475
PATHE—Chrysanthemums (Scenic) 320
SELIG—Saved from the Snow (Dramatic) 1000
VITAGRAPH—Wages of War (Dramatic) 1000

TUESDAY, AUGUST 22nd, 1911.

EDISON—The Venom of the Poppy (Dramatic) 1000
ESSANAY—Gossiping Yapville (Comedy) 400
ESSANAY—Summer Babies (Educational) 600
GAUMONT—The Soul of the Violin (Dramatic) 930
SELIG—Life on the Border (Dramatic) 1000
VITAGRAPH—How Betty Won the School 1000

WEDNESDAY, AUGUST 23rd, 1911.

EDISON—The Professor and the New Hat (Comedy) 500
EDISON—The Question Mark (Comedy) 500
ECLIPSE—Condemned for Treason (Dramatic) 980
ECLIPSE—The Wool Industry of Hungary (Industrial) 135
KALEM—Don Ramon's Daughter (Dramatic) 1005
PATHE—Through the Window (Dramatic) 1000
VITAGRAPH—The Sheriff's Friend (Western Dr.) ...1000

THURSDAY, AUGUST 24th, 1911.

BIOGRAPH—The Rose of Kentucky (Dramatic) 997
LUBIN—Bess of the Forest (Dramatic) 1000
MELIES—A Spanish Love Song (Dramatic) 1000
PATHE—Cheyenne's Bride (Dramatic) 1000
SELIG—The Gray Wolves (Dramatic).....
SELIG—Santa Cruz Beach and Cliff Drive (Educational)

FRIDAY, AUGUST 25th, 1911.

EDISON—Then You'll Remember Me (Dramatic) ...1000
ESSANAY—Fate's Funny Frolic (Comedy) 1000
KALEM—The Little Cripple (Dramatic) 1005
PATHE—Eastern Europe (Scenic)..... 300
PATHE—Across the Mountain Passes of New Zealand (Scenic) 215
PATHE—Nick Winter Turns a Trick (Comedy) 430
VITAGRAPH—My Old Dutch (Dramatic) 1000

SATURDAY, AUGUST 26th, 1911.

EDISON—Two White Roses (Dramatic) .....
ESSANAY—Spike Shannon's Last Fight (Dramatic) ...1000
GAUMONT—The Sunday Hunting Party (Comedy) ... 665
GAUMONT—The Island of Ishia, Italy (Scenic) 322
LUBIN—Archibald, the Hero (Comedy) 600
PATHE—A Boy of the Revolution (Dramatic) 1000
VITAGRAPH—A Handsomer Man (Comedy) 1000

ADVANCE RELEASES.

MONDAY, AUGUST 28, 1911.

BIOGRAPH—Swords and Hearts (Dramatic).....1000
KALEM—The Branded Shoulder (Dramatic).....1000
LUBIN—The Secret (Comedy)..... 600
LUBIN—Fountain of Youth (Comedy)..... 400
PATHE—The Ranch in Flames (W. Drama)..... 900
SELIG—In the Shadow of the Pines (Dramatic)..... 696
SELIG—Among the Japanese (Edu)..... 304
VITAGRAPH—The General's Daughter (Military Drama) 1000

TUESDAY, AUGUST 29, 1911.

EDISON—The Surgeon's Temptation (Dramatic)..... 995
ESSANAY—The Playwright (Dramatic).....1000
GAUMONT—Jimmie to the Rescue (Dramatic).....1000
SELIG—A New York Cowboy (Dramatic).....1000
VITAGRAPH—The Wrong Patient (Comedy)..... 551
VITAGRAPH—Queer Folks (Comedy)..... 448

WEDNESDAY, AUGUST 30, 1911.

EDISON—Betty's Buttons (Comedy)..... 450
EDISON—The Silent Tongue (Comedy)..... 550
ECLIPSE—Sights of Berlin (Scenic)..... 423
ECLIPSE—A King for an Hour (Comedy)..... 572
KALEM—Building the New Line (Dramatic).....1000
PATHE—For the Sake of the Tribe (Dramatic).....1000
VITAGRAPH—The Three Brothers (Dramatic).....1000

THURSDAY, AUGUST 31, 1911.

BIOGRAPH—The Baron (Comedy)..... 587
BIOGRAPH—The Villian Foiled (Comedy)..... 411
LUBIN—Romance of Pond Cove (Dramatic).....1000
MELIES—The Call of the Wilderness (Dramatic).....1000
PATHE—The Medicine Woman (Dramatic).....1000
SELIG—Thro' Fire and Smoke (Dramatic).....1000

FRIDAY, SEPTEMBER 1, 1911.

EDISON—The Declaration of Independence (Historical)1000
ESSANAY—Putting It Over (Comedy)..... } 980
ESSANAY—Miss Chatterer's Experience (Comedy).. }
KALEM—On the War Path (Dramatic)..... 955
PATHE—The Carrot Caterpiller (Edu.)..... 625
PATHE—A Wedding Procession in Bavaria (Scenic).. 375
VITAGRAPH—The Thumb Print (Dramatic).....1000

SATURDAY, SEPTEMBER 2, 1911.

EDISON—New York State Barge Canals (Scenic)....1000
ESSANAY—A Western Girl's Sacrifice (Dramatic)....1000
GAUMONT—African Sharpshooters (Scenic)..... 210
GAUMONT—Giving the High Sign, or, the Woman Hater (Comedy) 775
LUBIN—The Easterner's Sacrifice (Dramatic).....
PATHE—A Daughter of the South (Dramatic).....1000
VITAGRAPH—The Prince and the Pump (Comedy)...1000

HANDSOME NEW THEATER FOR CLEVELAND.

As had been announced some time in advance, the Penn Square Theater at Euclid Ave. and E. 55th St., Cleveland, O., opened to the public on Saturday, Aug. 5th. The crowds attending the premier exhibitions would have taxed the capacity of a much larger house than the Penn Square, and every person appeared not only satisfied but delighted with both the theater itself and the entertainment offered. Emil C. Meyer, formerly of the Senate and other theaters of Chicago, is in charge of the new house, which seats 650 persons. Although the doors were opened before the final touches to the operating room had been made, the projection was excellent throughout, with but a few short lapses from perfection itself. Three reels of Licensed pictures are used, the opening program consisting of "Commy, the Canvasser," "The Spender Family," "A Country Cupid" and "An Indian's Appreciation." Musical accompaniment is supplied by an excellent five-piece orchestra directed by Mr. Rich, formerly of the Opera House.

Especial mention must be made of the vocalists engaged for the first month, who are of a standard never before offered by any 10-cent house in this city. Mr. S. De Marius, formerly soloist with Damrosch's Orchestra of New York, sang the "Torreador's Song" from Carmen very effectively. Mme. Mary Lee, formerly with the Sans Souci Opera Co., and also with Mme. Schumann-Heink, sang the "Song of the Soul" from "The Climax," and, like Mr. De Marius, was obliged to respond to an encore.

Among the prominent visitors to the Penn Square on the occasion of its opening were: K. W. Linn, of Pathe Freres; A. W. Wylie, president of the "Sunlight" Metallic Cloth Curtain Co., of Chicago, who installed the screen at the Penn Square; Lindsey A. Woodward, vice-president of the Enterprise Optical Co., of Chicago; Don J. Bell, of the Bell & Howell Co., also of Chicago; Mr. Swett, of the Edengraph Mfg. Co., and Mr. Marcus, of Cleveland, manager of the Globe Theater. The press was represented by Archie Bell of the Plain-Dealer and Wm. E. Sage, of the Leader.

The Penn Square is typical of the new trend of development in the exhibition of motion pictures, and will undoubtedly be a most successful house.

OPPRESSIVE FIRE LAWS IN ATLANTA.

Members of the T. M. A. of Atlanta, Ga., are trying to convince the lawmakers of that city that the public is already sufficiently protected and that the ordinance now under consideration limiting the seating capacity of picture theatres is unnecessary. This statement has been issued by the T. M. A.:

"The laws in Atlanta are stronger now than those in New York city. This order is willing to compare the fire losses of theaters with any other class of business. Theaters are no more subject to panics than any other business (where large crowds congregate), which make no effort to secure fire protection as the theaters do. In the steel cased, asbestos-lined operating room, a bonfire could be built without any danger. What other class of business is so protected?"

LETTERS TO THE EDITOR

SOME KINDLY CRITICISMS.

New Orleans, La., Aug. 11, 1911.

Editor Moving Picture World:

Dear Sir—Can you give me a little space in your valuable paper? A new reader of your magazine, but a constant patron of the picture show from its inception, my opinion might carry some small meed of effect.

Why do exhibitors living in the South show plays that offend Southern opinions and traditions? No one knows better than we that we were defeated—overwhelmed is not a bad word—but it isn't agreeable to have the thing rubbed in, until an evening of innocently sought diversion ends in a sense of choking resentment. The best educated people, North and South, no longer cling to extreme views, and can mingle freely in social intercourse with never a fear of friction, yet I have witnessed scenes and sentiments in moving picture plays that harked back to the radicalism of reconstruction days. I, and others, would avoid the best show ever presented to escape one such film.

There is scarcely any dissenting voice to the statement that we are glad the slaves are free, yet remember, please, that when the spectacle of Mr. Lincoln removing the shackles from an idealized bunch of darkies is served up to us, the scene is a reminder to the South of her forcible impoverishment, and as such cannot be regarded as an "uplift" or an amusement. Let the man who gathers his shekels from the defeated brother, for business reasons, if not for common courtesy's sake, show some regard for his patron's traditions.

One of the prettiest war stories I have seen, was "The Soldier's Ring," a recent release from the Selig Company. The women were specially happy and correct in their portrayal of the dignity and sweetness of the Southern women of the period. However, one discordant note that afforded a moment of keen amusement to the informed, was the negro servant. He was as funny, not to be so intended, as a thing could be. His manner of receiving orders from a Southern mistress would have done credit to a governor, receiving a polite commission from a lady whom he knew but slightly, and his stiff unwillingness in placing chairs for the Confederate generals was an unreal interpretation. The Virginia darkey knew his place, and his manner was a very fine and subtle blend of dignity and respectfulness, difficult of portrayal to those not in the know. The Selig actor who took the part, while reveling in outweighing advantages, no doubt was certainly not familiar with good Southern usage, as the slaves of the households were. I thought him a very modern type of the educated negro, unable to sink his strong opinions on the subject of the story, for the sake of better acting.

The woman playing the colored servant to Mr. Walthall's pathetic hero in the touching little Pathe drama, "Waiting," gave a piece of good acting which rang true. The colored servants of the past respected and admired those they served, regarding them as friends of a superior rank.

To pass to another phase of the moving picture world. It would scarce be good business policy to work the educational and Sunday school idea too hard. Even the most moral of patrons, and the greatest thirsters for knowledge, go to the picture shows for relaxation. An "uplift" is always admissible in this connection, for human nature proudly responds to a portrayal of high emotions—it is a sort of vicarious goodness that leaves a warm thrill of self-approval. But don't try to teach us too much and too evidently. As for the classics, they are good served up singly and beautifully as at present, but woe to the prodncer or exhibitor who undertakes to dish up this epicurean diet to the exclusion of plainer fare. "Enoch Arden" has been much advertised, and was no doubt very beautiful, but there were people who, being educated sufficiently to discriminate even in classics, stayed away because they didn't like the story. The classics are such largely because of this master touch in narrative—emotions can be portrayed in any setting, of any period, and the majority of us are at preseut enamored of modern things. Ask the theater men.

I would like to suggest mildly that we be not too hard on the Censor Board for passing certain plays of a religious setting unpleasant to some people. One of the finest treats we have had was a drama of this sort from the Pathe Company. It vividly and convincingly portrayed the mad desire of youth for freedom and pleasure—the successful search for both, followed by distressful failure—and the logical ending of a chastened soul at the feet of Christ. Surely, most moral and uplifting.

Let us continue to have plots of everyday American life well acted—their number should not fail, so long as the game of life is played before us, with its incalculable number of possible combinations.

Very truly yours,

WILSON WALKER.

CONGRATULATES THE WORLD.

Alameda, Cal., Aug. 5, 1911.

Editor Moving Picture World:

Dear Sir—I enclose a clipping from one of the local papers, considered a very conservative and influential publication, which is self-explanatory. I know that our desire to see motion pictures given the place they deserve, are mutual and this clipping will, no doubt, make you feel encouraged, as it has me.

I want to congratulate your publication in the strides it has made recently, and while I have always considered it the one motion picture publication, your recent enlargement has made it even more indispensable to the theater owner, manager, and operator.

I might say a friendly word of encouragement for sevearl of your departments, particularly the projection and musical sections, which are always very carefully perused by myself and force. I thiuk the work of your Mr. Richardson is doing a vast good for the future of the picture business, for to my mind, poor projection anywhere hurts the business as a whole. Later this will be overcome when pictures have been given the position they rightly deserve, at which time poor projection will not be tolerated by a critical and appreciating public.

I have always demanded and received the best in projection and the success of my two houses here I attribute, in a great measure, to that. No expense has been spared at any time to achieve the results.

I heartily endorse the opeu market that you have been advocating and sincerely hope that it will become a reality. Also your endeavor to organize a national exhibitors' league is another step for the better. Was sorry that I could not be at the Cleveland meeting, this month.

With my very best wishes, I am, yours very truly,

W. B. MARTIN.

WANTS MORE EXACT DESCRIPTIONS.

Editor Moving Picture World:

Dear Sir—Will you kindly allow me space in your valuable paper, to say a few words for the benefit of musicians who "play the pictures?" I don't know whether Mr. Sinn has written on the same subject or not, but if he has, it will do no harm to say a few words more and it may do some good. I refer to a more accurate description of the films so that a musician could play the first show correctly. Nine times out of ten this cannot be done now by reading the description. The story is given, certainly, but that only gives us an idea of the kind of music to use. In many of the films the story is not begun with the first scene and the musicians have then got to "feel their way" till they find out "where they are at." Now if the manufacturers would give us the story from the beginning as it is in the picture, they would receive the best thanks of the musicians who really "play the pictures." But to those who play "rag" during a death scene, it makes no difference whether the film is described or nor.

Some houses are fortunate in being able to get their pictures early and are able to run them off for the benefit of their musicians, but there are more that are not so fortunate. Some houses do not get their pictures till nearly time to open the show. Now, if the manufacturers will give us an accurate description of the picture, the first show can be played correctly, a thing that is almost an impossibility now. But as it is now, the first show is a case of "guess work" for the majority of moving picture musicians and i hope that the manufacturers will have their pictures described so we can arrange our music from that description and know that it is correct.

When a musical director gets a drama from a stage manager to arrange music for, he knows it is right. Most of the pictures are dramas. Give us accurate descriptions of them, so we can play the first show as well as the last. The patrons will appreciate it and it is a safe bet that the manager will, also. Yours very truly,

Shamokiu, Pa. WILLARD C. BEANE.

MOORE STILL BRANCHING OUT.

Washington, D. C., Aug. 1, 1911.

Editor The Moving Picture World:

Dear Sir—Beg to offer thanks for your publication of my interest in issue of Aug. 5, and kind expressions as contained therein. It has been my good fortune to add three more of Washington's most modern and best located houses to my circuit in the past two weeks, the latest of which is the "Navy," constructed at a cost of $38,000, the laregst and most beautiful specially built picture theater in this city, and easily one of the most magnificent theaters in America—capacity 500 people.

Wish to add that since my resignation from the Exchange field, I feel quite myself and "then some," and if I felt any better I couldn't stand it.

AT THE PLAZA
434 NINTH STREET NORTHWEST.
FEATURES FOR MONDAY, JULY 31—FIRST TIME SHOWN IN AMERICA
Parting of the Trails.
Great Western Picture.
DON'T MISS THIS—FIRST TIME SHOWN
Little Mary Pickford
The Skating Bug—First Time Shown
IF PENNSYLVANIA AVENUE WAS A RIVER, WOULD PARKER BRIDGET? By 'Ot' Dolan, Plaza Pianist
TUESDAY, AUGUST 1—FIRST TIME SHOWN
WEDNESDAY, AUGUST 2—FIRST TIME SHOWN.
Live Comedy by the Ambrosio Company
If the Washington Monument Weighs 1,000,000 Tons, What Does the Speedway? (By Tom Moore's Chauffeur)
THURSDAY, AUGUST 3—FIRST TIME SHOWN.
CALL OF THE SONG
"REX"
'NUF CED'
Story of This Release in Next Thursday's Herald.
Be Sure and Look for It.
First Time Shown Thursday.
IF A TRAIN WHISTLED, WOULD GLEN ECHO? By Frank Eberle, Plaza Attendant
FRIDAY, AUGUST 4 FIRST TIME SHOWN
SATURDAY, AUG. 5 FIRST TIME SHOWN
MARION LEONARD
Every Day in a Special Reliance Picture
Beginning Tuesday, Aug. 1.
LEONARD CHICK
Washington's Popular and Famous Tenor.
Every Afternoon and Evening
IF A CAPITAL TRACTION CAR RAN AWAY, WOULD CHEVY CHASE? By Sidney Jacobsen, 3rd
WATCH FOR OUR FULL PAGE "AD" NEXT SUNDAY

Full-page advertisement carried in the Washington Herald by the "Plaza" Theater, Washington, D. C.

This fall will be a strenuous one for me and I expect good returns. My latest advertising campaign has produced great results, is one of the best investments i have ever made, and is paying 100 per cent. or more. My records show that where I spend $100 a week or more, I get double that amount back through the box office. My only drawback is "theater not large enough." No summer business at the Plaza ever equaled the business of today; in fact, we are doing nearly as much as in the best fall weeks, and in consequence expect a banner fall trade.

I enclose "ad" of last Sunday, which may interest you.

Again thanking you and with best wishes for the success of the Moving Picture World, remain, very truly yours,

TOM MOORE.

WHO "EMAR" IS.

Editor Moving Picture World:

Dear Sir—The Foster Theater, Evanston Avenue, Chicago, has enjoyed a very good average patronage during the warm weather, an uninterrupted success due mainly to good film service by one of the Patents Company exchanges.

But it remained for one film to eclipse records for any kind of weather—"An Old Man's Folly," released by the Essanay Company June 30. No greater crowds have been seen anywhere awaiting admission to each of a full number of exhibitions; an assemblage of men and women that would have graced any regular theater of the highest class. What is more—the people who came to see this picture were first disappointed, as the film did not arrive on the second of August, as announced, and yet a greater crowd assembled on the following evening, hundreds patiently awaiting their chance to enter to the last show of the evening.

And this was no "feature film" at that. A simple story of a foolish old man who leaves his motherless daughter at home to sell his cattle in the city, where he is entrapped by an adventuress who inveigles him into a marriage for his money. Distracted by the usurpation of her mother's place by the intriguante, the daughter leaves her home to find employment in the city. The father soon repents of his folly, and follows his daughter. Passing a moving picture theater he sees a girl enter who looks like his child. He enters the theater, recognizes his daughter in a picture on the screen, and creates a scene. The fact is explained to him that the person he sees is not his daughter, but only a picture. He is directed to the Essanay Studio and there finds his child.

The adventuress, being exposed, is found to be a criminal already married to a convict who is serving a term in prison; the old man is freed of his bonds and returns to his home with his daughter, cured of his folly, and happiness is restored.

What attracted the immense crowds to this performance? That good rural plays, if well done, always find favor with the public is an incontrovertible fact, but that does not account for a record attendance like the one in question; an attendance that would have been considered phenomenal if the play presented had been a well advertised feature film shown under the most favorable conditions as to weather and lack of counter attractions.

Evidently the drawing power of this photoplay was the introduction of a moving picture theater within a moving picture theater, and a photoplay studio in full swing.

If this particular feature is taken to account for the decided success of this film it goes very far to prove the interest of the public in the photoplay and all that pertains thereto in no less degree than is evinced in the people and workings of theaters distinguished as regular.

The author of "An Old Man's Folly" is a stanch old friend of the Moving Picture World who, over the signature "Emar" started the interesting discussion over scenario writing with a contribution entitled, "Concerning Scenario," published in the Moving Picture World July 9, 1910.

As it may interest many readers of the Moving Picture World to know who "Emar" is, I will risk a wigging by divulging the fact that "Emar" is the well-known psychologist, M. Rayon, to whose achievements the leading newspapers have devoted a great deal of space, even to the extent of entire pages.

Rayon entered the scenario field impelled by his great love for the motion pictures. He received one hundred dollars for his first scenario, has written many since and has never been asked to accept a lesser amount for a story that will make a full reel.

Yours truly,

O. DE PRE,
P. O. Box 127, Chicago, Ill.

CRITICIZES THE CRITIC.

Lynn, July 30, 1911.

Editor Moving Picture World:

Dear Sir—In a recent issue of your valuable paper your New England correspondent who signs himself "Henry," sent in what I consider a sarcastic article on the Central Square Theater, said article stating that for some unknown reason the management had added vaudeville to its program of pictures, when the majority of the other houses in New England had cut it out. We wonder why?

Now if this writer had ever visited this popular place of amusement—a thing which he has failed to do as yet—and make himself known, he would find that our 1,500 capacity has been taxed daily ever since December 19, our opening. The only reason for adding vaudeville was because we wanted to give our patrons full value for their money, as quality and quantity is none too good for the vast throngs that patronize this theater. The Independent Film Company is giving us the very best of satisfaction in every way, as each and every subject receives round after round of applause daily. We are running all summer and playing to capacity and our motto of a whole lot for a little money is still the rule.

Yours for fair treatment always,

COL. WILLARD G. STANTON,
Mgr. Cen. Sq. Theater,
Lynn, Mass.

WANTS TO SEE PICTURES RULE.

Editor Moving Picture World:

Callellsburg, Ky., Aug. 10, 19100.

Dear Sir—Some time back I noted your article relative to dailies criticizing photoplays, as they have the legitimate plays. Herewith enclosed is a clipping from the Cincinnati Post. Some time ago they had a short but strong (favorable) editorial in our behalf. Keep up your good "uplift" work. I am sending enclosed to show that you are getting results.

In your last issue (page 353) you asked for straightforward criticisms. I have none.

Was pleased to note that you went after the Board of Censors for permitting anti-religious films to pass.

I wish to compliment your reviewer for his frank criticisms. I watch them very closely and place cancellations on every one he does not support. I only hope he will not let up, but continue to give the straight goods.

My heart and soul, so to speak, is in the moving picture business and I want to see it rule the world of amusement in the right way. It's going to do so if it continues upward as it is now doing.

Fortunately I do not have to run first-run, and I have ample time to learn about the various films before I get them. I have barred practically all foreign films, because of vulgarity, etc. They let it slip in every once in a while. Wishing you continued success, I am, yours truly,

A. J. WELLMANN,
Mgr. LYRIC (No Vaudeville).

A "WORLD" ADMIRER.

Cuero, Tex., July 10, 1911.

Editor Moving Picture World:

Dear Sir—I have just opened a new airdome here, on Esplanade Street, known as the "Stardome." Am showing only moving pictures; absolutely the best I can get in the State. Using Licensed service; only running six days a week; no Sunday show here; seating 450 people.

I have been a constant reader of the Moving Picture World since I read a copy some three years ago in Springfield, Mo.; so it seems as though I know you personally.

I have never yet written to you, but have intended to write you and add my little word of encouragement to the many others, to help you in your great work.

I have solved some weighty problems in projection; I should say, the Moving Picture World has solved them for me, and I could hardly run a picture show without The World.

I am not a subscriber, for I have been travelling so much; but I always manage to get The World some way.

I am not writing this to get my name in the paper (although I would consider it an honor) just mention the opening of the new Airdome to fine business.

I have so many things to compliment the Editor of The World about, but you being so busy I will just say, everything in The World is just as I would have it, and your article in the July 8th World, "Facts and Comments," express my sentiments to a T.

Thanking you for the patience in reading this letter, and promising to inflict a worse punishment upon you, in the form of a longer but, I hope, more interesting letter, in the very near future, I am, yours very truly,

FRED M. HERNDON.

(Clipping from Alameda Times-Star.)

WHOLESOME MOTION PICTURES PROVING THEIR WORTH.

A few months ago when such promiscuous moving picture offerings were shown in nickelodeons it was contended by some theater managers that it would be almost impossible to secure entertaining and satisfactory films which would meet the public demand for amusement and yet not offend good taste or prove a harm to the children. However, the censorship idea was persisted in until the film makers took notice and established their own censorship. Today the offending or questionable film is the very rare exception, even in cities where no local censor board exists, and yet the nickelodeons never did larger business than they are doing today. Because the nickelodeon patrons formerly had to stand for any sort of picture the film makers sent out was used as a mistaken argument that the daring and raw pictures were what the public wanted. But the introduction of wholesome, clean pictures has proven beyond all question that the public simply endured the bad films because they could not get any choice. The same line of proof will apply equally well in the case of questionable drama which some theater managers contend is necessary to draw profitable business. The general mass of Americans recognize evil, but they do not fancy it.

NOW BOOKING
EASTERN STATES ONLY
LOUISE M. MARION
IN HER OWN NOVELTIES
PATRIOTIC AND
ILLUSTRATED POEMS
REFINED, ENTERTAINING
TERMS REASONABLE

LOUISE M. MARION
GENERAL DELIVERY
Asbury Park New Jersey

YOU HAVE READ THE OTHERS: Now Read This:
We are too busy to write ads, but say:—we are the only Exclusive Supply House in Canada. We represent almost everything advertised in this weekly and WE FILL ORDERS SAME DAY AS RECEIVED. We ship anywhere and can give you a better price on equipments than any other house in America or Canada. Slip us that letter soon.
No Duty On Goods Bought From Us Either.
P. F. Brown, P. O. Box 1837, Calgary, Can.

NEW FIELD
BIG MONEY
EASY WORK
Why don't you think up plots for Motion Picture plays? It's easy, and pays well. We teach you by mail how to write and sell your plots. Many successful graduates.
DEMAND UNLIMITED. FULL DETAILS FREE.
ASSOCIATED MOTION PICTURE SCHOOLS
911 Chicago Opera House Building CHICAGO

MOTION PICTURE MACHINES
EDISON MOTIOGRAPH POWERS

Stereopticons, Post Card Projectors
Lantern Slides, Repair Parts, Supplies
Carbons, Tickets
Catalog Free on Request
AMUSEMENT SUPPLY COMPANY
105 No. Dearborn St. - - CHICAGO

CORRESPONDENCE

PITTSBURG.

Captain Jim Moore, owner and manager of the Kinedrome Theater, Seventh Avenue, Ybor City, Tampa, Fla., made a flying visit to his friends and relatives at the Smoky Town and Brookville, Pa. The Kinedrome has a seating capacity of 300 and is booked by The Consolidated Amusement Co., using and Independent program. Captain Moore, previous to his connection with the moviug picture iudustry in Florida, was the owuer of one of the finest animal shows in this country. Until about two years ago the captain owned and operated a chain of theaters in Florida, consisting of The Juanita Airdome, Pathe Theater and West Temple Theater, but from then on his efforts have been centered on the Kinedrome only, with marked success. The captain is very optimistic iu his views on Florida moving picture prospects, stating that business is up to expectations. He also stated that with almost one accord, the houses have discontinued vaudeville altogether, and that straight moving pictures seem to be the rule. The captain, although born and bred in Pittsburg, has proven himself a very apt pupil to Southern ways, and it is only with difficulty that one can discern that he is of pure northern birth, for he has not ouly adopted the broad Southern ending to his speech, but withal a perfection in the Spanish Language, which, he says, is almost universal iu Tampa.

The Pastime Theater, on Market Street, has switched from Licensed to Independent ranks, after a trial of Licensed film for more than a month. This change took effect on August 14, 1911.

McKee's Theater, on Arlington Avenue, featured the Johnstown Flood Disaster on Wednesday, August 9, 1911, to a capacity business. This feature consists of fifty slides with authentical reproductions of actual scenes at this disaster. H. C. Williams is booking this feature.

The Bonton Theater, owned and managed by O. J. Bennet, has been doing very well during the summer. This theater is located on Sixth Avenue, across the street from The Lyceum, a legitimate playhouse. The seating capacity, although small, being 150, is yet of sufficient size to make the house a paying proposition all the year round in that part of the downtown section. The house is well ventilated and equipped with the latest projectographs. The throw is 70 feet on a 14 x 15 curtain. The curtain is paiuted a light green and it is remarkable how well the picture looks on the screen. Three reels of Licensed pictures form the program. The musical feature of this neat little house is not up to the standard though, for an electric piano has taken the place of playing-to-the-pictures music.

D. C. Shook has taken personal charge of the management of the Theatorium at 4049 Penn Avenue. The Theatorium is a dandy little house, but had been sorely neglected by its former manager. If properly managed, this house can be made into a very profitable proposition, and since Mr. Shook himself has taken charge, a noticeable change has gone into effect, for the house has been thoroughly renovated and painted, both inside and outside. A new electric piano organ aud a latest model projection machine has also been installed. The house at present has a seating capacity of 100, but it is contemplated to add 50 more to it in the near future.

Among photoplay houses in the Bloomfield district, none is more perfect than the Metropolitan Casino, at 4771 Liberty Street, for it may well be defined as one of the "finest." Under the able management of L. M. Hagedorn it has proven itself a paying investment. The seating capacity is at present only 190, but it is contemplated to extend the capacity to 500, which will make it not only the biggest house in Bloomfield, but also one of the largest in the city. The lobby is very neatly decorated and a judicious display of the posters of the day's run add a great deal to its attractiveness. The auditorium is also nicely decorated and is well ventilated by a suction fan that runs up to the roof, and six revolving fans. Although equipped with a plain curtain, the projection is very satisfactory.

On Monday, Aug. 14, Fred Lacy, part owner of the Avenue Theater, on Liberty Avenue, will take complete charge as owner of the Drum Theater, on the same street. Mr. Drum, the former owner, is going to Texas on account of ill health, as soon as his property matters can be properly adjusted. Until then he will take charge of the managership of the Rex Theater, at 6017 Penn Avenue, during Max W. Herring's absence to Atlantic City, on his vacation.

Another change in the Bloomfield photoplay circle was the purchase and remodeling of the old Friendship Theater, at Friendship and Liberty Avenues, by A. H. Bloom. The house has a seating capacity of 200, and with the remodeling, makes it a house to be well proud of.

The Lawrence Theater, at 3407 Butler Street, has been running to pretty good business since its opening, on June 17th, 1911. The location happens to be a very good one and it is to be wondered why the advantages of such a good location hadn't been used before for photoplay purposes. H. C. Kliehm is the manager and proprietor of this house. The house seats 260 to the performance, but has room for 300. The operating room is equipped to the minutest detail. Two Powers No. 6 machines are used as projectors. "Ten Nights in a Barroom," the Selig production, has been advertised very extensively by distributing neat little bulletins, for Wednesday. Mr. Kliehm was formerly part owner and manager of the Delafield Theater, Aspinwall, Pa.

EDDIE WHEELER.

LOUISVILLE.

Realizing that September 1 is drawing near and that a month or six weeks of warm weather is the most that can be expected in local territory, the proprietors of Louisville theaters are casting a prospective eye toward the approach of winter and are beginning to plan such enlargements and improvements as the accommodation of steadily increasing patronage demands. Preparations are being made for the further installation of heating and ventilating apparatus, and before long this additional equipment will be tested out ready for use, for the weather hercabouts is an uncertain quantity, and the show men are determined not to be caught napping by the unexpected advent of a cold snap.

The Crystal, at Third and Market Streets, received the addition of a sunlight screen last week, which now permits the shows to be given without darkening the theater. The screen was made by the Sunlight Metallic Curtain Company, of Chicago, Ill., and is the first one of its kind to be installed in a Louisville show-house. President Wylie, of the Chicago company, came down to this city to superintend the Crystal installation.

Business is reported to be generally satisfactory at The Majestic and The Royal, operated by the Majestic Amusement Company in Louisville. The addition to the Majestic, opposite the Post Office, which will give this house an aggregate seating capacity of 1,500 persons when completed, has begun, and President L. J. Dittmar says that the work will be completed by December 1, at least. A feature of the equipment of the Majestic Amusement Company, in Louisville, is the speedy little automobile belonging to President L. J. Dittmar. Mr. Dittmar is an enthusiastic motorist and has adapted his Maxwell "Sportsman" to his executive work in the photoplay field. From the Majestic, at Fourth and Chestnut Streets, down to The Royal, at Eighteenth Street and Broadway, is only a matter of eight or nine minutes in a motor car, where it would require double that amount of time to make the journey by street car, so that time lost in going from one show to another is practically cut in half by the use of the "buzz-wagon." For a picture show owner, whose interests are scattered and demand considerable attention, there is no equal to the auto as an article of general utility, says Mr. Dittmar.

A hitch in securing necessary machines and films has made it impossible for the exact date of the initial appearance of the Kinemacolor Coronation films in this city to be announced, said L. J. Dittmar. Mr. Dittmar is the organizer of the Kinemacolor Company in Ohio, Indiana and Kentucky, to handle these special films exclusively in those states.

Manager Charles Shaw, at The Avenue, is preparing for the closing weeks of his run of photoplays at that house to be a marked success. It has been announced that the Avenue will return to melodramatic productions shortly after September 1. Two stirring plays, which proved especially appealing in this week's offerings at The Avenue, were, "The Squaw's Sacrifice," and "American Army Maneuvers in Cuba." Manager Shaw has secured the services of Joe Everich, formerly with Vogel's Minstrels, to render the illustrated songs for the remainder of the Avenue picture season.

The Princess Amusement Company offered one of the most notable successes in the local show world during the past month, at The Orpheum last week, in the recent Lubin release, "Their Only Son." The film portrays a highly dramatic tale and made a tremendous hit with Orpheum patrons. "An Indian's Appreciation," a semi-tragic, with elaborate scenics, also made good.

The Casino, operated by the Princess Amusement Company, specialized in Western photoplays last week, with distinct success. One of the week's films, "The Two-Gun Man," scored a tremendous success and another, "An Indian Maid's Sacrifice," proved to be equally as appealing.

Joseph Steurle, Henry Reiss, Fred Dolle, Herman Goecke and other well-known local picture show proprietors, forming the Broadway and other amusement companies, recently announced that plans are now being prepared for the erection of a $30,000 permanent show house to replace the Baxter airdome on the Bardstown Road, near Transit Avenue, in the Highlands residence district. Architect Ostrander is in charge of the work, and will have the blue-prints ready for the Building Inspector in the very near future. The new theater is to be equipped with every modern convenience and will cover a space 60 by 150 feet in dimensions. This is the second $30,000 theater arranged for by the Broadway capitalists during the past fortnight, as Architect Ostrander recently filed plans for the erection of a similar structure on the Ideal airdome site at Twenty-sixth and Market Streets, work upon which is to be begun at once.

The Open Air Amusement Company, at Russellville, Ky., opened an up-to-date and attractive airdome on Harrison Avenue, in that city, for a mid-summer run, a short time ago. The house has been drawing capacity audiences and bids fair to become a permanent institution. Mendel R. Perry is manager of the new Russellville show.

Trigg & Goldbaum, picture men of New York City, have sent the pictures of the recent Battling Nelson-Owen Moran fight pictures on circuit through Tennessee. The Bonita, in Chattanooga, and the Grand, in Nashville, were among the first Tennessee houses to secure the fistic portrayals, and succeeded remarkably with them, finding the public willing to pay 10 cents admission instead of the standard rate of 5 cents.

The Grand Theater, "Where Everybody Goes," was opened last week in Knoxville, Tenn., for a run of vaudeville, interspersed with motion pictures. Five acts of vaudeville, mixed with three film exhibitions, and an illustrated song, furnish an interesting program for 10 cents. Three shows are given daily. "The Return of Widow Pogson's Husband," a convulsing Vitagraph release of recent date, is pronounced to have scored the biggest hit made by a comic in Knoxville for many a day.

"Mutt & Jeff at the Fortune Teller's," kept the ball rolling and gate receipts swelled at The Gay Theater in Knoxville Tenn. last week. The Gay proprietors are featuring the popular productions of Bud Fisher as seen in photoplay and predict that the month's run will be the best in the history of the establishment, as the result of the big and little fellow's popularity. G. D. CRAIN, Jr.

IN THE MISSISSIPPI VALLEY.

The Princess, at Peoria, Ill., recently staged Pathe's Faust with two prominent organists at the pipe organ, which is a feature of this well-conducted house.

C. J. Law and Roy Bess have dissolved partnership as proprietors of the Palace Theater, at Nokomis, Ill., and Mr. Law is now sole owner. Miss Geneva McCaslin is the new singer and Miss Lucy Elliott, pianist.

The Gem Theater, at Beardstown, Ill., has installed a new stage and the interior has beeu redecorated.

J. L. Fogarty, of Collinsville, Ill., has leased the Opera House at Sandoval, Ill., and will operate a picture show there. P. N. Maloney, of St. Louis, will be operator.

The Dreamland Theater, at Galena, Ill., has installed a new advertising curtain and a daylight screen. White Slave pictures shown here, were passed by the city officials.

Church services are held each Sunday night at the Airdome, Taylorville, Ill., a feature of which are illustrated sermons and illustrated sacred songs.

A new stage given to the village hall at Lake Bluff, Ill., by J. J. Murdock recently, was dedicated by a performance at which pictures furnished by Mr. Murdock were shown.

J. L. Henderson, of Chicago, has taken over the Grand Opera House in Aurora, Ill.

The Kinodrome, at Rantoul, Ill., has been sold by Neal & Ray to E. E. Alger of Paxton, Ill., who already owns several photoplay houses. A raised floor, opera chairs, a new front and improved ventilation, come with the new management. It will be known as the Crystal.

Fred Law, of Nokomis, Ill., will put $18,000 into the construction of his new building at Pana, Ill. It will be a two-story business block, with an up-to-date theater in the center.

Chauncey Grimm will open a moving picture show at Gibson City, Ill.

William and Lee Carroll, proprietors of the Majestic, at Jacksonville, Ill., have put in a new steel ceiling, redecorated the front and interior and remodeled the front.

C. F. Roland, formerly manager of the New Roland Theater, at Marion, Ill., has opened a moving picture show in Henderson, Ky.

Mrs. Al R. Triechel, pianist at the Gem Theater, in Mt. Carmel, Ill., recently was drowned in the Wabash River near that city, where she had gone bathing with her husband.

"All pictures shown will be censured," remarks B. L. T., in The Chicago Tribune, speaking of the advertising of the Princess Theater, Monticello, Ia. "The word seems to be fixed in the vocabulary of the jitney show proprietor."

The Princess, a motion picture show at Pittsfield, Ill., has opened for business. F. H. M.

TEMPLE, TEX.

Exchange Opera House, Ensor and Honeycutt, managers, closed for the season.

Majestic No. 1, Frank Lucas, manager, closed for the season. Will re-open in the fall with pictures and vaudeville.

Majestic No. 2, Frank Lucas, manager, songs and pictures to good business . This popular place of amusement continues to build up its standard of policy by securing pictures (Licensed) a day or so after released.

Colonial, Carr and Woodall, managers, songs and pictures. Business is very good. This house recently changed from Association to Independent. "Mutt and Jeff" a specialty.

Airdome, Vogel and Samuels, managers, the managers recently closed their place on account of unsatisfactory business.

HARRISBURG, PA.

Mr. and Mrs. A. F. Branka, of the Photoplay Film Exchange, gave a reception in honor of Mr. and Mrs. Frank Settino, of New York, who are honeymooning through the Keystone State. Mr. Settino is connected with one of New York's moving picture repair shops.

James George, manager of the Victoria Theater, is contemplating embarking in the poultry business as a side line in the near future. He is about to close a deal for several incubatora of a large capacity.

Managers Adams and Fry will close the Star Theater for remodeling. They will remove the step and lower the entrance so as to make it on a level with the sidewalk, raise the ceiling of the lobby and re-decorate the interior.

Manager Miller, of the Summit, featured the Passion Play Tuesday, Aug. 15, to a large and appreciative audience.

R. Carpenter, manager of the Photoplay Exchange, of York, Pa., and wife were business visitors in our city.

Harry Kipple, former operator at the Photoplay, goes to Altoona, Pa., where he will operate at the New Theater, which is to open Aug. 16.

Ralph Bearley, of Baltimore, Md., is assistant operator at the Victoria Theater.

A local manager (name suppressed by request) expects to give a private demonstration of his invention of talking pictures in the very near future and has kindly invited the correspondent of the Moving Picture World to be on the job. I am therefore in hopes of sending in an accurate report in the near future.

Dr. Thos. H. A. Stites, of the Division of Tuberculosis Dispensaries of the State of Pennsylvania, is giving a number of illustrated lectures on tuberculosis in various parts of the State.

I. Silverman, of Altoona, Pa., has returned to Harrisburg after an absence of one week and is now in harness again managing the Photoplay Theater.

The Casino, located on Chestnut Street near Third, is again dark for reasons unknown. Why this theater should not prove a winner has been a question to the minds of many, yet it seems to be a dead one, so far as the making of money is concerned. It is hoped that some wideawake, live-wire manager of New York, or any old town, will take hold of this house and make it pay. The seating capacity of the Casino is the largest in the city and by proper management it should prove a profitable investment.

Nothing considerable in the World regarding "Operators and Some Operators," permit me to call attention to the fact that Harrisburg, Pa., has a number of first class operators—not mere crank turners. For instance, I refer to "Big Jack" at the Victoria; he is in a class by himself, being an old timer on the road, a member of the I. A. T. S. E. and I. B. E. W.; pulls off many surprising stunts from time to time. Then there is Brother Filson, of the Lyric, who is also entitled to the degree of "professor of cinematograph." He likewise is an I. A. T. S. E. man and knows what to do and how to do it, yet I will not claim that they can run any old film no matter how bad it may be without a break and, with all due respects to Chas. H. Sisson, of Penn Yan, N. Y., I am from Missouri when it comes to running any old film through a machine without a break, and as steady as a clock—for some clocks are not very steady.

Rife's Summer Garden draws large crowds nightly with free pictures, Mr. Rife having installed a new No. 6 Powers machine and running Independent pictures, changing program nightly.

The State Medical Society of Pennsylvania will hold its annual convention in this city September 25, 26, 27 and 28. Special illustrated lectures interspersed with special moving pictures will be included in the program.

The Dauphin County Medical Society is contemplating arranging for a series of motion picture lectures for the coming winter season.

Maxwell H. Hite, the pioneer operator, will give his monthly entertainment at the Dauphin County Almhouse and Mt. Alto Sanitarium next week. Mr. Hite is arranging to extend his charity work to other institutions in the near future.

M. H. H.

NEW ENGLAND.

Manager White, of the Music Hall, Taunton, Mass., is very much occupied this summer, as he is completely renovating and refitting his theater, which he hopes to open Labor Day. It is of interest to note that the Music Hall is the oldest theater in Taunton, having been built in 1869.

The Palace Theater, Fall River, Mass., has closed. This house has been owned and managed by George Graham. Before the house was taken over by Mr. Graham, Independent pictures were used. Mr. Graham tried the Licensed product, and with success. This summer a stock company was holding forth and did not meet expectations. The immediate future of the Palace is uncertain.

S. Z. Poli has started work on his new theater at Bridgeport, Conn. The house is to replace the one lost last spring by Mr. Poli, through fire. "Pop" vaudeville and pictures are to be used, and the house is positively to be a magnificent theater, as the plans show.

Emil Gerstle, until recently manager of the Congress Hall Theater, Portland, Maine, has left that position. Manager Gerstle has been placed in charge of the Scenic Theater, Waltham, Mass. This house is one of the William Bradstreet circuit of theaters devoted to Licensed service, vaudeville and illustrated songs. It had been rumored that Mr. Gerstle was about to manage a Providence, R. I., theater, but this is incorrect.

The Olympia Theater, Lynn, is rapidly approaching completion. Labor Day will see the opening of this theater; not only one of the largest theaters in this country devoted to "pop" vaudeville and pictures, but also one of the most magnificent and up-to-date. Thirty-two hundred is the seating capacity.

Col. William G. Stanton, manager of the Central square Theater, Lynn, Mass., showing pictures and vaudeville, had an idea which packed his house solid for three days. Col. Stanton engaged W. P. Connery, son of the Mayor of Lynn, to perform at the theater. Crowded houses were the result. The Central Square is doing excellently.

J. J. Flynn's Sabbatia Park, Taunton, Mass., which has been presenting musical comedy attractions thus far this summer, has given up that form of amusement. Licensed pictures and vaudeville are now being used, and the Park will fill out the remainder of the season under this regime. Manager George I. Appleby, of the Star Theater, Boston, Mass., is attending to the booking of the pictures for Mr. Flynn.

Sheedy's Theater, Holyoke, Mass., opened for the new season August 14, with a new manager at the helm, in the person of Mr. F. J. Starr. Manager Starr was in charge of the Park Theater, Manchester, N. H. Sheedy's Holyoke theater was always one of the best houses on the Sheedy circuit.

Harold F. Jackson, manager of the Bijou Theater, Fitchburg, Mass., is now being prominently mentioned as a candidate for Representative. Readers of these columns will not be surprised at this, as on several occasions it has been recorded that Manager Jackson was a high-class motion picture man, and that his aim was to elevate his theater.

Glover Ware, member of the firm of Ware Brothers, operating the Dreamland Theater, Beverly, Mass., was in New York City and viewed the Coronation pictures as presented by Kinemacolor at the Herald Square Theater. "Wonderful," and "true to life," are two of the phrases used by Mr. Glover to the writer, when expressing himself as to the merits of the product of the Kinemacolor Company.

BOSTON.

Marcus Loew has at last given out the exact date upon which the Columbia Theater will be opened under the Loew regime of "pop" vaudeville and pictures. Aug. 21 is the date. This is the house Mr. Loew acquired from Messrs. Farren & Edwards, through foreclosure proceedings. Mr. Hamilton is to manage the Columbia.

V. J. Morris, manager of Marcus Loew's Orpheum Theater, is the latest manager connected with motion pictures, to become a philanthropist. Mr. Morris was the last of 75 young folks from the Helping Hand Temporary Home for Destitute Hebrew Children, who attended a matinee performance at the Orpheum, and viewed an exeellent program of vaudeville and pictures.

Edward C. Kelley, a well known vaudeville agent, died in this city on July 27. Mr. Kelley hooked vaudeville acts for many vaudeville and picture houses.

Manager Delmore, of the Howard Theater, has installed a new Powers No. 6.

Local motion picture people were much surprised to find that General Manager F. G. Collier, of the Old South and New Washington Theaters, had changed the film service used in these houses, from Independent to Licensed. The Old South and Washington Theaters have been very stanch friends of the Independent product until this date.

It has been some weeks—or, rather, some months, since any reel released by the Patents Company, has received so favorable a welcome as was granted the "Battle of Bunker Hill," a recent Edison release. Every house in Boston, using Licensed reels, exhibited this reel. At the Unique, Pastime, Old South, Beacon, Star and Globe theaters, the picture was run as a first-run reel. Big houses have been drawn by this reel, and it looks as if this would continue for some time.

Finally the future policy of the New National Theater has been announced. The house will open early in September, and will exhibit trust pictures and Keith vaudeville. Price will be 5c, 10c and 15c. This house was practically ready for opening just one year ago, but some faulty construction work held up the opening. B. F. Keith acquired the house from the Gordon Brothers Amusement Company, of Worcester, while the house was in the process of erection. The National seats 4,500 people, and is probably the largest house in the world devoted to "pop" vaudeville and pictures. Because of its great size, much doubt has arisen as to the quality of the projection.

HENRY.

JACKSONVILLE, FLA.

Owing to other interests demanding his entire time, R. W. Chambers withdrew as manager of the Savoy Theater, the leading Independent house of the city, and P. T. Kontos, the largest stockholder of the Savoy Company, assumed control.

WASHINGTON, D. C.

A new film company has made its bow to the moving picture world in general and the Capital City in particular. This is known as the Feature Film Company, with H. M. Crandall as president and treasurer, and Sig. G. Boernstein, as vice-president and general manager. The company is located on Ninth Street, and although it is beginning quietly, it expects to do something big in the fall, when it will be ready to make an announcement in big letters. Mr. Boernstein will be remembered as being operator and manager of the Capital Film Company of this city, a corporation which no longer exists as an active body; while Mr. Crandall is a live exhibitor here, and manages one of our prettiest and most up-to-date airdomes, known as La Grand. With a business man and a film artist so well combined, the Feature Film Company has a favorable outlook. A catchy motto, "Every film a feature," has been adopted by the corporation.

The second of the Fort Meyer pictures by the Solax Company, entitled, "An Enlisted Man's Honor," called forth as much enthusiasm as the other of this series. This reel was presented on the day of release at the Empress. The famous Fifteenth Cavalry was on the screen more prominently than in the previous photoplay. Many of these horsemen were in the audience and thoroughly enjoyed the show.

The Kinemacolor Coronation pictures made their initial bow at the National Capital on August 13 and remained a week at the Belasco Theater, one of our first class houses for drama, giving two performances daily. This is indeed a triumph in photography and art, and has created quite a sensation here.

W. H.

ST. LOUIS.

The Vitagraph Monthly Events proved a huge success at all the leading downtown photoplay houses this week, the feature being that of a head on collision of two locomotives. Several other exciting events are pictured in these films.

The Lyric will hereafter show a special Florence Lawrence film each Saturday for the benefit of the ladies who are greatly delighted by the clever acting of Miss Lawrence.

The Hippodrome Theater, being erected at 6th and Walnut Streets by Frank L. Talbot, is well under way and will be completed at an early date. From present indications the Hippodrome will be one of the best constructed houses in the West. Everything is steel and concrete. It will be a two-story affair and will seat ahont 2,000 persons. Mr. Talbot announces that the opening will be about Oct. 1.

O. S.

BETHLEHEM, PA.

The Gem Theater, under the management of Fred Eddinger, running Wednesday and Saturday evenings, will, beginning next month, be open every evening, with a special matinee Saturdays.

The Victor, opened last winter, is a very cozy house, and runs three reels of Independent pictures; a drummer and pianist furnish the music; the projection is excellent. Herman Buraks is manager.

The National Theater, of which A. Tocce is proprietor, is one of the best equipped houses in Eastern Pennsylvania. Four reels of Licensed films are run and the operator is to be complimented for his good work.

SO. BETHLEHEM, PA.

A new theater is being erected on Fourth Street at a cost of $40,000. It will be one of the finest in this section. Some of the leading business men are stockholders. Licensed films and vaudeville will form the program.

The Palace Theater, one of the largest places in town, is closed for the summer months. The interior is being remodeled, and the house will reopen on Labor Day. Albert Longo is the manager.

The Breeze, which is an open air theater, is situated among the residential section of the town, and with a seating capacity of 1,200 does a land office business. The projection at this house could be improved upon, and the pictures are badly marred by the rays of a street are light.

The Bijou is one of a chain of houses owned by Rothleder, Schwalm & Blacker, which has made a name for itself for its good projection. Arthur Blacker, the manager, has been identified with the moving picture business for a number of years, and offers the public three reels of Licensed films, doing a good business the year round.

The Pastime, one of the oldest theaters in town, is under the capable management of J. G. Bellen. The theater is unique, and is a complete and entire departure from the ordinary: when darkness permits, the curtain is raised and the pictures are shown in the open. The open air addition extends fifty feet from the theater and is well equipped. The result is that business has been greatly improved for the summer months. Three reels of new Independent pictures are shown, and the good work of the pianist adds effect to the pictures.

SAMUEL CRISTOL.

Licensed Film Stories.

GAUMONT.

GIVING THE HIGH SIGN TO WOMEN HATERS (Aug. 26).—Nicodemus, the philosopher of Athens, teaches the men to despise women and scorn love. In connection with his lectures he introduces the sign language, by which it becomes unnecessary for them to even speak with women, but possible to make known their version to the fair sex by a few simple movements of the hands. When the women find themselves completely ignored by the youths of the city and even by the gray bearded men they plan an indignation meeting and consider a campaign, whereby they avenge themselves upon the philosopher.

Armed with presents they go to the philosopher and beg of him the privilege of hearing his marvelous philosophy, and flattered by their request Nicodemus acceeds to it Man is not made of wool and philosophers are only human after all; so it is not long before he falls in love with his charming pupils, and finally when he is discovered making love to Helen he promises to renounce his former doctrines and marry her.

Scene from Gaumont's Release, "Giving the High Sign to Woman Haters."

After Nicodemus has publicly proclaimed the magic power of love he is scorned by his former pupils and learns to his cost that the wisest philosophy is to "Practise what you preach."

JIMMIE TO THE RESCUE (Aug. 29).—Jimmie and Toto are next door neighbors. Toto is motherless and lives with a grouchy father. Jimmie is blessed with a father and mother who look on him as the apple of their eyes.

One morning Toto's father is particularly unkind to her. Jimmie learns of it and invites her to have breakfast with him.

In the meantime the father returns and flies into a rage when he discovers Toto is the guest of his neighbors.

Jimmie is equal to the occasion He plans a meeting with Toto at midnight when they will be safe from prying eyes. Their attics are adjacent and when the hour has tolled we catch sight of Jimmie's head as the attic window is raised. Soon Toto is seen. He requests her to await his re-

Scene from Gaumont's Release, "Jimmie to the Rescue."

turn with the necessary ropes for their descent to the street. It is a novel sight to see the young people descend for three stories by means of a rope, an athletic feat that will make many wonder. They gain the sidewalk and hurry off in search of a clergyman, for Jimmie is bent upon marrying Toto and so relieving her of the necessity of living with her crabbed father.

They find the home of some high dignitaries of the church where Jimmie's manliness so pleases the good brothers that they serve refreshments to the children, after which the rector accompanies them to their homes.

Here they find that Toto's father has been taken into custody by the police, and Jimmie's parents kindly make a place for her under their roof.

THE SON OF THE SHUNAMMITE (Aug. 19).—Scene 1—The Shunammite and her aged husband. Scene 2—Elisha, the prophet, on a visit to Shunem, meets the woman, who gives him shelter and food. Scene 3—And Elisha sends Gehazi, his servant, to learn what he can do to repay the woman for her kindness. Scene 4—Gehazi reports that the woman prays for a child. And Elisha prophesies that a son will be born to her. Scene 5—And according to Elisha's prophesy a son is born. He prospers for ten years. While visiting his father in the fields the child is overcome by the heat. Scene 6—He is taken to his mother and dies in her arms. Scene 7—The mother places him upon the bed of Elisha, the prophet, and leaves him there. Scene 8—Seeking out the prophet she vows she will not leave him until he restores her child. Scene 9—Elisha prays for the restoration of life to the boy. Scene 10—And the child is restored.

SELIG.

IN THE SHADOW OF THE PINES (Aug. 28).—Major John Hampden Gordon, of the Royal Yorkshire Fusiliers, was shot through the lung at Waterloo and left for dead on the field. He was found by some ghoulish peasants of Hougoumont and saved. His English doctor ordered him to the balsamic airs of the Canadian pine forests, and he came to the trading post of James Anderson, a Scotch fur trader who had married a half blood Mississauga woman, and had a daughter, Elspeth, of great beauty. She nursed the Major to health, and they loved deeply and eternally. His father refused his consent to what he termed a mesalliance and the Major, forfeiting all claim to his estates, showed his appreciation and love for Elspeth by marrying her.

A NEW YORK COWBOY (Aug. 29).—Harry Swift, a young New Yorker, visits the Langley's third ranch. He immediately falls in love with pretty Belle Langley, his host's daughter, who is loved by two cowboys, "Red" Roberts and "Brownie."

The boys dislike Harry and they put up some games on him. When Harry goes to his room to dress for a dance he finds that the boys have borrowed all of his clothes. The dance on a platform in the picturesque Roaring River country is a unique and interesting scene.

Harry steals the cowboy's chaps and it is a queer looking outfit that presents itself to the "Boss" when the boys report for work next day, dressed in evening coats, Tuxedoes, and Harry's fancy suits.

Then the boys take Harry to town and get him drunk. The game goes wrong when Harry goes on the rampage, shoots up the place, and chases the cowboys with two guns.

The boys get mad and write a letter to Harry telling him to get out before noon or they will land him. Harry stays and the cowboys proceed to carry out their threat. Belle finds the threatening note and rides to Harry's rescue. She comes just in time. Harry is about to be strung up at the end of a rope when Belle rides in and with one shot from her revolver severs the rope. Then that gun sends some lead toward the lynching committee, and they scatter in a hurry. Belle concludes that Harry will be safer as her affianced husband.

THROUGH FIRE AND SMOKE (Aug. 31).—Tom, the handsome fireman, and Betty, the factory girl, are keeping company. En route to work one morning, Betty meets the manager of her department, and they proceed to the factory together. Betty is pleased by the attention of her manager.

When Herbert and Betty reach their department, he lingers beside her machine a moment, and as he leaves he brushes against the freshly painted trash can, which leaves a trace on his coat. He goes to the storeroom to repair the damage with gasoline, and lighting the gas he gets busy with the coat. He is called into the workroom and forgets to cover the bottle or to turn out the gas. There is an explosion so severe as to demolish the door and break the windows.

Pandemonium reigns supreme; the terrified girls rushing madly for the stairway. The windows seem the only means of escape, since the elevator shaft and stairway are enveloped in flames, and one girl after another drops to serious injury or certain death.

Betty finds a rope, and here Herbert shows his yellow streak by grabbing it from her and rushing to the window to save himself.

Tom's engine house gets the first alarm, his mind full of Betty and bent upon saving her if possible, his ladder is the first to be raised. The fire rages fast and furious. Finally Betty sees him, and rushing to him he carries her down the ladder to safety.

The next day Herbert who has escaped unharmed, comes to Betty's home to offer apologies for his unfeeling and mad haste to save himself, and is met by the hero Tom, who makes no ceremony of throwing him out.

EDISON.

THE SURGEON'S TEMPTATION (Aug. 29).—Norman Marsden, an eminent surgeon, becomes engaged to Cecelia West. Marsden introduces her to his companion, Evans, and they fall in love at once. Evans impresses upon Cecelia that it is he whom she loves and not Marsden. She tells Marsden this and they part.

While Evans is driving his auto one day, his car is overturned, and he is taken to the hospital, where it is found that he has a fractured skull. There is only one surgeon who can do the job and he is Marsden. But when he recognizes his patient he pauses for a moment, then goes to work like a man. His life is saved. When Evans is out of the hospital he tells Marsden that he is sorry for taking his loved one, and will leave her, but Marsden, knowing that Evans really loves Cecelia leaves them together for the rest of their lives.

BETTY'S BUTTONS (Aug 30).—Betty, a poor little girl, whose father has been out of work for some time, appears at school in a dress that is far from being up to the standard of the other little girls. They poke fun at her in an innocent sort of way, but it breaks her heart and when she comes home she demands a new dress. Unfortunately it is just before rent day and there is no money to be spared, so her mother makes up her mind that she will cut down one of her own dresses to provide Betty with a new one. And so it comes that at school the next day Betty appears with her new dress, down the front of which are four big buttons. The children admire the dress very much, but one little mischief counts off the buttons and discovers that by the telling "rich man, poor man, beggar man, thief" Betty's future is to be inevitably connected with a thief.

Meanwhile the rent collector has called at the house and taken the last money that her father and mother had for expenses, but in putting it into his pocket he accidentally drops a twenty dollar bill on the floor. He is unconscious of this, but Betty's father sees it and puts his foot on it so that it is hid when the collector leaves the house. As the latter opens the door Betty dashes in, her small heart utterly broken at the idea of being connected with a thief. She tells the story to her little mother and father, the latter standing the while with one foot upon the twenty dollar bill. Of course the word "thief" from his little daughter's lips brings him to a sudden realization of where he stands and to the surprise of the mother and daughter, the father suddenly stoops, picks up something from the floor which they do not see, and seizing his hat, dashes from the room, leaving them staring after him in open eyed amazement. Arriving at the office of the rent collector, where the loss has just been noticed he presents the twenty dollar bill and tells the man that he dropped it on his floor. Now it so happens that the office needed help and that the father's honesty in returning the money when they know well enough that it is hard for him to get such an amount in his present circumstances, make him seem a good candidate for the position which is promptly offered him.

THE SILENT TONGUE (Aug. 30).—Bob, a precocious young man, after touring the world for ten years and feeling the responsibilities of life, having had many wide and varied experiences, decides to return home and accordingly writes a letter to that effect and among other things, mentions that he is tired of giddy society girls who talk, talk, talk and emphatically says that he will never marry until he finds the girl with the silent tongue.

His uncle, a retired merchant with a jovial disposition, shows the letter to his daughter Dorothy, a most attractive young lady, whom Bob has not seen since her childhood days. At first she is inclined to resent what Bob says in his letter, but on second thought she decides that a little trick to relieve him of his self-confidence would not at all be bad; her father agrees with her, promising to aid her in carrying out her little joke. She then procures an ear trumpet and upon Bob's arrival pretends to be very deaf and quite dumb.

In due time Bob arrives, sees a portrait on the wall of his uncle's freckled-face little daughter, as he knew her, inquires about her and is informed that a recent illness left her deaf and dumb.

When Bob meets the young lady instead of a freckled-face girl he sees before him a beautiful young miss. So fascinated is he with her beauty that he forthwith falls head over heels in love with her. But how lamentable that she is deaf and dumb and how laughable are the fruitless struggles and trials he has with the ear trumpet, making him unhappy and sad, while she is bubbling over with glee at his discomfiture. Finally, however, the tables turn; during one of her unguarded moments while holding an animated conversation with her father. Bob overhears her and is almost struck dumb himself; quickly recovering, he slips up beside her, catching her in the act of speaking quite fluently.

The joke is now on her and her perplexity and embarrassment make her all the more beautiful to him, and finding that his love is reciprocated he takes advantage of the opportune moment and the happy day is named.

ECLIPSE.

FOR THE HONOR OF THE NAME (Aug. 16).—The Elder Darney dismisses his clerk, Louis Barry, for carelessness.

Young Darney marries his father's stenographer in spite of the old man's protests, and is disowned.

Two years later—Young Darney out of work and funds, tries to borrow money from Barry.

Barry will loan only on Elder Darney's guarantee. This is refused.

The youth now forges his father's name, and Barry knowing the deception, accepts the spurious guarantee, thinking to avenge himself upon his former employer.

For the honor of his name, Darney, senior, ac-

A KING FOR AN HOUR (Aug. 30).—William, a cobbler, is frequently a customer at the roadside inn. One day, as William is freely indulging in spirits, the Duke of Padua, and his courtiers, resolve to play a good joke upon him.

They follow him when he leaves the inn, and wait till he falls asleep on the bank of the river. Then the Duke's retainers take William to the Ducal palace, where he is dressed in court costume and placed in the Duke's bed.

When he awakes, crowned, he believes himself to be dreaming, and a banquet that follows helps to intensify this idea. When he again falls into a sound sleep, he is dressed in his old clothes and taken to the bank of the river. When he awakes and sees the Duke and his courtiers laughing, he asks an explanation, and is heartily pleased by the joke. He then returns to his cobbler's shop, happily thinking that liberty is better than court etiquette.

SIGHTS OF BERLIN (Aug. 30).—Glimpses of the old city—The Quay; old houses; narrow and quaint streets; old arch and ruins.

Modern Berlin—Bridge across the river and traffic under and over; up-to-date shipping; trains and overhead railways; the Bradenburg Gate.

Park Entrance—Public buildings; Reichstag; Avenue of Victory; Statuary.

The Imperial Palace—Panoramic view of buildings; monuments; fountains and general surroundings.

Military Scenes—Changing the guard at the Royal Palace; the band; old bridge and surroundings.

PATHE.

THE RANCH IN FLAMES (Aug. 28).—Pedro has been discharged by the colonel, the owner of the ranch, and he and his wife find themselves in desperate straits for the rent. Finally his wife decides to try her hand at raising the money and disguising herself as a man she holds up the stage. She escapes the posse sent in pursuit of the highwayman by turning her horse loose and changing back to woman's attire. Her husband finds the horse and the stolen goods just as the posse see him. Of course he is suspected, tried, and about to be hung when a fire breaks out at the ranch house.

FOR THE SAKE OF THE TRIBE (Aug. 30).—Three thieves in the Western bad lands make up as Indians and rob the Government storehouse, killing the sentry on guard in doing so. The nearby Indian tribe is suspected and the officer in command of the army post tells them that unless the culprits are surrendered to the Provost Guard he will not give them any more rations. This is an awful threat in that country and in consequence three innocent Indians volunteer to give themselves up to death to save the tribe from starvation. While these Indians are digging graves for themselves under guard, the real robbers have a quarrel, which results in one giving the others away. All ends happily.

THE MEDICINE WOMAN (Aug. 31).—The daughter of the chief of a tribe meets a brave from a neighboring nation and falls in love with him. Her father gives her to another suitor, who starts with her to his home. On the way the unhappy girl appeals to a medicine woman, who gives her a magic feather, which produces death to the disappointed lover; she gives another feather of life. Just before the marriage ceremony the maiden uses the feather of death and is buried. After her burial her real lover steals the body and using the feather of life restores her to life and to himself.

THE THUMB PRINT (Sept. 1).—Abe Case, postmaster in a small Western town, and Jack Plympton are rivals for the hand of Helen Mowbry. She readily consents to become the wife of Jack. This arouses the hatred of Case against the lucky man. He awaits his chance to get square with him, and it comes when Jack is called East. During his absence, she is awaiting to hear from him, which she would have done had not Abe taken Jack's letters. Abe begins to press his suit and urges Helen to marry him, assuring her that Jack has proven false to her.

Helen marries him and shortly after their honeymoon, Martini, an Italian miner whom Abe had staked and gone into partnership with, strikes it rich and loses no time in telling his partner of their lucky strike. Case swindles the poor Italian out of his share and decamps from the town. Helen and her husband go East, where they live in style and luxury.

One night at a reception she meets Jack, her old sweetheart. He is surprised to find her married to the ex-postmaster, finds out the villainy and treachery of her husband. Her old love for Jack is as strong as ever; they accuse Case of his contemptible deception and he, in the most cold-blooded matter of fact way, proposes to toss a coin to determine to whom Helen belongs. The coin is tossed and Jack loses.

Case has not accounted with Martini, who awaits to be revenged. His day of reckoning comes, with a pair of scissors, through a curtain behind which Case is standing in his own home, Martini stabs his dishonest partner and escapes unseen. Helen, on account of her love for Jack, is arrested on suspicion of having killed her husband. She is taken to court, tried and exonerated by the finger mark expert, when the finger marks on the shears are compared with her own. She is now at liberty to marry the man whom she has always loved.

THE CARROT CATERPILLAR (Sept. 1).—A very remarkable film showing how the carrot caterpillar lives, then seems to die, forming a chrysalis. In this form the caterpillar lies dormant all winter and in the spring it comes out a butterfly.

A DAUGHTER OF THE SOUTH (Sept. 2).—A story of the Civil War, with both the North and the South sharing the honors. A girl of the Southland loves a Confederate and she is loved in turn by a Union officer. The story is too original to spoil by the telling, but this may be known. The girl scorns the love of the Northerner and the Southern boy gets into trouble and is finally saved by the Federal officer.

BIOGRAPH.

THE DIVING GIRL (Aug. 21).—With her uncle she visits the seashore and goes bathing with a party of her brother's friends. Uncle also takes a dip and is annoyed at the perilous performance of the girl. He orders her from the water and locks her in her room, but brother releases her. He finally concludes that home is the best place for her, for there she will run no chance of drowning.

$500 REWARD (Aug. 21).—A burglar enters the home of a wealthy man and steals a valuable necklace. A reward of $500 is offered for the thief's apprehension. A couple of rube detectives start out to find the robber and succeed in taking into custody the victim of the robbery and the real detective who is on the case. An ordinary copper gets the thief and wins the reward.

THE ROSE OF KENTUCKY (Aug. 24).—The little girl, having lost her mother by death, would have been a homeless orphan had not the generous natured planter adopted her. He sends her to school, and as he watches her progress he also realizes a growing interest in her that digs deep into his heart. Feeling that he is too old to be her husband, he encourages her interest in his partner, who is a younger man. But she, in spite of the planter's efforts at concealing his love, appreciates the fact that he is making a sacrifice for her welfare, as he sees it. However, she herself loves her benefactor, and is given an opportunity to reject the younger man, as he shows the yellow streak, when the night riders attack the planter's tobacco barns.

KALEM.

THE BRANDED SHOULDER (Aug. 28).—Clay Barton, a poor young ranchman, decides to leave his motherless baby in a foundling asylum for adoption and that he may recognize it again in later years he decides to brand the baby's shoulder. The branded baby is adopted and named Lillian by the Winthrops, a wealthy couple who have recently lost their little child, with the understanding that the father is not to know where it goes. Twenty years later an accident to Lillian Winthrop's automobile brings about a meeting with Ivor Thaine. Eventually Lillian and young Thaine are betrothed much to the displeasure of Jessica Jurdy, Mr. Winthrop's niece and ward, who has developed more than a liking for Lillian's sweetheart. A few days after the betrothal Mr. Winthrop succumbs to an attack of heart disease and as no will is found Lillian is supposed to inherit the entire estate. Jessica while searching her uncle's desk shortly after the funeral finds a letter indicating that the adoption of Lillian was not legal. She consults a lawyer and learns that Lillian cannot inherit the property.

Clay Barton, who is now wealthy, seeing an advertisement of the sale of the Winthrop estate, decides to bid in the property, knowing it is the home of his daughter, having obtained through a clerk of the foundling asylum a record of the adoption. Arriving at the Winthrop home the day of the sale Clay learns of Lillian's true situation and quickly makes his claims known. Young Thaine shows his manhood by reiterating his love for Lillian, although the Winthrop property is not to be hers.

BUILDING THE NEW LINE (Aug. 30).—Carl Wells, son of the president of the Midland Electric, just graduated from college decides he would like to try work for a change. Mrs. Wilson, a young widow, objects to an electric road across her ranch. Two weeks later the widow returning from a visit finds the construction gang at work and stops them. The president wires the construction boss to get busy, but the widow refuses to recognize the majesty of the law. The president wires his son to try his hand at settling matters and young Wells and the widow become friends. Wells plans to outwit the widow and the plan is successful, but Wells finds no satisfaction in his success. Two weeks later there is a chance meeting and all is forgiven.

ON THE WARPATH (Sept. 1).—James Newcomb and Jim Ward, two old settlers seated in front of Newcomb's log cabin, are discussing their fights with the Indians when the cabin was first built. Bobbie Newcomb's nine-year-old son, listens with rapt attention. Going to the house and getting a gun, little Bobbie shows the old timers how he would defend the cabin from an Indian attack. The following day Dick Lathrope, a half-breed trapper, brings word that the Indians have arisen during the absence of the troops. Preparations for flight are made by Bobbie's parents. What household goods they can carry with the family are bundled into the prairie schooner and the team starts on the dead run for the nearest military post. Just as they are about to drive away from the cabin Bobbie throws out a gun and unseen by the other occupants of the wagon drops to the ground in his determination to stay behind and defend the cabin.

Shortly after the family drives away the Indians appear. Little Bobbie opens fire and beats a hasty retreat.

Safely arriving at the fort, the Newcombs discover Bobbie's absence. Dick Lathrope volunteers to go back for him and arrives in time to rescue Bobbie from a perilous situation.

ESSANAY.

THE PLAYWRIGHT (Aug. 29).—Frank Richardson is writing a play—his first play. Imbued with a feeling that his work is one of more than ordinary value and that great success awaits him when it is finished, he labors day and night, sometimes without eating or sleeping. His finances, however, have run low and he is one day awakened to the necessity of his earning at least enough to pay for his room and board. But the play is nearly finished and until he is turned out of his room and his typewriter taken from him, does he realize his position. He finishes the play on a park bench and with great confidence of its success, visits a theatrical manager. Here his reception is cold and he is turned down by the manager, who refuses to even look at the manuscript. He tries another one and in despair is again turned down. Undaunted, he returns to the first manager, but unable to see him, leaves the manuscript with a clerk, who, after the young man has departed, throws the manuscript into a waste basket. The manager, entering at the moment rescues the manuscript and glances through it. His interest is immediately aroused as, delighted, he realizes he has made a find. The young playwright, in the meantime, has fallen in a faint on the street and is rescued by a young lady and her mother, who give him a room in their house. The daughter and the playwright fall in love and a few days later they read a personal in the paper, advertising for Frank Richardson, author of "The Golden Age," whose play is to be produced. In delight, Richardson visits the office of the theatrical manager, who presents Richardson with a good sized check, advanced royalties on his play.

PUTTING IT OVER (Sept. 1).—George Moore, the celebrated impersonator, is in his dressing-room after his turn at the theater when he receives a card bearing the name Miss Gertrude Austin, and on the back of which is written the information that she will await him at the stage door. He finds her to be an exceptionally pretty girl and accepts her invitation to accompany her home. Arriving there he is introduced to her father, but the latter will have nothing to do with the actor and orders him out of the house. Moore goes, but promises Gertrude he will see her again and will call disguised as the chauffeur. In the costume he is found making love to the girl by her father, who, thinking that Moore is the chauffeur, discharges him. The next time Moore calls he is disguised as the gardener and the same scene is again enacted. The third time, however, Moore calls disguised as the butler and after fooling the old man until the latter is nearly out of his head, he tears off his disguise and shows who he is. The old man laughs in spite of himself and the young couple take advantage of his momentary good humor in making him promise to permit them to marry.

MISS CHATTERER'S EXPERIENCE (Sept. 1).—Miss Chatterer, a canvasser, is without funds to lay in a supply of the articles she sells and cleverly disguising several bars of laundry soap to look as though they were the more expensive perfumed article she sets out to make some money. Walking down the street she picks up a small package with an address of a city office building and goes there to return the package. But the surly owner of the package refuses to listen to her and after pushing her out throws the package out. The package contains a large number of big bills and Miss Chatterer, being hungry, visits a restaurant and orders a large supply of ham and eggs and ice tea, which she devours in a manner which amuses the waiters. When she leaves, however, she runs directly into the arms of a policeman and the owner of the money and is forced to accompany them to a station to explain why she did not give the man the money.

A WESTERN GIRL'S SACRIFICE (Sept. 2).—Young Harry Farman and Eloise Wendell are engaged to be married. Harry is a wealthy young fellow and Eloise is a society girl, and both find pleasure in their clubs and other such luxuries that the city affords the fashionable, wealthy set. Eloise, who has rode a hobby of philanthropy is engaged with her club and other clubs, who are holding a tag day, the funds to go to the children of the poor. Eloise, with another friend, invades a saloon in a fashionable hotel, and are invited to have a drink by two men seated at a table. Eloise, in fun, lifts the glass to her lips when Farman

Dante's Inferno

(MILANO FILMS—5 REELS)

Opened last Monday at THE AUDITORIUM THEATRE, BALTIMORE, to IMMENSE BUSINESS, *turning people away* at each show at prices of 15c to 75c, two shows daily, and immediately engaged by the Messrs. Shubert

FOR A SECOND WEEK

READ THIS TELEGRAM FROM MANAGER PERRY:

Baltimore, Md., Aug. 15, 1911

Monopol Film Co., New York:

Dante's Inferno (Milano) tremendous success artistically, critically and financially. Press, public and pulpit unanimous in praise Would advise to remain another week. Confirm quick if O. K.

PERRY.

STATE RIGHTS GOING FAST

Manager Jake Wells, of Richmond, just leased Virginia, Georgia, the Carolinas, Alabama, Florida, Mississippi and Tennessee, ***and he's some showman,*** and knows a good thing.

BEAR IN MIND

Dante's (Milano) Inferno *Approved by National Board of Censorship and Licensed by General Film Co.*

IS COPYRIGHTED AND WE WILL PROTECT OUR RIGHTS

Keep Your Eyes Open and Watch the Trade Papers!

ALL COMMUNICATIONS TO

MONOPOL FILM COMPANY

145 WEST 45th STREET P. P. CRAFT, Gen'l Manager NEW YORK CITY

Released Tuesday, August 29, 1911

"THE WHITE CHIEF"

A story similar to the tale of Moses in the Bulrushes, how an unknown babe rises to the heights of success through sheer will-power. A beautiful, interesting story with the Chief's daughter as his reward for success.

Released Saturday, Sept. 2, 1911

"Silver Tail & His Squaw"

A thrilling tale of a rejected Redman's revenge. Imagine a squaw's hair-breadth ride tied to the back of a runaway horse and—rescued by the one she loves.

DON'T MISS IT

Are you getting 2 POWERS PICTURE PLAYS WEEKLY? If not, your Exchange does not give you full value for your money.

Powers Motion Picture Co.

145 West 45th Street, NEW YORK CITY

Studio: Nepara Park, N. Y.

enters. The match is broken off and the next day Farman, with a friend, goes West. Here he employs his time in painting until an accident detains him. He is crushed under a fallen tree and carried to the cabin of the woodcutter, is tenderly cared for by the woodcutter's daughter. During his convalescence he becomes smitten by the rugged beauty and faithfulness of the girl and asks her to marry him. She consents and a few weeks later they are married. Months pass and as time flies by Farman thinks of the other girl and secretly longs for her. Eloise, in the meantime, has learned of the accident which has detained Harry and of his whereabouts. She goes to him. Katherine, Farman's wife, finds them together and realizing she cannot win back her husband's love, takes her life, begging Eloise to marry her husband.

LUBIN.

THE EASTERNER S SACRIFICE (Sept. 2).—Jack Chambers, society leader, goes West. He becomes a cowboy on the Austin ranch. He falls in love with Nell, the pretty daughter of his boss, and his admiration is returned.

Nell is devotedly attached to her brother Jim, a wild reckless youth who had left the ranch in anger, vowing never to return. She has gone all in her power to effect a reconciliation between the father and brother, but to no avail.

She receives a letter from Jim, stating that he must have five hundred dollars before the 25th of the month, or he will be arrested. Nell is wild crazed by the news.

It is now only a few days before the 25th, but no way in which to get the required amount has presented itself. Her brother must not go to jail. Nell is desperate.

Austin prepares to drive to town to bank money derived from the sale of cattle. A desperate plan forms in Nell's mind. She fights against it, but love for Jim conquers her. She will do it for his sake.

Nell changes her dress for a cowboy's suit. She makes a mask from an old felt hat and drives across the plains to wait for her father. When he arrives, he hears the command, "Hold up your hands!" Nell relieves him of his cash. She rides off in the opposite direction, and meets Jack, who is surprised at her attire, asks her what is the matter.

Nell then shows him Jim's letter. They exchange horses and Jack takes the chaps which she has been wearing and leaves her in English trousers. Jack rides back past the scene of the hold-up, and is met by Austin, who commands him to hold up his hands. Jack escapes while Austin forms a posse of cowboys, who ride out after him. They finally wound him and bring him back.

Nell overwhelmed with grief, explains that she was the thief. She shows Jim's letter to her father, who, finally won over by Nell's pleadings, forgives Jim and helps him.

Jack wins the love of this noblest girl and is later on married.

A GAY TIME IN WASHINGTON (Sept. 4).—George Clayton, not long married, pines for an old-time bachelor vacation. He tells his troubles to his pal, Harry Bunting, who lives in Washington. They fix up a fake telegram, stating that President Taft wishes George to dine with him. Harry sends this from Washington. "Mrs. C." is delighted with the honors thrust upon "her George."

George starts off in high glee. Harry meets him at the station, and they proceed to do the town up right. All would have gone well had not "Mrs. C." read in the paper that the President had not been in Washington for several weeks. George gets his when he arrives home again.

THE STORY OF ROSIE'S ROSE (Sept. 7).—Rosie Carter, while visiting at the home of Captain Brant, captivates Walter Allen and Jasper Lorne. She encourages both men in her flirtatious way, and causes jealousy between the two friends.

One day as they are preparing to leave on a long fishing trip, Rosie gives to each admirer a rose, telling that to the one still possessing her rose on his return, she will give a kiss.

Allen hides his rose. Lorne witnesses the act and steals Allen's rose and throws it overboard. He then takes out his rose and is looking at it when Allen, seeing him, goes to the hiding-place and discovers his loss. He accuses Lorne of the theft.

The two rivals are struggling when Captain Brant separates them, and orders them to take a net and go out into a dory, which they launch. The struggle starts anew and the boat upsets. Both men are thrown into the sea. Lorne catches hold of a log and clings to it while Allen breasting the waves, finally reaches shore.

He meets Rosie and tells her that Lorne has been drowned. Rosie, grief stricken, runs out upon the rocks scanning the water for signs of Lorne. Allen follows, pleading with her that it was not his fault, but she answers him with a look of scornful anger and runs away.

Captain Brant and his crew had sighted Lorne clinging to the log. They throw a line and he is pulled ashore. He tells them that Allen has been drowned, and when the boat reaches shore, they carry the news of Allen's supposed death to Mrs. Brant. Lorne, remorseful, goes out upon the rocks and grieves. Allen comes over the rocks and sees

ECLIPSE

KOSMIK FILM

Gaumont

A Gaumont Every Tuesday and Saturday,
an Urban-Eclipse Every Wednesday

Current Releases

Gaumont of Tuesday, August 29, 1911 *About 1000 feet*

JIMMIE TO THE RESCUE

He saves a little girl from the unkindness of her father. The two children have numerous odd experiences.

Eclipse of Wednesday, August 30, 1911 *Reel about 995 feet*

A KING FOR AN HOUR

In which the Duke of Padua perpetrates a practical joke upon a cobbler.

Comedy *About 572 feet*

SIGHTS OF BERLIN

Excellent views of both the ancient and modern quarters

Travelogue *About 423 feet*

Gaumont of Saturday, September 2, 1911 *Reel about 985 feet*

GIVING THE HIGH-SIGN

A great comedy in Seven Magnificent Colored Scenes.

Comedy *About 775 feet*

AFRICAN SHARPSHOOTERS

Typical scenes in and about the camp of the Tunisian Army

Travelogue *About 210 Feet*

REGULAR ADVANCE ANNOUNCEMENTS MAILED FREE
WRITE TO

ECLIPSE

George Kleine

166 N. State St., Old No 52 State St.
CHICAGO, ILL.

Licensed by the Motion Picture Patents Co.

Gaumont

Lorne. Each take the other for a ghost and run away in terror, but they finally conquer their fear and come back and embrace each other. They walk down the shore and are met by the fisher folk, who rejoice at their safe return.

Rosie is sitting on the rocks heart-broken, Lorne and Allen appear. Allen approaches Rosie, offering her a rose. She throws it away, saying that she loves Lorne, who is dead. Allen then retreats and pushes Lorne towards Rosie. He takes her in his arms, while Allen steals out upon the rocks and sits looking sorrowfully at the rose in his hand.

FOUNTAIN OF YOUTH (Aug. 28).—Old Mr. Morton generally had the gout, toothache or some other ailment and he always had a most cantankerous temper, making things miserable for his devoted wife and his pretty daughter, Louise.

Young Jack Warner came one day to ask the consent of Mr. Morton to his daughter's marriage and was ordered out of the house by the tempestuous invalid.

The old gentleman was just enjoying his victory when he was dumbfounded to see his Satanic Majesty before him. "Follow me," said the vision, and in spite of his gout, Mr. Morton had to follow. Through the forest and up over the rocks of the mountain side Satan went, followed by the rheumatic Mortons, limping and growling. Up they went until they reached the Fountain of Youth. "Drink," said Satan. The old man drank and was immediately transformed into a child.

He joined into the children's games, stole jam from the pantry, etc.

But soon Satan ordered him to proceed, and the old gentleman was horrified to find that they soon arrived at the asylum. There he was locked in a cell and informed that this was his punishment for his irritability.

Just at this crisis Satan faded away, together with the walls of the cell and the old gentleman awakened full of thanks that it was only a dream. At once he called his family and gave his consent to the marriage and was so changed that nobody recognized him. But it was a change decidedly for the better.

THE SECRET (Aug. 28).—Because Jack Stanhope smelled cigarette smoke in his home one day he immediately became suspicious that he had a rival. It was only a few weeks after their honeymoon too.

Oh, the awful horror of thinking that some one else had taken his place in the affections of the one woman. He determined to be brave, though. His appeals to his wife for an explanation brought no satisfactory response. He must be a man and act as a man.

He hid himself and determined to see who the invader of his home was and kill him like a snake.

He hadn't long to wait and he heard his wife call the maid and then cautiously as Diana at her toilet she took from her maid's coiffure a package of cigarettes. With dainty fingers she lighted one and puffed at it daintily as some Eastern beauty in her garden.

ROMANCE OF POND COVE (Aug. 31).—When Arthur Moore's riches took wings and flew away, his fiancée, Ethel Earle, flew away also. She began accepting the attentions of Albert Conley and within a year they were married.

Arthur took his disappointment with manly fortitude. He found forgetfulness in work as any strong man would. All through his trouble he had the friendship of Ethel's younger sister, Flo, who was a beautiful and vivacious girl with sterling qualities.

A year later Arthur was chief engineer in charge of a large construction operation. It happened that Ethel, her father, mother and Flo were taking a trip in an automobile in that neighborhood. While the chauffeur was repairing a puncture Flo wandered away and came upon Arthur.

That young man had had time to heal his heart wounds and now Flo seemed in his eyes the most charming woman in the world. Ethel following in search of Flo found the two in earnest conversation. She ordered Flo back to the automobile, but Flo gayly told her to run along, that she was quite content where she was, and in the end the younger sister became Arthur's bride and very glad he was that his riches had disappeared and that Ethel had disappeared with them.

VITAGRAPH.

THE GENERAL'S DAUGHTER (Aug. 28).—During the war with the Mad Mahdi, General Dent, of the English Army, with his three daughters, is located in the Soudan. Flower, his youngest daughter, is her father's favorite. Mohammed Ahmed calls upon the general, and during his visit he espies Flower, who arouses in him the desire to make her one of his wives.

Mohammed Ahmed becomes a Mahdi, and incites the tribes of the country to revolt. General Dent leads his forces against the revolutionists, and during the terrific battle, in which all his men are killed, the general is taken to prison. During his imprisonment the Mahdi commands him to write a letter to his daughter Flower, telling her that he needs her presence, or he will die at the hands of his enemies. The general refuses. Mohammed writes a letter, requesting her to come to her father. Flower and her sisters make preparations to go. Flower, before leaving, places a revolver in her waist.

Arriving at the Mahdi's palace, the girls rush into their father's cell. While they are consulting with him, a veiled female enters the room, and Flower draws her pistol and compels the woman to exchange clothing with her. She passes the guard, mounts a horse, and dashes wildly across the sandy plains toward the English headquarters. On her way, she meets a regiment of Scottish Highlanders, tells of her father's capture and imprisonment, then leads them to the Mahdi's stronghold. In the meantime the girls lock the door and refuse the infuriated Mahdi admission. His servants try to batter down the door. The Kilties arrive just in time to route the Mahdi's horde of followers, restoring the general and his daughters to liberty.

The young colonel of the Highlanders falls in love with Flower, and she with him, and her father is not at all displeased.

THE WRONG PATIENT (Aug. 29).—Dr. Goodwin, veterinary surgeon, is in love with Cissy Morgan. Her father, a rheumatic, objects to the doctor's attentions to his daughter.

Mr. Morgan's horse is taken sick, and Dr. Goodwin prescribes for the much-valued animal. About the same time Mr. Morgan's attendant sends for an M. D. to visit his master, and prescribe for his ailments.

The young veteriuary hands the prescription for the horse to the servant with instructions to take him out in the open air, trot him about briskly, and rub him with Nag's liniment, give him a cold bath with the hose, wrap him with a blanket, and allow him to rest. The servant, supposing that the prescription is for his master, proceeds to put it in operation, with the assistance of two or three able-bodied stablemen.

After this vigorous and strange treatment, Mr. Morgan finds himself so much better that he gives Dr. Goodwin his daughter's hand in marriage.

QUEER FOLKS (Aug. 29).—A romance of the side show, in which the living skeleton falls in love with the fat woman, and the bearded lady falls in love with the skeleton, and the fat woman falls in love with Sampson, the strong man, and he is in love with the bearded lady. The fat lady, notwithstanding the love of the strong man for the bearded lady, is intent upon getting him by fair means or foul. The skeleton has the same contention about the fat woman, and, in order to win her, dresses himself up as a gay Lothario and twangs a banjo outside of her tent, but is obliged to beat a hasty retreat, as his fellow curiosities show their appreciation by throwing missiles in his direction.

He challenges the strong man to fight a duel with him. The bearded lady hurls defiance at the fat lady. The skeleton knocks out Sampson and the bearded lady puts the crimps in the fat woman, who turns the tables on the bearded lady, flattening her out like a pancake, and the skeleton keeps his man down by placing a thousand pound dumbbell on his chest.

The fat lady is so impressed with the skeleton's prowess and manliness she falls into his arms, all his and his alone. The bearded lady lifts the thousand pound dumbbell from the chest of the strong man; he jumps for her, takes her to his arms, whiskers and all.

THREE BROTHERS (Aug. 30).—"Gold in the Klondike" is the bulletin which attracts the attention of three brothers, who decide to go there. They decide to take a chance in striking it rich or failing in the attempt. They hasten home and make known their determination to their old mother and father, who naturally are grieved, but finally convince the old folk that they will be successful in their efforts. The boys bid father and mother farewell.

In the Klondike they strike the Chilcoot pass and are tramping over the trails, leading to the gold fields. They meet with ups and downs of success and failure; they become homesick, and make up their minds to return home. They turn toward the border, and with their dog trains prepare to start homeward. Supplied with what is left of the necessaries of life they struggle through the deep snows and over tundra in the midst of the blinding storms.

Their dogs desert them or perish in the merciless cold and snow, and they are brought to the last extreme. There is but one vestige left of their supplies—a small piece of pork. They are starving to death. Each one insists upon the other taking what remains of their food. They all refuse, each protesting that the other should eat the piece of pork. Soon they are succumbing to that drowsiness and sickness which are the forerunners of freezing to death. The snow soon covers them and they lie unconscious under its little white shroud. A band of prospectors with well laden dog trains happen along their way, and the brothers are placed upon the sleds and brought to a nearby camp, where they are restored to consciousness and sent on their homeward way rejoicing.

The old mother, who has lost her husband and is now all alone, despairing of ever seeing her boys again, is filled with delight at the return of her three stalwart sons to cheer and bless her old age.

MELIES.

THE CALL OF THE WILDERNESS (Aug. 31).—John Stuart, the young Londoner, who received a monthly remittance from the estate of his late uncle, found life rather boresome, now that all his whims were satisfied by the aid of plenty of spending money, and as a last recourse, decided to go to America and buy a mine.

In a lonely spot in Colorado, far from the usual path of any "pale face," sat Starlight, only daughter of White Buffalo, the dead chief, mourning his death. At his resting place she remained until bodily wants overcame her and she sank in a faint. Stuart, the miner, in search of a suitable location, found the girl exhausted and carried her to his cabin.

In a week or so Starlight became better and Stuart thought it time she return to her camp.

Scene from Melies Release "The Call of the Wilderness."

The Indian girl was surprised. Was she not by every Indian right bound to marry Stuart? Could an Indian maiden return to her camp ALONE? With the fervor of her youth, she clasped Stuart about the neck and begged him.

The marriage over, the little cabin soon gave evidence of her housewifely skill. All was happiness and bliss until one day Stuart received word from his London solicitors that, his aunt dead, he was now sole heir to his uncle's estate and to come to London at once. Stuart left Colorado hurriedly and secretly, lacking courage to bid Starlight farewell.

In England a grand reception awaited the heir. Ambitious mothers with marriageable daughters flocked about him galore. They bored him with their attentions. They asked him about his life in America, which suddenly brought back to his mind visions of his little cabin in the woods, and of his little Indian bride. He realized he never should have left her—that she might now be dying, waiting for him.

It was the call of the wilderness.

He returned with all speed to the little Colorado town, hastened to his cabin, but it was empty, and devoid of all evidence of recent habitation. He roamed the woods, calling: "Star-light, Star-light," but there came no answer. Suddenly he thought of the dead chief's grave. He rode like mad to the spot, and there lay Starlight, almost gone. He clasped her to his breast, gave her drink and warmed her hands. Finally she opened her eyes and recognized her husband. With a last feeble effort she once again clasped her arms aronnd his neck and drew his face close to hers for a kiss. And then, with a contented smile, she sank back in his arms. A broken heart had been given eternal rest.

SEND COPY AT ONCE FOR SAMPLES

ADV. KEYS, with your own ad. displayed. They look bright wherever distributed, and will always be picked up. The keys are die-cut (2½ inches long), from Silver-coated Cardboard, and furnished, printed on both sides. Exact size of metal key in common use. The deception is perfect.

They must be seen to be appreciated.

ADVERTISING SPECIALTY CO., Box 676 M, Richmond, Va.

Don't Forget

Pathe's Weekly No. 35

Is Issued

TUESDAY, AUG. 29th

MELIES

WESTERN PICTURES

AUGUST 24th

A SPANISH LOVE SONG

Scene from a Spanish Love Song

A YOUNG couple are forced into a loveless society match disagreeable to them both. On the eve of the wedding she elopes with the man she really loves. He, meanwhile, has found his true love in a poor but pretty street guitar player. The parents are forced to accept the inevitable.

Length 1000 feet

August 31st

The Call of the Wilderness

A set of seven photos of our leading players $1.00.
One sheet poster of the "Star" Films Stock Company 20 cents.

G. MELIES
204 E. 38th St., New York
Western Representative
JOHN B. ROCK, 109 Randolph St., Chicago, Ill.

Independent Film Stories

RELIANCE.

A LITTLE CHILD (Aug. 23).—While the nurse is coquetting with her sweetheart, Baby Rosanna wanders off and meets the burglar. She plays with him, ruffles his hair, and gives him her cookies, and it is with genuine regret that he parts from her when the frantic nurse finds her. That night the burglar breaks into Rosanna's home through her bedroom window. She awakens and recognizes him in the moonlight. He quickly gathers together the silverware, when Rosanna runs to him and wants to renew the morning's play. She soon falls asleep in his arms, and the soft little burden awakens in him tender memories of his tiny sister of years past. Gently he carries her to her little bed, softly kisses her, and with tears streaming down his face exits without his plunder.

GRANDFATHER (Aug. 19).—Alice Horton's favored suitor is George Blake. His rival, favored by her father, is Jim Harris. The clash of the men bring forth some interesting situations. Mr. Horton places some money in his desk, and old Grandfather secretes it in the fireplace. As George was the last man in the room he is suspected of the theft, and having ridden away on horseback Alice gallops after him. Indignant, he returns to face his accusers, and is placed under arrest by the sheriff, Jim Harris giving false evidence against him. Grandfather awakes from a doze, and when he learns what the commotion is about remembers his action and gets the money. Mr. Horton is mortified at his unjust accusation of George, and willingly consents to his marriage to Alice.

BISON.

A COWBOY'S LOYALTY (Aug. 22).—Jack and Dolores have a quarrel and he jilts her, transferring his attentions to Inez. Dolores turns to Dick for consolation. At a dance Dolores and Dick are in the wardrobe room when Inez dances past the door and sneers at Dolores. She snatches Dick's gun and fires, and Jack falls, mortally wounded. Dick forces Dolores to escape through the window, and declares he fired the shot. That night he escapes from prison, and, accompanied by Dolores, goes far away, where they marry and live down the past. A woman who was concealed in the wardrobe room tells the sheriff the true state of facts. Years later Inez discovers the couple and notifies the sheriff. When he comes to arrest them and discovers their reformation and happiness and sees their little child he tears the warrant up and leaves them in peace.

PIONEER DAYS (Aug. 25).—John Craig travels West in a prairie schooner, builds a cabin and prepares to till the soil. Indians attack him, kill his wife and leave him for dead on the ground. His little son, Joe, is saved, having gone to the spring for water. The boy thinks both parents dead and runs into the woods. He comes upon a prospector, who adopts him and he grows into a stalwart man. The two discover a mine and post a sign on their claim. John recovers consciousness, but is crazed by the blow and wanders around as a tramp. Years later, during an altercation with another knight of the road, he receives a blow on the head which restores his mind and memory. He makes his way back to the old cabin, and finally comes upon the sign. Investigation discloses that it is really his son, and he is joyfully received.

AMBROSIO.

GULNARA (Aug. 23).—Sathas, a Greek traitor, joins the Turkish army, and abducts Gulnara, the beautiful wife of Zacarias, a Greek warrior. The husband disguises himself as a Dervish and succeeds in securing admission to the palace. He is recognized by Sathas, arrested and thrown in jail. Gulnara slays the Pasha, and takes his ring, which is a badge of authority. The use of the ring permits her to reach her husband's side, and the couple plan to escape by means of a rope. Gulnara descends safely, but as her husband follows Sathas appears at the window and cuts the rope, dashing Zacarias to the rocks.

THANHOUSER.

THE MOTH (Aug. 29).—A young man, "a City Chap," decided to spend his vacation in the country, and made a profound impression upon the villagers, who were honored by having him in their midst. He was so neatly dressed, that the rural swains found themselves cast in the background.

He made a profound impression upon the belle of the village, and even her mother heartily approved of him.

But a moth was the cause of his undoing. Ma found the moth in her home, and her anguish was intensified when she discovered that he had been dining on some of her winter clothes.

At the village drug store she secured some "moth candles," guaranteed to light any moth to an unwept grave. The directions were to light these candles after closing all the windows and doors, and then wait for results.

Ma did as she was told. Having some spare time on her hands, she and her daughter paid a call on a neighbor.

While they were away, the "City Chap" dropped around to pay a call upon the young woman he admired. He saw smoke curling under the door, and realized that the place was on fire. And having his chance to be a hero, he seized it promptly.

The energetic young city chap fairly hummed around, organized a bucket brigade, and under his directions they poured gallons of water on the structure, smashed in the doors, and "saved" the furniture by hurling it out of the windows. But he saved the house, all right, and waited modestly for a few kind words when Ma came home.

In a few well chosen words she told him what she thought of him, and explained that as she loathed moths, they would be far more welcome as guests than he would be.

He never saw the girl again. But he believed that he was unjustly treated, and that some women are extremely unkind.

ROMEO AND JULIET (Sept. 1).—Two rival noble families of Verona who for several generations have been bitter foes, Juliet, the daughter of the Capulets, and Romeo, son of the Montagues, meet and love; before they know that, on account of the family feud, they can never be united in marriage.

Shortly after this, young Romeo is banished from Padua for dueling, and is compelled to bid his young bride farewell. During his absence, Capulet endeavors to force his daughter, Juliet, to marry a nobleman he has chosen for her.

In her distress, Juliet turns to the Friar, who secretly married them. This kindly old man agrees to help the lovers. He gives Juliet a sleeping potion, which, after she has taken it, will make her seem dead. It is his intention to take the supposedly dead Juliet from her tomb, and reunite her to her banished husband.

He sends a message to Romeo, telling him of the plan, but unfortunately news of Juliet's death reached Romeo before the Friar's message. The distracted youth purchases a vial of poison, and taking it with him to the tomb, where he finds the apparently lifeless body of Juliet, he drains the deadly potion. Juliet revives soon after this, and finding on the steps of the tomb the body of her beloved husband, takes her own life. When the Friar arrives upon the scene, intending to free Juliet, and unite the lovers, he finds them already united in death.

LUX.

BILL FOLLOWS THE DOCTOR'S ORDERS (Aug. 25).—Bill consults his medical man, the latter's prescription being "more exercise." Bill purchases a Sandow developer with which to carry out the doctor's commands. He is delighted with the instrument, and hastens to affix it to the wall in his bathroom. But he unfortunately upsets the bath in his efforts, and is forced to retire downstairs, where he tries the door-handle, with no better results, however, as the strain is too great, and he is propelled with much force into the middle of a party of people feasting inside the room. Not seriously damaged, William picks himself up and seeks exercise out of doors. He fixes the elastic developer to the back of a motor, and is enjoying a free and original ride through the town when a policeman intervenes.

WHAT A PENNYWORTH DID (Aug. 25).—Tim is leisurely dragging out a mournful tune from a hurdy-gurdy, placed outside a cabinet maker's shop, with the result that the proprietor finds his workmen three parts asleep. The maids employed in shaking mats are also very sleepily inclined, so much so that the cabinet-maker drags Tim and his instrument of torture off to the nearest cafe. Here Tim is much interested in a machine giving electrical "shocks," and invests in a "pennyworth." The result is startling in the extreme: Tim drags his hurdy-gurdy back to the workshop and plays for all he is worth, the employees setting about their tasks with a rapidity that leaves nothing to be desired. The maids perform wonders with the carpets, market women stop their bargaining and join in a wild jig, while a party of sandwich men perform curious evolutions in the street. Even the table and the chairs outside a cafe are immune from the charm of music and after a curious waltz dash away in all directions. The horses and cabs on a rank also join in, while Tim turns and turns. Finally he is escorted to the police station, where police and commissioners alike join in, Tim taking advantage of their dancing to leave, still holding his beloved hurdy-gurdy.

CHAMPION.

A DAUGHTER OF DIXIE (Aug. 28).—Nell Colling loved Newton Barry, who was a Northern boy. When war broke out Barry bade his sweetheart good-bye and went away to don the Union blue.

Nell's brother fought for the South. The fortunes of war had brought a battle right to the doors of Nell, and two of the participants in that battle were Newton Barry and Tom Collings, the brother. Newton, wounded and separated from his comrades, took refuge in the home of his sweetheart. The Confederates tracked him there, led by Tom.

Nell hid Newton in a secret closet, but was discovered by Tom. Seizing a musket from one of the troops, she held it at her brother's breast and there kept it until Newton was far away on his journey.

When the war ended Tom was first to join in the glad welcome extended to Newton on his return to wed his sister.

HOW TONY BECAME A HERO (Aug. 30).—A band of marauding Indians ransack a ranch, when cowboys suddenly cast upon the scene. Mounted on a jackass, Tony is complacently jogging along, when the Indians fall upon him. He leaps off and climbs a tall tree, while the redskins build a fire below. The smoke compels Tony to descend, and he is dragged to their camp.

The chief's daughter falls in love with Tony. Aided by her, they flee the camp. The pair dash away, Tony clinging to the neck of the horse. They dash into the midst of the cowboys.

The cowboys decide to hold the Indian maiden as a hostage until the Indians return the things they have stolen.

The Indians come to carry out the arrangements, where Tony is guarding the chief's daughter. Tony has gotten hold of some wine, and he sees that it goes around freely, pretending to imbibe himself of the juice which inebriates.

The old chief pleads with Tony to be allowed to see his daughter. Tony grants permission to all the Indians to do likewise. The moment they have all entered where the Indian girl is held the doors are barred hard and fast. That is how Tony became a hero.

YANKEE.

THE POWER OF DEVOTION (Aug. 28).—Jack Mason, the successful Wall Street magnate, becomes insane from overwork, his insanity takes the form of hatred and jealousy toward his loyal wife. He attempts to kill her and is sent to a sanitarium as a dangerous maniac.

Information comes of his escape from the sanitarium, and cannot be found. His wife takes up the search single handed.

Emaciated and ragged she finds him in one of their former trysting places and in attempting to escape from her, he falls down a deep cliff and is found there unconscious. The fall regains his reason. The first face he gazes upon is that of his devoted wife, and her devotion brings him back to health and reason.

A GREAT WRONG RIGHTED (Sept. 1).—After having drank himself into poverty, Zeke Thompson, a young sailor, realizes the error of his ways and turns to seek other means of support for himself and loving wife.

He goes to his father's home and comes just in time to interrupt a burglar at his work. A struggle ensues in which Zeke is felled. When he recovers his mind is a total blank.

His hat is left in the room and is discovered by his father, who suspects him of having robbed him. Wandering along the docks he receives work as a deckhand upon an outgoing steamer.

The burglar, who was also a sailor, seeks the "cup that cheers" and is soon in a semi-conscious state. While in this condition he is shanghaied and placed aboard the same vessel that Zeke has been put on. He comes face to face with Zeke and realizes that his blow has deprived Zeke of memory. Remorse sets in and he tries to recall to Zeke the scene of the conflict. The men become fast friends. A wreck occurs and Zeke saves the life of his companion almost sacrificing his own. A blow on the head during the rescue brings back his memory and he first learns that his sailing companion is the man who had robbed his father.

Zeke becomes ill and his companion nurses him back to health and strength. They are rescued and Zeke forgives his companion.

The sailor confesses to Zeke's father that he was the guilty one and Zeke, vowing never to touch liquor again, is clasped in the arms of his loving wife.

GREAT NORTHERN.

A TRAITOR TO HIS COUNTRY (Aug. 26).—Lieutenant Polvino, a rejected suitor to General Zodanoff's daughter, is in league and conspiracy with the enemies of his country to sell them certain important plans and war documents. To revenge himself for the humiliation of refusal received at the hands of the general's daughter, she causes suspicion for the theft of the plans to fall on his successful rival, Lieutenant Orlof. The general, in due course, discovers, much to his amazement, the loss of the papers, and as prearranged by Dobrinow, suspicion falls upon the innocent Orlof, who, after a brief trial is court-martialed and sentenced to suffer the penalty of death. Friends of Orlof, however, who are confident of his innocence, make every effort to track the real offender, and eventually Lieutenant Dobrinow is suspected. His movements confirm the suspicion. He is followed and arrested in secret conclave with

TRADE MARK

IN ESSANAY PHOTOPLAYS

TRADE MARK

Gilbert Maxwell Anderson

Mr. Gilbert Maxwell Anderson

Mr. Anderson, with the Essanay Western Stock Company is not only one of the most popular and best known actors in moving pictures but is the manager and director of this excellent company and the author of nearly all the photoplays he produces. His versatility and ability to make good in any part has surprised and pleased his many admirers. In "Spike" Shannon's Last Fight, released this week, Mr. Anderson plays the part of a pugilist and engages in a four-round bout, in which he displays marked ability as a champion of the ring, which also goes far to show the remarkable resources of this talented actor.

Three Remarkable Photoplays This Week

Release of Friday, August 25th

Fate's Funny Frolic

(*Length, approx. 980 feet.*)

A splendid light comedy of social life. Excellent in plot, acting and photography. Sure to please everybody.

Release of Saturday, August 26th

"Spike" Shannon's Last Fight

(*Length, approx. 980 feet.*)

One of the most remarkable photoplays yet produced by Mr. Anderson, of the Essanay Western stock. If you want a thrill witness the battle in the ring. Original in plot, wholesome in its moral lesson and clean-cut in photography.

DO NOT MISS IT!

Release of Tuesday, August 29th

The Playwright

(*Length, approx. 980 feet.*)

A dramatic photoplay, highly interesting in plot, rich in fine detail, splendidly played. It tells of the struggle of a young playwright against adversity and of his ultimate success.

See Mr. Anderson in

"Spike" Shannon's Last Fight

Do not forget that this is one of the Essanay's best attractions in months.

Essanay Film Mfg. Company

521 First National Bank Building, CHICAGO, ILL.

5 Wardour Street, London, W.

representatives of the enemy. The mistake of Orloff's arrest is soon made clear to General Zodanoff, who instantly sends a messenger post haste to stop the execution. The messenger arrives in the nick of time, and the innocent officer is released at once, whereupon he is soon at the side of his sweetheart.

SOLAX.

A GAY BACHELOR (Aug. 23).—Mr. James, a gay old bachelor, meets a bewitching and flirtatious widow at the beach and becomes so smitten that he asks permission to call at her city home. He finally proposes marriage and is accepted, when to his horror, he finds that she is the mother of five children. His friend advises him to go to an orphanage, where he succeeds in getting the matron to lend him five children, whom he presents to the widow, representing them to be his own. But to his consternation she accepts them all with open arms, and poor James has to make the best of the bargain.

THE STAMPEDE (Aug. 25).—A troop from a Western post is in pursuit of a band of smugglers. Sergeant Cooper is sent with a message telling them to return to post, but on his way he stops to see his sweetheart, where he is captured by the chief of the band. The chief sends his men back to the post for the purpose of stampeding the horses while he takes after the girl. She escapes and tries to stop the stampede, but is forced to flee before the onrush of the terrified animals. Cooper makes his escape and arrives just in time to rescue his sweetheart and capture the brigand.

NESTOR.

ALIAS YELLOWSTONE JOE (Aug. 23).—Joe Murdock, alias Yellowstone Joe, cattle rustler, had been captured, much to the satisfaction of Sheriff Dillon, who, after seeing his prisoner locked in jail, and placed Deputy Wilson on guard, hurries home to tell his daughter of his capture.

He is met by a messenger, who advised him that the gang of which Yellowstone was captain, had already crossed the lines into his country. Mounting his horse, the sheriff, accompanied by his daughter, starts off to organize a posse. In the meanwhile, Yellowstone has stolen away from the jail and secures the deputy's horse and galloped away before his escape was discovered.

Entering the woods, he is soon in again with his friends, and are holding a conversation, when the sheriff's daughter returns on her way home, one of the crew, Long Bill, stops her and insists upon kissing her. The girl, who recognizes Yellowstone, to whom she had given a glass of water as he passed with her father on his way to jail, appealed to him for assistance. Instantly a quarrel arose between the men, which ended in Yellowstone being bound to a tree while his followers placed an ace of spades over his heart and were about to fire, when the sheriff and his men could be seen approaching.

Leaping into their saddles the rustlers dash away, followed by the entire posse. The girl shouts to her father that she would hold Yellowstone a prisoner until they return, but instead she released her protector and gave him a horse and a gun so that he might make good his escape.

MUTT & JEFF AND THE COUNTRY JUDGE (Aug. 26).—Mutt and Jeff are seen wandering down the country road, thinking all sorts of despairing thoughts, and unaware of the friendly greetings, the ready bows and the sweet whispers of trees, grass and zephyrs. On Jeff's face one may see Dante's Inferno, while Mutt's shrinking visage is too eloquent for mere words. Suddenly his optics twinkle and shoot forth a shaft of hope upon the hopeless Jeff.

Mutt has an idea that is sure to work well. If the banking business is bad, why not try automobiling? There are plenty of autos whizzing past the country road; all that Jeff has to do is to "get in touch" with one of the horseless things, and—well, leave it to Mutt to collect damages.

Like all the ideas propounded by Mutt, this one also gains the disapproval of Jeff. He cannot see why he should be the goat and buck a bucking automobile. Mutt's logic, however, finally overmasters the unhappy little fellow and he's ready for the sacrifice.

The plan is finely executed, for Jeff gets fairly well mussed up and Mutt gets ten dollars for—funeral expenses. A series of serious things befall the crafty Mutt, who is finally made to "cough up" that accursed ten spot.

ECLAIR.

A MARRIAGE IN THE STARS (Aug. 28).—Pretty Jeanne Debray is in love with her cousin Raymond; gentle Mrs. Debray favors the attachment, but Mr. Debray, suddenly becoming aware of the truth, drives Raymond from the house. Encouraged by Mrs. Debray, the young man returns to ask for the hand of his love, but the occasion is inopportune, for Mr. Debray is suffering from a violent toothache. The lover departs, heartbroken, and Jeanne gives herself over to despair. Gazing at the laudanum her father is applying to his tooth, she contemplates suicide. The mother anticipates her, and replaces the drug with water. The lovers agree upon a suicide pact—if they cannot be united on earth, they will join each other among the stars. They meet at the last trysting place, and after swallowing the supposed poison, embrace, eagerly awaiting death. There they are discovered by the agitated father and the composed mother, still waiting for death! Papa repents of his cruelty, and the lovers gladly abandon their dreams of the stars!

AN OBLIGING YOUNG MAN (Aug. 28).—Percy, a well-bred, delightful young fellow, feels it incumbent upon himself to render assistance to his fellow-being whenever the opportunity presents itself. In his eagerness not to miss an occasion, Percy often finds himself in some rather "tight" places. We see how he manages to carry an old lady's grip, restore a lost handkerchief, and do numerous other acts of courtesy all at once—and the results! He swings a lady who has a tired husband, helps catch a thief, assists a dentist, all in a jiffy, and the film ends in a most astonishing climax, which proves a new maxim, "Courtesy is its own reward."

REX.

THE COLONEL'S DAUGHTER (Aug. 17).—Lieut. Perry wins the General's daughter, Helen, and Lieut. Thorne, an old enemy and rival, disappointed and defeated, seeks a means of revenge upon the more fortunate suitor. There is to be a military ball at the post that night, and Thorne evolves a shrewd plan of placing Perry in a compromising situation. He goes to an inn of ill repute in the vicinity, and proposes to one of the immoral women, Milly, to attend the ball with him and make a scene involving Perry.

During an interval between dances, Thorne approaches Perry and his sweetheart, and presents his companion to them. Thorne asks Helen for a dance, which is granted, leaving Perry to dance with the hired woman. While they are dancing, Milly feigns faintness, and Perry escorts her to the veranda, where she might get some air. Thorne sees the incident, and grasps the opportunity to tell Helen that he loves her and that Perry is false to her. Helen denounces the slander, and he challenges her to go with him to the veranda and prove his accusation true. She goes. Perry is seen fanning Millie, who seems to have recovered. She asks Perry to sit beside her for a moment. She tells him she loves him, and puts her arms about his neck. Perry, bewildered and astonished, stares at her—but the evil has been done; Helen has seen, and with a breaking heart she re-enters the ballroom with Thorne. A little later, when Perry returns, she spurns him. He tries to explain, but she walks away from him, asking Thorne to see her home.

He who plays with fire will be burned. Millie blackmails Thorne for more money, more and still more. At last he can give her no more, and she threatens to tell Helen all. Thorne, driven to desperation rifles the safe in the commissary. A soldier detects him in the act, and forces him to replace the money. In the meantime, Milly has carried out her threat and told Helen and the General what she has done. Helen seeks out Perry and—well, just what you expect happens.

CASTLES IN THE AIR (Aug. 24).—Bedelia, the maid, is berated by her mistress for tardiness, and, ruminating on her hard lot in life, falls asleep. Then a sweet dreamlet gets on the job and works overtime.

Bedelia becomes mistress of the house, and the real master and mistress become man and maid, who obsequiously obey her orders, and whom she scolds and reprimands with the haughtiness of a duchess. She falls heir to a paltry million, and acquires social ambitions. She puts a personal in the newspapers, stating that she would be pleased to entertain a lord. Of course, the lord calls. Lord, what a dream!

Automobiling, yachting, entertaining, follow in quick and rapturous succession, until—Bedelia opens her eyes with a start. Dreamland has vanished, Paradise is lost, and Bedelia goes back to nature—and the kitchen.

POWERS.

THE WHITE CHIEF (Aug. 29).—Bright Eyes, an Indian Maid, marries a white trapper. He leaves her alone with an infant. Not knowing what to do, she returns to her tribe, leaving her babe on the bank of the river. She is received back in the tribe and when the squaws are sent for water the babe is found. She, keeping the secret, asks to be allowed to raise the babe, which is granted. After twenty years, Stalwart Brave, the papoose, contests for the chieftainship in the lariat duel on horseback. He defeats the champion and becomes the White Chief. He falls in love with the old chief's daughter, but is denied her. The brave he defeated, for revenge on the old chief, lashes him. Panther leaves her in a rage, vowing revenge. Is rescued by the White Chief and wins the girl.

SILVER TAIL AND HIS SQUAW (Sept. 2).—Silver Tail, an Indian brave, and Panther, members of the Seminole tribe, are both in love with Falling Water is sent by the chief of the but much to his surprise, Falling Water spurns him. Panther leaves her in a rage, vowing vengeance. Falling Water is sent by the chief of the tribe to a ranch to exchange skins. Panther, who overhears the chief give her instructions, sees his chance for revenge, and plots with a Mexican to capture her, which they do. They lash her to the back of her horse and send it galloping through the woods. Silver Tail observes the look of satisfaction which overspreads Panther's face, and feeling mischief is on foot, follows them. He arrives on the scene in time to see the squaw's horse dashing madly through the woods, gives chase and captures it in time to save Falling Water from death.

AMERICAN.

AUNTIE AND THE COWBOYS (Aug. 24).—Bud Norris, a young cowboy on Triple Star Ranch, is very fond of fast horses, and finding a horse that pleases his fancy while at the races, he buys the animal and rides it home.

On the way he passes the home of Daisy Miller, his sweetheart, who lives with her aunt in the outskirts of the town. She greets him, and they are admiring the horse together, when Auntie appears and upbraids Bud for his fondness for racing and tells him never to call upon Daisy again.

Auntie wants a horse of her own, a kind, gentle one. While in town she sees a mule hitched to an old buggy with a sign, "For Sale Cheap," attached to the shafts. She soon makes a bargain with the owner.

She passes the general store where Bud, with some companions, are talking. Bud Mounts his racer and starts to pursue Auntie, and overtaking her, he challenges her to a race. Auntie's sporting blood is aroused, and she whips up her mule. The race is on! Auntie stands up in the seat and urges her mule on, Bud racing close behind her. As Bud has intended, Auntie reaches her home neck and neck with his racer. Auntie is highly pleased, and removes her former objection to his calling upon Daisy.

THE BLOTTED BRAND (Aug. 21).—Oliver Thompson and Bessie Hitchcock are lovers and are determined to marry just as soon as Oliver has saved enough money to start a ranch of his own. He acquires a small herd and draws a picture for Bessie of his newly registered brand, consisting of his initials, O. T., and she draws a picture of her father's brand, the Crescent T, to show the similarity of the two brands. They return to the ranch house and inform Mr. Hitchcock of their intentions, but he refuses to give his consent until Oliver's herd is one-third as large as his own. Oliver returns to his own ranch, with his hope of marriage shattered. Bessie is also despondent. She looks at the brands drawn on the side of the building and traces the outline with her finger. A week later some of her father's cowboys discover that the Crescent T brand is being tampered with. They find a fresh brand running from the crescent, forming the O. T. brand of Oliver Thompson. They inform the ranchman, he declares that Thompson is the rustler, as he is the only man who would be benefited by the change made. They go to Thompson's ranch and accuse him of stealing Hitchcock's cattle. Oliver denies it and offers to assist them.

Bessie when left alone at the ranch, starts out to brand cattle, when she hears approaching horsemen. She mounts her horse and gallops away. The cowboys, seeing the rustler mount, start in pursuit. Bessie dismounts and hides behind a pile of rocks. The pursuing cowboys reach the spot, and immediately dismount, determined to take the rustler. Bessie fires her pistol rapidly in the air. The searching party fire in her direction, and she receives a wound. They surround the rocks. They discover a very much frightened girl, crouching low on the ground. Bessie's father, seeing that she is bent on marrying Oliver, gives his consent to their union on the spot.

IMP.

THE TOSS OF A COIN (Aug. 31).—Dan Gardner, a young man, is down and out. Arrested as a tramp, he is thrown into jail and forced to associate with disreputable characters. He is released and with but a single coin in his pocket.

Arriving at a bridge, he gazes into the water and his thoughts turn to suicide. He reaches in his pocket, extracts the coin and flips it up. Heads he dies and tails he lives. Fate is against him and he is about to carry out the decree when his preserver, Farmer Barton, drives on the scene. Mr. Barton is bound for the village to hire a man to assist him in his farm work. Dan is more than anxious to secure employment and accompanies the kind-hearted farmer home. Dan is fitted out with clothing and takes up his quarters in a detached cabin on the farm.

Alice Barton is the rosy cheeked daughter of the farmer, and has attracted the attention of Ed. White, the sheriff, who released Dan from jail.

The Leading Motion Picture Producer of the World

SELIG

FOLLOW THE FLAG

Selig Nature Reproductions

RELEASED AUG. 28, 1911

"In the Shadow of the Pines"

A true tale of undying love and perfect faith excelling in its purity and devotion. Laid in the Canadian Backwoods. Code word "Anajon."

Length about 696 feet.

On the Same Reel

"Among the Japanese"

Educational

Code Word "Athens"

Length about 304 feet

RELEASED AUG. 29, 1911

"A New York Cowboy"

A Western Comedy Drama, funny in the extreme, unique and interesting. Introducing some great riding scenes.

Code word "Anathron."

Length about 1,000 feet.

COMING

"TWO ORPHANS"

Selig has done big things in the past and will continue to do big things in the future, but none of these will outlive the popularity of Selig's "Two Orphans," in three reels, from Kate Claxton's own version. It's on the way.

COMING

"LOST IN THE JUNGLE"

This wonderful animal subject will be the greatest of that wonderful series of Selig Animal Pictures, and, further than that, one of the greatest pictures ever produced. It's on the way.

SELIG FEATURE

August 31, 1911

SELIG FEATURE

August 31, 1911

"Thro' Fire and Smoke"

Absolutely the greatest, most realistic and exciting fire drama ever produced. Pictured during a great skyscraper fire in which Selig Actors risked their lives in order to secure the wonderful rescue scenes which are a feature of this masterpiece. Exciting fire runs—thrilling rescues—frantic women jumping from dizzy heights—fire engines puffing, crowds panic stricken—all woven into a beautiful love story.

Code word "Anchorite." Length about 1,000 feet.

Selig Polyscope Co. TRADE S MARK Chicago U.S.A.

EUROPEAN OFFICES

LONDON — BERLIN — ST PETERSBURG.

Dan and the girl are thrown much into each other's society and the new farm-hand loves her. Assisting her one day in the field where she has sprained her ankle, the truth is forced home to him. He realizes the difference in their stations and resolves to leave the farm and go out into the world again. He flips the coin and once more fate decrees that he should do that which is not satisfactory to him.

The two thieves who were released from prison with him, come to steal the money of the farmer, and while Dan is temporarily absent from his cabin, Alice comes to bring him some socks she has darned. Ed White, the jealous sheriff, notices the action and mistrusts the girl of being unduly intimate with Dan and informs her parents. Dan arrests the scoundrels, holding them up at the point of a gun, and they are turned over to the sheriff, but he is indignant at the accusation of White and is about to leave the farm, when his deed of heroism is made clear to the farmer, who has implicit faith in his daughter.

Dan and Alice have a pretty little love scene and Dan is welcomed by the honest old farmer as his prospective son-in-law, to the discomfiture of the sheriff, who sought to prejudice the old man against him. All ends happily for Dan and he has at last found a home among kind and loving friends.

HIS ROYAL HIGHNESS (Aug. 28).—Margaret and Louise are sisters, the former being the older and no longer young. She reads a notice in a newspaper that Prince Albert is due to arrive in the village to spend a few days, and bidding Louise stay at home and attend to the work in the kitchen, she goes foraging for the prince.

She meets an escaped lunatic, whose form of lunacy is peculiar, in that he imagines himself a prince. He goes to a costumer's and hires a crown, cloak and sword, and sallies forth. He is met by Margaret, who is delighted. She has beaten all the other women in the village in making the acquaintance of the prince.

In the meantime, the real prince arrives and is strolling about the village unnoticed, he happens upon Louise at the well, drawing a bucket of water. He gallantly assists her and is having the lark of his life in helping her about the kitchen, being impressed by her charms. He goes after leaving his card, which proves him the prince.

Margaret is led by the bogus prince to the insane asylum, where he is taken into custody and his identity revealed. She returns home and is chagrinned to learn that the younger sister has been entertaining the prince, but finally congratulates the happy girl.

VIEWS OF HOT SPRINGS, ARKANSAS (Aug. 28).—An educational and scenic picture, showing the celebrated ostrich farm, the alligator farm and other views in and about the famous health resort, selected with care and making a reel of much interest to the student and lover of natural history.

Among the Exhibitors

Washington, N. J.—The new moving picture theater in the Hagan Building, Belvidere Avenue, has opened its doors to the public of this town. Mr. A. J. Petty is the manager, and promises to show nothing but first class films.

Westfield, N. J.—C. H. Williams, proprietor of the Casino Theater, sold it to Mr. H. L. Lowenthal of Paterson. Mr. Lowenthal announces that the place will be conducted on strict order, and that several innovations will be added from time to time.

New Brunswick, N. J.—The Gem Theater, 44 Albany Street, opened its doors to the public a few days ago.

Peekskill, N. Y.—The Colonial Theater of this city has been leased by F. C. Taylor's theatrical enterprise. One, of 49 West 28th Street, New York City. Mr. Wm. H. Stanley, of New York City, will be resident manager.

Philadelphia, Pa.—The moving picture theater, at the corner of Broad and Porter Streets, will be renovated to the extent of $12,000.

Hempstead, Tex.—Mr. O. H. Brown, of Navasota, has bought out the Dixie Moving Picture and Vaudeville Theater. This is Hempstead's only amusement place.

Kleinfeltersville, Pa.—George S. Fetter will open a moving picture theater here in the course of a few weeks.

Utica, N. Y.—The Gem Theater, located in the Owen Building, Bleeker Street, will soon be opened.

Elizabeth, N. J.—A new moving picture theater, located at 533 East Jersey Street, this city, has opened its doors to the public.

Wilkes Barre, Pa.—Edward Thomas, of the Palace Moving Picture Theater, of Nanticoke, intends making extensive improvements. The auditorium is to be renovated and a new stage and gallery are to be built.

Port Jervis, N. Y.—Tracco Park Airdome is attracting great crowds of people from all vicinities of this city. Alfresco entertainments are just the thing for this kind of weather.

Attica, N. Y.—Harry Gould has sold his five-cent theater to Mrs. Lillian Morse, who will take possession. Her husband, John Morse, will have the management of the theater.

Paterson, N. J.—A new moving picture theater will be erected on the corner of Main and Smith Streets. It will, no doubt, open its doors about October 1.

South Amboy, N. J.—Joel Sickels opened a moving picture show in this city. He promises that he will place first class films on the board. He has leased the K. of P. Hall, and has refitted it at big expense suitable for the business.

Appleton, Wis.—Extensive improvements will be made in the Elite Theater of this city. The manager, Neil Duffy, announces that he is going to install the Mirror Screen, an indirect lighting system and a new picture machine.

De Queen, Ark.—The Lyric Theater was sold to Proctor & Ford by E. E. Ross.

Chippewa Falls, Wis.—P. T. Hanson and Chas. Taylor sold the Gem Theater to Ed Nelson.

Lineus, Mo.—Joseph Davis is erecting an airdome here.

Toledo, Ohio.—White Eagle Theatrical Co., capital $10,000, will erect theater in La Grange Street.

Wilmington, Del.—Plans have been prepared for the new moving picture house to be erected at Seventh and Market Streets.

Paducah, Ky.—W. A. Fimey has leased the Kentucky Theater and will open it in September.

La Harpe, Kan.—Chas. Mullen has purchased a motion picture theater in Eureka.

Storm Lake, Ia.—L. M. Russell will erect at once a building, which D. E. Fyock will use as a theater.

Elkhart, Ind.—The Bucklen Theater will be remodeled at a cost of $30,000, owned by Mr. Sommers.

Niles, Ohio.—Jack Stafford is contemplating the establishment of a new theater here.

Hempstead, Tex.—O. H. Brown has purchased the Dixie moving picture theater. Trenton, N. J. Geo. Fish is erecting a new theater here.

Martinsville, Ill.—Carl Ballard has sold the Nickelodeon Theater to Alva Hix, who will take charge.

Dayton, Ohio.—E. L. Gerber and Geo. Haas will erect a two story theater at Jefferson between Fifth and Sixth Streets.

Lynchburg, Tenn.—R. D. Apperson can give information in regard to the erection of a proposed theater by the stockholders of the Academy of Music Co.

Broken Bow, Neb.—Wm. Swan, owner of the Star Theater, will establish a new moving picture theater at Glenwood, Ia.

Milwaukee, Wis.—The Alhambra Theater, Grand Avenue and Fourth Street, has been leased by Saxe Bros.

Graettinger, Ia.—The people of this town have organized a stock company for the purpose of building a new opera house.

Dallas, Ore.—The Grand Theater has been sold by O. T. Larson to Henry Stump, owner of the Star Theater here.

Durango, Colo.—Joe S. Jennings has purchased the Peoples Theater from A. J. Allison.

Chenoa, Ill.—Reun Chapman has purchased the Starkey and Payne Pastime Theater.

Bedford, Ia.—Mr. Welch will erect a new opera house, here to be known as Clark's Opera House.

Union City, Mich.—The local theater has changed hands, Mrs. J. Cimino having sold her interest to H. F. Hobday, who also runs a theater in the neighboring village of Colon. Mr. Hobday conducts a moving picture show in each place nightly, and also books regular theatrical attractions.

Milwaukee, Wis.—C. Brnell has secured a permit to erect an $8,000 motion picture house at Green Bay Avenue and Fifth Street, and Emil Ludwig for a $9,000 motion picture house at Chambers and Third Streets.

Cincinnati, Ohio.—Bids have been closed for the contract for the erection of a motion picture theater at 2316 Vine Street, for William Brown. The building will be of reinforced concrete, and will have a seating capacity of 300.

Fennimore, Wis.—Dr. E. A. Heberlein has purchased the Idle Hour Theater of Will Holzmiller, and expects to open it up soon.

Wilmington, Del.—St. Paul's M. E. Church, of this city, will shortly be converted into a moving picture theater. Its seating capacity will be about 1,000.

NEW INCORPORATIONS.

The Nebraska Amusement Company has filed articles of incorporation at St. Louis, Mo. The company, which is to operate theaters, has a capital stock of $5,000, of which $2,000 has been paid in fixtures. The stockholders are H. M. Brockstedt and W. B. Lamman, 200 shares each; O. T. Crawford, 399 shares and F. A. Keller, 1 share.

The Arco Theater Company has filed incorporation papers at St. Louis, Mo., with capital stock of $32,000 partly paid in property. The object is to operate theaters and places of amusement. The stockholders are O. T. Crawford, 3,200 shares; Frank M. Kleiber, William T. Flynn, A. J. Fitzsimmons and John T. Fitzsimmons, 800 shares each.

Adelson Amusement Company, New York City. To conduct theaters and moving picture houses. Directors: Julius Adelson, Millie Adleson, 705 Home Street; Meyer Kranshaar, 1168 Boston Road, New York City.

Helena, Mont.—Articles of incorporation were filed with the clerk and recorder and the secretary of State by the Princess Theater Company, of this city. The incorporators are R. E. Flynn, W. R. Strong and A. L. Beampre. The company has taken over the Lyric Theater and will engage in the moving picture business, also vaudeville and the exchange work. The company has a capital stock of $3,500, divided into 350 shares of the par value of $10 a share.

Red Bank, N. J.—Dayton & Donahy, of Freehold, have plans for the erection of a moving picture theater here. When completed, it will be one of the finest buildings of its section of New Jersey.

Monroe, Mich.—The Family Theater, of this city, has been purchased by J. R. Denniston, of Paulding, Ohio, who has remodeled and redecorated the house and installed a new Powers No. 6 machine. Mr. Denniston now owns three theaters in Ohio and Michigan.

Marinette, Wis.—Robert Bartell has opened a moving picture theater in the Mashe Building. It is enjoying a good patronage.

Sheboygan, Wis.—A moving picture theater will be erected on the property at the corner of Eighth Street and Ontario Avenue. The house will cost when completed $25,000. Frank Seele will be the manager.

Buffalo, N. Y.—Building at the corner of William and Milon Streets, is now being remodeled by Charles Rogion, for a moving picture theater.

Little Rock, Ark.—Saul S. Harris & Co., who purchased the Royal Theater, will make extensive improvements.

Savannah, Ga.—The Savannah Picture Plays Company filed a charter petition in the Superior Court. The incorporators are Abe S. Gnekenheimer, Jack Schrameck and A. R. Boone. The company will operate a vaudeville and picture house with a seating capacity of 800. The house will be one of the handsomest of its kind in the South.

Silver City, N. M.—Mrs. O. S. Warren has contracted for a large airdome on Bullard Street, the present theater having insufficient seating capacity.

Louisville, Ky.—A new motion picture theater is to be erected at Fourth and O streets. The cost will be about $5,000.

Eureka, Ill.—Business men of this city have arranged for free moving picture shows in the public square every Tuesday evening. These are expected to draw trade from the surrounding towns.

Savannah, Ga.—The Motion picture theater now being built at Broughton and Abercorn Streets, will be completed in a few weeks and is to be opened in September. The theater is to be one of the finest in the city and will have a seating capacity of 750 persons.

Denver, Col.—A motion picture theater, costing $75,000, will be erected by the Paris Theater and Amusement Company on two lots at 1751 Curtis Street. The present structure on the site will be removed and ground for the new building broken August 15. It will be completed before the first of the year.

Scranton, Penn.—South Scranton is to have another nickelet. This one is to be at 527 Prospect Avenue, near Alder Street. At the head of the new venture is Stephen A. Smith, for years one of the leading blacksmiths in the city. The new theater is to be erected on the present site of the blacksmith shop. The plans for the foundation of the building will be submitted to Mr. Smith soon, and it is expected that the work of construction will soon be started. Men are now at work tearing down the old shop. Mr. Smith intends to make the new nickelet one of the finest little theaters in the city. It will have a seating capacity of 500.

San Marcos, Texas.—The Grand Theater, of this city, is playing to good business. It exhibits licensed films ,and will not give any vaudeville. Mr. Edward S. Thorp is the proprietor of this new enterprise, and is assisted by Wallace B. McPherson in managing it.

Lancaster, Penn.—The Reno Theater, located at 10 West King Street, has opened its doors to the public and are now playing to a good capacity.

Hartford, Conn.—A new nickelodeon has been established in the recently opened Highland Grove, which will be under the proprietorship of Thomas Hickey.

Taunton, Mass.—A new moving picture theater has opened here, which will run first-class pictures. The seating capacity of this new theater is 900.

New York City.—Arrengements have been filed for the erection of a high-class moving picture theater to be established at 115th Street and 8th Avenue, which will be under the proprietorship of Weissman & Steinberg. Another picture palace is being planned, to be built on the northwest corner of Madison Avenue and 102nd Street, which will cost about $86,000.

New York, N. Y.—A. J. Walter and Archie Bimberg will erect anew theater at Prospect Avenue and 163rd Street.

Louisville, Ky.—A new moving picture theater is to be erected at 23rd and Market Streets. Cost will be $35,000.

Chattanooga, Tenn.—Wm. S. Neil, of the Crescent Theater, will establish a new show in the building formerly occupied by the Lookont Extract Co., and will remodel it at a cost of $10,000.

Hood River, Ore.—C. A. Bell will establish an Opera House at First and Oak Streets.

Newark, N. J.—The Crescent Theater Co. have commenced the construction of their new picture theater, which will be able to seat about 500 to 600 patrons.

Clarion, Ia.—The Opera House here was destroyed by fire with a loss of $4,000.

West Allis, Wis.—A new moving picture theater will be erected here.

BULLETIN:

THREE WEEKS' SALES

No such record ever made before in the sale of State rights!

Illinois . . .	SOLD
Indiana . . .	SOLD
Ohio	SOLD
Missouri . . .	SOLD
Oregon . . .	SOLD
Washington .	SOLD

THE CRUSADERS

or Jerusalem Delivered

(Copyr ght 1911 World's Best Film Co.)

THIS MAGNIFICENT MOVING PICTURE PRODUCTION IS ABSOLUTELY INDEPENDENT! Purchasers of state rights may show it in any independent theatre, any church, any hall, any club, any college, any school, ANYWHERE in the states they purchase, WITHOUT PAYING A "LICENSE" FEE TO ANYONE or without asking any one's permission. It is endorsed by *police censors and by the church.* It is about the only great film which has no objectionable features whatsoever!

IMMEDIATE RETURNS ON YOUR MONEY!

THE MEN WHO BOUGHT THE ILLINOIS STATE RIGHTS FOR "THE CRUSADERS, OR JERUSALEM DELIVERED," inform us that they WILL HAVE ALL THEIR INVESTMENT BACK BY THE END OF SEPTEMBER! They have two copies (3,500 feet each) booked solidly through September and October. They are now considering the purchase of more states! We could have sold the rights to nearly every state in the Union by this time if we had been willing to cut our prices. But the prices are already the lowest on record for a film production of such magnitude. DON'T DICKER! Buy the states you want right now and get your fall and winter booking in work! The fact that this film is INDEPENDENT increases its value and possibilities for you by at least one hundred per cent.! Imagine what it means to own the state rights to the best film ever made, AND HAVE ABSOLUTELY NO COMPETITION! Imagine what you could have done under the same circumstances with Pathe's great "Passion Play." AND "THE CRUSADERS, OR JERUSALEM DELIVERED," is infinitely *greater* because it offends no creed or sect!

POSTERS! HERALDS! BANNERS! DODGERS!

WORLD'S BEST FILM CO.
"Feature Films & Nothing Else"
CHICAGO

We have issued the most beautiful and striking 8-sheet posters ever used in the moving picture business. Also high class one-sheets, upright and flat. In fact we have prepared everything for you. All you have to do is to BUY YOUR STATE RIGHTS and then attend to your bookings. Exhibitors everywhere are wild to book it. Opportunity is hammering at your door. Are you going to do anything about it? First come, first served!

World's Best Film Co.
30 NORTH DEARBORN ST. CHICAGO
INDEPENDENT!

No. E-405. List $10.50.
Ask discounts of your Electric dealer. If he does not carry, write us direct.
Engineering Reports Free.

AT LAST

It is possible to have daylight pictures to run continually in a lighted theatre.

Beautiful even illumination with inexpensive indirect lighting fixtures. Not an electric bulb in sight. The light thrown to the ceiling and diffused through the room. No annoying side lights.

Theatre lighting revolutionized by this *Eye COMFORT SYSTEM* of Indirect Lighting.

Hundreds of installations being made.

Our engineering department will furnish you free of expense, reports and recommendations on request.

BETTER LIGHT AT LESS EXPENSE

Investigate—Write today

NATIONAL X-RAY REFLECTOR CO.,
235 Jackson Blvd., Chicago.
Gentlemen:—
Send full information regarding lighting of our theatre.
Length ..... Width ..... Ceiling Heighth .....
Name ..... Address .....

NOW READY Bound Volume No. 8 JANUARY TO JUNE, 1911

MOVING PICTURE WORLD

Price, Two Dollars EACH

Postage or Express Charges EXTRA

Supply Limited *Order Now*

MOVING PICTURE WORLD
125 East 23rd Street : : : New York City

SONG SLIDES FOR RENT

New { Firm / Songs / Hits / Slides / Music }

Start your new season right, by getting your song slides from A REAL SONG SLIDE EXCHANGE. WE HANDLE NOTHING BUT SLIDES. We assure you prompt shipments, careful selections and no broken slides. WRITE for prices and latest lists today.

United Slide Advertising Co., 61 W. 14th STREET NEW YORK, N. Y.

The Slide for Progressive Theatre Advertising and Announcements

The Spiegel Motion Slide

WRITE YOUR NEAREST EXCHANGE OR TO THE

AMERICAN MOTION SLIDE CO.

Exclusive Manufacturers in the United States

611 First National Bank Bldg. CHICAGO, ILL.

TOTALLY DESTROYED AND WIPED OUT FOREVER

Disgusting sensationalism of the greatest sensational film ever produced, obliterated and replaced with a clean, interesting and thrilling portrayal of the real life of that famous Missouri outlaw,

JESSE JAMES

A new and modern production taken from authorized biography and one of reliable historical merit.

The most graphic and stirring motion picture of real western drama ever produced, it overflows with spectacular and startling action of continual interest for every moment. Scenes the most thrilling and exciting and climaxes intensely dramatic. It is a picture containing the actual episodes in the life of this historical bandit, bristling with excitement, spiced with good comedy and toned with pathetic incidents of real human interest.

A PICTURE FOR THE PEOPLE AND A SURE MONEY GETTER

SPECIAL PAPER BANNERS AND HERALDS.—SAMPLES ON REQUEST

STATE RIGHTS NOW SELLING

WRITE OR WIRE AT ONCE

E. J. EICHENLAUB ATTRACTIONS

403 SCHILLER BLDG. -:- -:- -:- CHICAGO, ILL.

Drummers This high grade Orchestra Drum direct from factory to you for $10.00

Shell-3x14-Solid Maple
Shell-3x15-Rosewood or Walnut

10 Rods, Kangaroo Heads Send U.S. Money or Express order. If you wish C.O.D. send sufficient to guarantee Express charges.

E. P. ZEIDLER DRUM CO. Dept. F. CLEVELAND, OHIO

THE EXHIBITOR'S LIBRARY
Lectures for Feature Films

THE MOVING PICTURE WORLD has prepared for the special benefit of the exhibitors of feature films a pamphlet, "HOW TO PUT ON THE CRUSADERS OR JERUSALEM DELIVERED." This pamphlet contains: A synopsis of the story; a complete set of suitable press notices; a complete lecture (written by W. Stephen Bush); suggestions as to musical program and effects. Price of booklet One Dollar.

SECOND EDITION of *"How to Put on the Passion Play,"* by W. Stephen Bush, now ready for distribution. Price One Dollar per copy. The value of this book is well known throughout the moving picture field and has been enlarged in the second edition.

"Key and Complete Lecture for Dante's Inferno." Indispensable to every exhibitor who wishes to use the film of the Milano Films Company. Contains press notices of suitable and various sizes, a synopsis of the story, a special key good for reprinting and general distribution, and a most complete and exhaustive lecture by W. Stephen Bush, running evenly and smoothly with the action on the screen. Price $2.50.

MOVING PICTURE WORLD
125 East 23rd St. N. Y. City

Motion Picture Handbook

FOR

Managers and Operators

Price $1.50
Postage Prepaid

MOVING PICTURE WORLD
125 E. 23rd Street : New York City

ECLAIR

Released Monday, August 28th

A Marriage in the Stars

Novel story of "Sky Love" and its tribulations.

DON'T MISS IT!

An Obliging Young Man

A Comedy of Errors

GREAT AMERICAN PRODUCTIONS COMING

BIG, NEW FACTORIES AND STUDIO NOW READY

Handsome 8x10 inch LOBBY PORTRAITS of the NEW AMERICAN ECLAIR Company of Great Stage Favorites, 8 in number, soon ready. These are *Real Photographs* and not inferior printed reproductions.

Set of 8, postpaid, $1.50

WATCH FOR OUR NEW AMERICAN RELEASES

ECLAIR FILM CO.
31 East 27th St., New York
SOLE MANUFACTURERS

CAPTURED ALIVE

FAMOUS CHARACTERS OF THE WEST SURRENDER AT POINT OF CAMERAS

Original portrayal of thrilling Wyoming Celebration on the fringe of the western border; depicted in that greatest of all western pictures, OLD WYOMING DAYS. Three reels of fascinating western excitement, overflowing with vim and action, reckless daring of Bronco-Busters, subduing wild horses and roping steers; actual performance of native Indian pastimes and the haunts and habits of the real wild west.

STATE RIGHTS SELLING FAST. A SURE WINNER FOR LIVE WIRES

WRITE OR WIRE AT ONCE

WESTERN FEATURE FILM CO., - - 3843 Indiana Ave., Chicago

FOR ILLINOIS BOOKINGS FOR **OLD WYOMING DAYS**

Write, Wire or Phone **JAMES T. HENNEGAN, 167 W. Washington St., Chicago** Phone: Main 2303

The Edison Projecting Kinetoscope

IT is significant that almost invariably when an exhibitor discontinues one machine and purchases another, his last choice is the Edison. Does this not prove that although his judgment may have been faulty originally, he has seen the error of his ways and is convinced that the only safe, economical and satisfactory way to operate a motion picture theatre is to choose a machine that has been considered *standard* the world over ever since its introduction fifteen or more years ago.

TRADE MARK

THE Edison Underwriters' Type "B" Model Kinetoscope with outside revolving shutter, today stands absolutely without a near competitor, as the machine that projects the rock-steady, flickerless, sharp pictures photoplay audiences admire—the machine which never fails at the most inopportune moment.

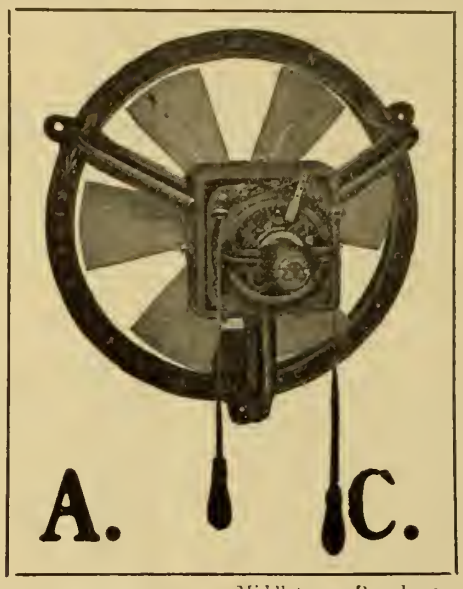
CORRESPONDENCE solicited with those who want the best, and who haven't the time or inclination to "shop around" in an effort to locate it.

THOMAS A. EDISON, Inc.
72 Lakeside Ave., ORANGE, N.J.

"Best Ventilated Theater in Middletown."

That's what Mr. Condran can now truthfully advertise for the "Majestic" of Middletown, Pa., because he's using a

Kimble A. C. Reversible Fan



Middletown, Pa., June 9, 1911.

Kimble Electric Co., Chicago.

Gentlemen:—I purchased one of your 24 in. Reversible Motor Fans through the Middletown Borough. It has proved very satisfactory and I would highly recommend it for ventilating purposes.

Yours truly,

E. H. CONDRAN,
Mgr. The Majestic Theatre, Lessee & Manager, The Auditorium.

Kimble A. C. Variable Speed Reversible Fans

Move more air per k.w. of current metered than any other fan manufactured.

They *reverse instantly*, by the pull of a chain, being used at will for intake or exhaust.

Think What That Means to You—Variable Speed

They can be run fast or slow to suit conditions, and cutting the speed in two (between performances or on cool days) *cuts the current cost in two.*

Speed also, is regulated by the pull of a chain, and the motor can be instantly reversed from full speed intake to full speed exhaust, or the reverse.

MOST FOR THE MONEY

In other words, it does things that no other motor-driven fan can do—things that count for increased efficiency or lowered operating cost.

SIZES AND PRICES

60 cycles, 110 or 220 volts, alternating current.

Diameter.	H.P.	Revolutions Per Minute.	Cubic Feet Air Per Minute.	Weight Crated.	Price F. O. B. Chicago.
18 in.	⅛	80-800	2,500	115 lbs.	$65.00
24 in.	½	80-750	6,000	216 lbs.	90.00
30 in.	1	80-800	12,800	415 lbs.	150.00
36 in.	1½	80-650	17,300	515 lbs.	210.00

MOTORS FOR MOVING PICTURE MACHINES

Our special ⅛ H.P., M. P. Machine Motor does better, evener, more realistic work than can possibly be done by hand—and it leaves the operator's hands free.

One lever controls speed at will from 300 to 3,000 R. P. M.

Its variable speed feature will enable you to do "stunts" that will puzzle the craft and delight the audience.

	Price F. O. B. Chicago.
⅛ H.P. Motor—110 volts, with grooved pulley, Alternating Current only	$27.00
⅛ H.P. Motor—220 volts, with grooved pulley, Alternating Current only	28.50
Countershaft	10.00

Send for further information.

Kimble Electric Company
1118 Washington Boulevard
CHICAGO

Read, Mr. Exhibitor, this ANNOUNCEMENT No. 2

THE idea has been suggested that we should give a full statement of the type of productions which characterize our PROGRAMME. We ourselves have wanted to do that very thing, but when it came down to the actual work of handling such a statement so as to pass it on to the public for consideration, we found that a pen description failed to do justice and in any event is after all but a mere statement which puts us right up to the issue and decides our course to let our pictures speak for themselves. The pictures are convincing everyone who has seen them, and we are satisfied to await the verdict of facts the pictures themselves in actual release.

A. **Unity is the answer to *EXCLUSIVE.***

NATIONAL MANUFACTURERS, NATIONAL DISTRIBUTING COMPANY, NATIONAL EXCHANGES and NATIONAL PATRONS.

B. ***EXCLUSIVE* territory assigned to NATIONAL EXCHANGES.**

PORTLAND, ME.—*consumes states of MAINE, NEW HAMPSHIRE, NEW BRUNSWICK and NOVA SCOTIA.*

BOSTON, MASS.—*consumes states of MASSACHUSETTS, CONNECTICUT, RHODE ISLAND and VERMONT.*

BALTIMORE, MD.—*consumes states of MARYLAND, VIRGINIA and WASHINGTON, D. C.*

NEW YORK CITY and BUFFALO — *consumes states of NEW YORK and NEW JERSEY.*

PHILADELPHIA; PITTSBURGH — *consumes states of PENNSYLVANIA and WEST VIRGINIA.*

MONTREAL, CANADA — *consumes provinces of EASTERN ONTARIO and QUEBEC.*

WINNIPEG, CANADA — *consumes provinces of MANITOBA and WESTERN ONTARIO.*

VANCOUVER, B. C. — *consumes states of B. COLUMBIA and WESTERN CANADA including ALBERTA.*

DETROIT, MICH.—*consumes state of MICHIGAN.*

CLEVELAND, O.; CINCINNATI, O. — *consumes states of OHIO and KENTUCKY.*

NEW ORLEANS, LA.; ATLANTA, GA.—*consumes states of LOUISIANA, MISSISSIPPI, ALABAMA, GEORGIA and FLORIDA.*

INDIANAPOLIS — *consumes state of INDIANA.*

DES MOINES—*consumes state of IOWA.*

MINNEAPOLIS, MINN.—*consumes states of MINNESOTA, No. and So. DAKOTA.*

DALLAS, TEX.; SAN ANTONIO, TEX.; OKLAHOMA CITY — *consumes states of TEXAS and OKLAHOMA.*

DENVER, COLO.—*consumes states of WYOMING, NEW MEXICO and ARIZONA.*

LOS ANGELES; SAN FRANCISCO — *consumes state of CALIFORNIA.*

CLASS: **VARIETY, COMEDY, DRAMA, SCENIC and EDUCATIONAL**

NOTE: **WEDNESDAY, SEPTEMBER 7th, this year is the first day for you to receive exclusive service.**

OUR special feature pictorial lithos is ready. ASK FOR THEM.

ANNOUNCEMENT No. 3 will go direct to the exhibitor, so expect its arrival.

NOW IS THE TIME **YOU CAN ACT**

NATIONAL FILM DISTRIBUTING CO.

NATIONAL FILM DISTRIBUTING COMPANY

34-36 West Houston Street, New York City, U. S. A.

NATIONAL FILM DISTRIBUTING CO.

NESTOR

"The Worth-While Film"

2
Worth - While Films
Each and Every Week

A LINE from one of the 279 congratulatory and laudatory letters received during the past week—it's penned by N. A. Kolins, Royal Theatre, Beatrice, Neb., and reads:—

"Nestor is Second to None"

2
Worth - While Films
Each and Every Week

A Western Foto-Drama of the *"Second to None"* brand will be Released Wednesday, August 23rd, 1911

"ALIAS YELLOWSTONE JOE"

925 Feet of *Steady* Film—*Steady* Surprises, *Steady* Interest, *Steady* Thrills, *Steady* Enjoyment.
'Twill pour a *Steady* Stream of People into Your Theatre.

Release of Wednesday, August 30th, 1911

The PARSON and the BULLY

The Film Sensation of the Season

GET IT!

Scene from "ALIAS YELLOWSTONE JOE"

Release of Wednesday, August 30th, 1911

The PARSON and the BULLY

Greater Even Than "The Fighting Parson"

GET IT!

EVERY SATURDAY
MUTT & JEFF
EVERY SATURDAY

"BUD" FISHER'S COMIC CARTOON CREATION
THE NONPAREIL

MUTT and JEFF

AT THEIR BEST

EVERY SATURDAY
MUTT & JEFF
EVERY SATURDAY

In the most clever, most comical, most cyclonic, most complicated, most pleasing, most popular, most fascinating and most frolicsome Foto-Farce of the series

MUTT and JEFF and the COUNTRY JUDGE

RELEASED SATURDAY, AUGUST 26th, 1911

C. D. Struble

Sec'y-Treas. of the United Motion Picture Company, Oklahoma City, Okla., says:—

"***MUTT and JEFF*** are the real, old-time coin getters. Never in the history of Moving Pictures has any film created the sensation, or proven so immensely popular as ***MUTT and JEFF.*** They have simply turned Moving Picturedom upside down. We are now buying two prints of every ***MUTT and JEFF*** picture, and being flooded with orders; we shall soon need a third in order to take care of the business. If three won't do, we shall buy more. The success of these Nestor Comics is phenomenal."

The Manager

of one of the largest exchanges in the country, possessing keen business sense, writes as follows:—

"***MUTT and JEFF*** are certainly leading us a dog's life. I believe if I had a thousand copies of ***MUTT and JEFF*** I could keep them all busy."

I. Eckstein

Owner of the Orpheum Theatre, 352 Broad St., Newark, N. J., informs us that,

"The ***MUTT and JEFF*** pictures are, I think, the best comedies ever turned out. Whenever I show ***MUTT and JEFF*** I have to turn away hundreds of people."

NESTOR

COMING! — Saturday, September 2nd, 1911 — *COMING!*

MUTT & JEFF and the GERMAN BAND

David Horsley, 147 Fourth Avenue NEW YORK

MOTION PICTURE DISTRIBUTING AND SALES COMPANY

Sole Distributors

NESTOR

DON'T MISS
THIS WONDROUS
NESTOR FEATURE!

RELEASE OF
Wednesday, August 30th, 1911

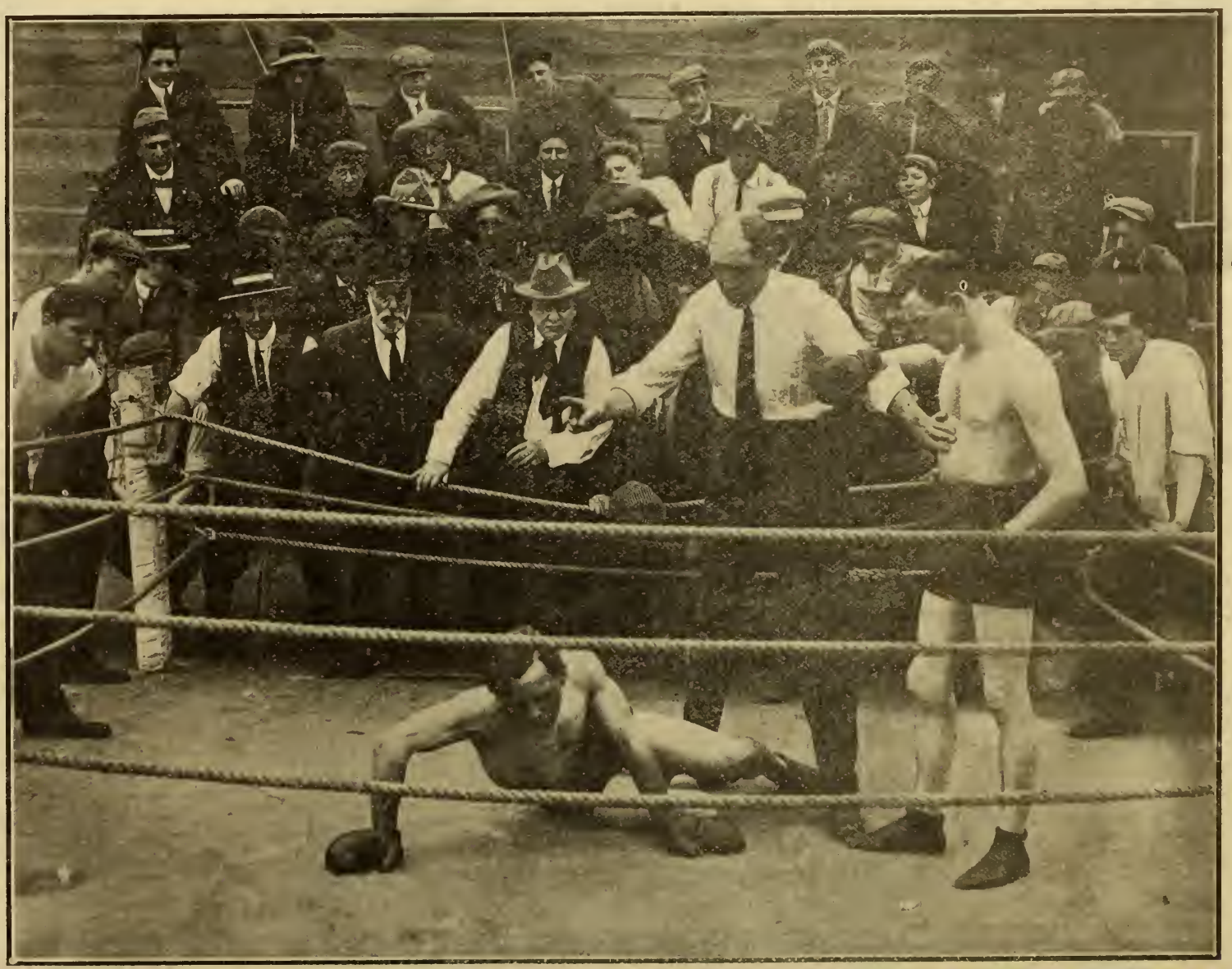
ORDER NOW
THE FILM SENSATION
OF THE YEAR! -:- -:-

The
Parson
and the
Bully

EXCHANGEMEN

looking for a real winner, a nonpareil money-maker, a genuine feature, should wire their ORDER NOW to the SALES CO. for

"The Parson and the Bully"



The
Parson
and the
Bully

EXHIBITORS

everywhere know that "If it's Nestor, it's Good"—that's why they are clamoring for

"The Parson and the Bully"

Orders for this popular film should be wired now to the SALES CO.

Saturday, September 2nd

"NEW YORK STATE BARGE CANALS"

From the Hudson River to Lake Erie.

Total length with branches, 460 miles.

The largest enterprise ever undertaken by a single state. Estimated cost, $108,000,000.

A series of exceedingly interesting views taken along the line of this great work. Of wonderful photographic beauty.

EDISON FILMS

TRADE MARK

THOMAS A. EDISON, Inc.
72 Lakeside Ave., Orange, N.J.

Wednesday, August 30th

On one reel

"BETTY'S BUTTONS"

CAST.

Betty ..... Leonil Flugrath
Her Father.....Herbert Barrington
Her Mother.....Miriam Nesbitt

This pathetic yet humorous story of a little girl tells how she unknowingly prevented her father from committing a crime and all because she had four buttons on her dress.

"THE SILENT TONGUE"

The Girl with the Silent Tongue....Mary Fuller
Her Father.....Harry Eytinge
His Nephew.....Charles White

How a young girl proposed to teach a young man a lesson by pretending to be deaf and dumb. A highly original comedy full of good humor.

Friday, September 1st

"THE DECLARATION OF INDEPENDENCE"

United States History Series No. 4
HISTORICAL PERSONAGES

Thomas Jefferson.....Marc McDermott
Benjamin Franklin.....Robert Brower
John Adams.....Harry Linson
Mrs. John Adams.....Miriam Nesbitt
John Quincy Adams (their son)..Robert Tansey
John Hancock.....Wadsworth Harris
R. R. Livingston.....Jack Chagnon
Robert Sherman.....William West

With adequate dignity and in interesting form are presented the immediate events leading up to the adoption of the document which created the great new republic. The famous characters live again on the screen.

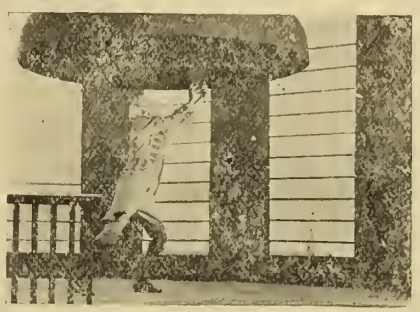
Tuesday, August 29th

"THE SURGEON'S TEMPTATION"

CAST.

Norman Marsden, a famous surgeon.....Charles Ogle
Frank W. Evans, his friend.....Sydney Booth
Cecelia West.....Mary Fuller

An unusual plot, bringing about a strong situation and showing true nobility of character. An automobile accident in the picture causes a real thrill.



SIDNEY DREW'S
great play

"THE RED DEVILS"

SEPT. 13th, 1911

This film merits your attention.

Sold through Motion Picture Distributing and Sales Company

CHAMP VARIETY FILMS

ASK! AND YOU'LL GET THEM!

DON'T PUT OFF—WRITE FOR

"A DAUGHTER OF DIXIE"

Champion Release for Monday, Aug. 28th, 1911

A story of the fortunes of war which brought together brother, sister and lover under a hazardous circumstance.

Now Here's a Real Comic!

"HOW TONY BECAME A HERO"

Champion Release for Wed., Aug. 30th, 1911

Tony's affairs with the Indians and Cowboys will draw oceans of laughter. He is some fun maker.

CHAMPION FILM CO.

MARK M. DINTENFASS, Gen. Mgr.

12 East 15th Street, New York City

IMPS Are Great Life-Savers

Imp films have saved many a theatre from destruction, winning back the favor of the crowds just in the nick of time. The exhibitor with the long head is the one who not only gets two Imps every week but features them good and hard. The sign "Imp Tonight" will pack your house. Make the most of it! Don't blame your exchange man for not giving you Imps until you've made it known to him that Imps are what you want!

"HIS ROYAL HIGHNESS"

(*Copyright* 1911 *by I. M. P. Co.*)
A story of two sisters, a fake prince, a real prince and a nut factory. Love and piles of fun. And on the same reel you will get—

"HOT SPRINGS, ARKANSAS"

(*Copyright* 1911 *by I. M. P. Co.*)
Showing famous ostrich farm, alligator farm and other corking good stuff from this famous resort. Released Monday, Aug. 28th.

"THE TOSS OF A COIN"

(*Copyright* 1911 *by I. M. P. Co.*)
Another corking good Imp love story and melodrama in which a young man who is down-and-out gets up-and-in. Released Thursday, Aug. 31st.

Independent Moving Pictures Co. of America.
102 W. 101st St., New York. Carl Laemmle, Pres.
Are you getting our free lobby circulars?
Have you used the "Imp Book" yet? It's great!

INDEPENDENT MOVING PICTURES CO. IMP AMERICA

ASK YOUR EXCHANGE FOR THE IMP SPECIAL RELEASE

"Elks At Atlantic City"

Feature it for all you are worth!

Demand Two Imps Every Week

BIO CARBONS

STRONGLY FAVORED — NEVER FORGOTTEN

ALWAYS THE SAME

THROUGH EVERY LIVE EXCHANGE

CHARLES L. KIEWERT CO.

39 CORTLANDT ST. NEW YORK CITY
19 SUTTER ST. SAN FRANCISCO, CAL.

WANTED—One hundred reels to buy. Must be A-1 order and cheap for cash. Mail lists and prices to J. FRISH. 61 W. 14th Street. New York. N. Y.

FILM FOR SALE

Over 1000 reels in stock at all times, from $2.50 up.

Three Musketeers	2 reels	$50.00
Dame of Montsereau	2 reels	50.00
Fall of Troy	2 reels	75.00

Send for catalogue.

A. J. CLAPHAM
12 E. 15th St., New York, N.Y.

Films For Sale

500 Second-Hand Films
All Makes : $5.00 up

Send for Catalogue

GEO. W. SEIXAS
Film Broker
32 Union Sq., East NEW YORK
Phone 905 Stuyvesant

COMPENSARC

That's the device that saves Moving Picture men two-thirds on their electric light bills, and yet gives better light. Did you see our ad. last week? Well, don't look it up. Just write for our

Booklet 15018

Fort Wayne Electric Works
of GENERAL ELECTRIC COMPANY
1402 Broadway
FORT WAYNE, INDIANA 733

THAT'S THE STUFF!!

THE ORIGINAL BIOGRAPH

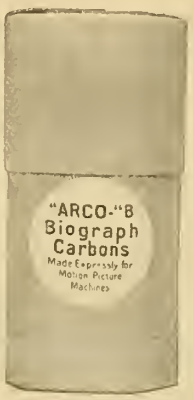
CARBONS

THE SPECIAL BRAND FOR PICTURE MACHINES

See that your packages and labels are as shown on cuts

L. E. FRORUP & CO., Importers

232-234 GREENWICH ST. NEW YORK



Has Your Scenario Come Back?

Do You Know WHY?

Mr. Epes Winthrop Sargent

Author of "The Photoplay Theater," etc., etc., who is recognized as one of the world's leading MOTION PICTURE critics and experts, offers to read, criticize and amend scenarios, stories, plots, etc., and to give expert opinion on any branch of the business to

WRITERS EXHIBITORS MANUFACTURERS

To WRITERS: Answers to simple questions on any topic, $1 each; to questions requiring research or extended correspondence, in proportion. Scenarios criticized, $2 each. Available manuscripts marketed on 10% commission, but a reading fee of fifty cents must accompany each script.

To EXHIBITORS: Is your business bad? Perhaps I can tell you why. I have told hundreds of others.

Epes Winthrop Sargent

21 East 20th St., N. Y. City

Manuscripts developed for Manufacturers or Authors

If you are in the Market for

SECOND HAND FILMS

Write to the largest and most reliable Dealers and Importers of these goods in the U. S.

International Film Traders

Incorporated

5 West 14th Street, NEW YORK CITY

Operators!

I guarantee quick and satisfactory repair work on all machines. Only genuine parts supplied. Get my prices on *ONE DROP OIL* and *BULL DOG CEMENT* the best articles of their kind on the market.

H. A. MACKIE

853 Broadway, Cor. 14th Street New York

'Phone: 2478 Stuyvesant

YOU ARE TO BLAME!

If you are not getting all the best makes of Independent films don't shift the blame onto anyone but yourself, Mr. Exhibitor. Connect with the biggest and best film renter in the world. Then and then only can you afford to twiddle your thumbs and take life easy. *Write!*

Carl Laemmle, Pres.

The LAEMMLE FILM SERVICE

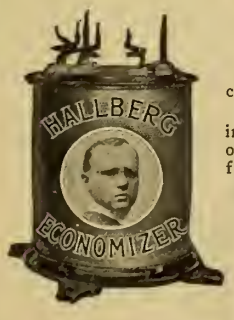
New number

204 W. Lake St., Chicago, Ill.

Sykes Block. 1517 Farnam St.
Minneapolis, Minn. Omaha, Neb.
515 Mulberry St. 1110 Wyandotte St.
Des Moines, Iowa. Kansas City, Mo.

The biggest and best film renter in the world

HALLBERG, "THE ECONOMIZER MAN" Exchanges NEW MACHINES FOR OLD!



Stop Tinkering Your Old M. P. Machine. Write me, stating Make, Factory Number, and Condition of your machine, also what make of new machine you desire—I WILL DO THE REST!

Any Old Machine Will Project a Picture. Any OF the Latest Models Will Give You a Good Picture. When Used in Connection with the Hallberg Standard Economizer, You Get the Best that Money Can Buy, Not only in Saving on Your Electric Bill, but in Quality of Light on Screen. If You Are Using any Other Make of Current Saver, Write for my Exchange Proposition for the "Hallberg," Stating Make You Have, and Particulars of Your Current.

All makes Moving Picture Machines, Supplies, Electra Carbons Etc., always in stock.

Electric Fans for either A. C. or D. C. - $7.50 and up
Exhaust Fans for either A. C. or D. C. - $15.00 and up

Complete line of Opera Chairs and all supplies for M. P. Theatre

I EQUIP YOUR THEATRE COMPLETELY -:- WRITE FOR CATALOG W. 6

J. H. HALLBERG, 36 East 23rd St., New York

FREE SONG SLIDE SERVICE

furnished to managers and singers who book any part of their show through

F. C. Taylor's Theatrical Enterprises
51 West 28th St. N. Y. City
Phone 1405 Mad. Sq.

IN THE LINE OF A NEW MACHINE

there is nothing that can equal our offer in August 12 issue of this paper. Page 401.
Lavezzi Machine Works, 2940 Hendon St., Chicago

NOW BOOKING
TEMPTATIONS of a GREAT CITY

CAN BE SECURED ONLY FROM THE EXCLUSIVE OWNERS OF GREATER NEW YORK RIGHTS

ACME FILM CO., Inc.
12 East 15th Street Telephone Stuyvesant 2187 New York
RATES AND INFORMATION ON REQUEST
"DON'T MISS THIS FEATURE"
3000 FEET LONG

LUX FILMS

The **ACME** *of* **QUALITY**

Released Aug. 25

Two of a kind on one reel. A pair of Comedies that you really should get for this week's program.

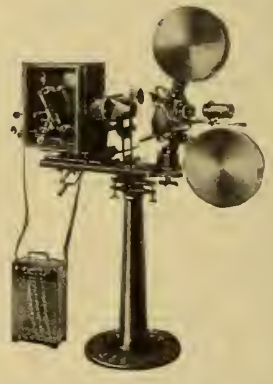
Bill Follows the Doctor's Orders
Length 524 feet

What a Pennyworth Did
Length 396 feet

Will send your audiences away in the best of humor.

R. PRIEUP
10 East 15th St. New York City
Telephone Call 3427 Stuyvesant
Sold Only Through
MOTION PICTURE DISTRIBUTING and SALES COMPANY

BUILT RIGHT
RUNS RIGHT
IS RIGHT



THE Makers of THE MOTIOGRAPH have been manufacturing Motion Picture Machines for MORE THAN THIRTEEN YEARS and **everybody** that is **anybody** in the Motion Picture world knows that our motto is QUALITY NOT QUANTITY.

QUALITY IN PRODUCTION IS OUR WATCHWORD

We are manufacturers in the true sense of the word. We make in our own factory EVERY GEAR—SCREW—SPROCKET—BUSHING and part that goes to make up THE BEST CONSTRUCTED MOTION PICTURE MACHINE IN AMERICA. REMEMBER—We do not depend on other factories.

OUR GUARANTEE covers the FREE REPLACEMENT OF ALL PARTS broken through defective material or workmanship.

BEWARE OF THESE FACTS ADVERTISED BY OTHERS. THEY ARE NOT ALWAYS TO BE DEPENDED UPON.

It is a well known fact that the Motiograph is fast replacing machines of all other makes. It is also a well known fact that the Motiograph Lamp House and Arc Lamp are being fitted to all other makes of mechanisms. Why? Because it is the Largest, Heaviest and Best.

THE ENTERPRISE OPTICAL MANUFACTURING CO.
564-572 WEST RANDOLPH ST. :: :: :: CHICAGO, ILL.

For Sale by every wide-awake dealer in North America.

G. W. Bradenburgh

Cinematograph Films

233 North Eighth Street, Philadelphia, Pa.

Phone, Market 334

Cable: Brad-Films, Phila.

Code: A. B. C., 5th Edition

CHANGE OF LISTS

In the Hands of Impostors—3,050 ft., G. N. special, 3 sheet posters	$250.00
East Lynne—Film D'Art—1,550 ft., 50 posters, 2 varieties	100.00
In the Hands of Impostors—3,050 ft., G. N., one sheet, used 3 weeks	200.00
Fall of Troy—Itala—2,050 ft., one and three sheet posters (new)	125.00
Mac Beth—Cines—1,650 ft., 15 ft. banners (like new)	50.00
St. Rose and the Chinese Pirates—Aaronson & Browns—950 ft., posters and banner	50.00
St. Rose and the Stolen Code—Clarendon—950 ft., posters and banners	50.00
St. Rose and the Foreign Spy—Clarendon—98? ft., posters and banners	50.00
St. Rose and the Gun Runners—Clarendon—950 ft., posters and banners	50.00
St. Rose and the Stolen Submarine—Clarendon—975 ft., posters and banners	50.00
Lieut. Rose and the Boxers—Clarendon—1,000 ft., posters and banners	50.00
The Tramp—Than—1,000 ft., posters	25.00
The Spirit Hand—Than—posters	25.00
Feast of Foolshead—Itala—posters	25.00
A Sad Fascination—Ambrosio—posters	20.00
Son of the Wilderness—Ambrosio—posters	20.00
Louisa Strossi—Itala—posters	20.00
Cupid's Monkey Wrench—Powers—posters	20.00
Prompt Payment—Than—posters	20.00
Vera, the Gypsy Girl—Amer—posters	20.00
The Pittsburg Millionaire—Amer—posters	20.00
Strategy—Amer—posters	20.00
Bertie's Bandit —West. American—posters	25.00
Why the Sheriff Resigned—West. Yankee—posters	25.00
A Test of Love—Yankee—posters	25.00
A Trick of Fortune—Reliance—posters	25.00
A Brass Button—Reliance—posters	25.00
Pallid Hues—Reliance—posters	25.00
Command from Galilee—Reliance—posters	25.00
Indian and Cowgirl—Bison—posters	25.00
Treacherous Half-Breed—Nestor—posters	25.00
A Girl Cowboy—Bison—posters	20.00
Deputy's Honor—Bison—posters	25.00
A Manly Man—Imp—posters	25.00
The Empty Shell—Imp—posters	30.00
The Convert—Imp—posters	25.00
In the Mesh of the Net—Imp—posters	15.00
A Crippled Teddy Bear—Imp—posters	20.00
A Game for Two—Imp—posters	20.00
A Girl of the Plains—Bison—posters	25.00
Cowboy's Generosity—Bison—posters	20.00
Coronation of King George V—Hepwix—3 styles posters, like new	25.00
One Handed for a Wager—Milano—posters	20.00
The New Butler—Imp—posters	20.00
Lady Clare—Than—posters	20.00
Mexican Centennial—What Would You Do—Powers—posters	20.00

Bargain Films below have no posters; condition first-class in every way.

Justice—Centaur	$5.00
An Impossible Voyage—Melies	5.00
Between Two Loves—Milano	5.00
Beatrice Cenci—Cines	10.00
Queen's Sentinel—Cines	6.00
Phaedra—Milano	15.00
Magic Ring—Drama; Smoker's Dream—Comic—Cines	8.00
A Fireman at Last—Cines—comic	6.00
From Kidnapper to Rescuer—Eclair	7.00
Surrender of Granada—Cines	10.00
My Daughter—Cines	8.00
A Ruined Life—Drama; A Pound of Ice—Comic—Cines	10.00
The Rajah's Casket—Pantomime—Cines	5.00
A Garibaldi Boy—War Drama—Cines	10.00
Compassion—Drama; Runaway Dog—Comic—Lux	8.00
A False Friend—Ambrosio	6.00
Washed Ashore—Drama—Lux	5.00
The Children's Doctor—Drama—Messter	10.00
Honesty of the Coachman—Eclair	6.00
Legend of the Erring Jew—Eclair	5.00
Under the Reign of Terror—LeLion	9.00
Don Carlos—Cines	8.00
A Merry Thief—Prehistoric Lid—Comedy—C. & M.	8.00
Repentance—Drama; On a Bench—Comic—Lux	8.00
The Rivals—Itala	6.00
The Little Detective—Eclair	5.00
Sheltered Under the Stars and Stripes—Bison	5.00
Disinherited Sons Loyalty—Bison	5.00
Goldseeker's Daughter—Bison	7.00
Romance of the Prairie—Bison	10.00
Tenement Fire, N. Y., 123 Lives Lost; N. Y. Giants' Training—Sales Co. Special	7.00

Independent Film Service

231 North 8th Street

Philadelphia, Pa.

EXHIBITORS :

We have contracted for the EXCLUSIVE AMERICAN RIGHTS for a series of film productions conceded to be the GREATEST NOVELTIES EVER ATTEMPTED IN MOTION PHOTOGRAPHY. BAR NONE. Correspondence solicited from first-class houses only, as the prices of these features will be prohibitive for the smaller exhibitor.

THE WORLD FAMOUS
FOLDING ORGAN

It is indispensable for traveling purposes, musical companies, concert troupes, orchestras and thousands of other purposes. Nothing better known. Send for full particulars, description and prices. Manufactured by

Bilhorn Bros., 146 W. Lake St. Chicago, Ill.

MOVING PICTURE MACHINES

Stereopticons, Slides, Accessories

CHAS. M. STEBBINS
1028 Main St.
KANSAS CITY, MO
Large Line of Edison Goods
Established 1899

When Your Picture Machine Needs Repairing

Why don't you send it to us?

We have the best equipped machine shop in the country and can repair any make of machine. Write us and get acquainted.

We buy second hand machines.

GEO. M. HOKE SUPPLY CO., 176 N. State St., Bet. Lake & Randolph Chicago, Ill.

M. P. MACHINES SOLD ON INSTALLMENT

WRITE AT ONCE FOR PARTICULARS

OUR FEATURE FILMS will DOUBLE your BOX OFFICE RECEIPTS. Send for list now. DON'T DELAY

Chicago CHICAGO FILM EXCHANGE Omaha

Film Exchanges Take Notice

We can buy your entire FILM EXCHANGE or part, and will pay spot cash for same.

PROSPECTIVE MONEY MAKERS

Will sell you a complete line of films, machines, slides, etc., to open a first-class FILM RENTAL OFFICE, or can sell you any films you may want. Send for our latest BARGAIN LIST.

GENERAL FILM BROKERS, 23 E. Jackson Blvd., Chicago, Ill.

FROM COAST TO COAST MIRROROIDE

ROLLABLE CURTAIN AND SCREEN ENDORSED AND RECOMMENDED BY PRESS, PUBLIC EXHIBITORS AND DEALERS AS THE WORLD'S BEST—BAR NONE. OUTSIDE OR INSIDE LIGHT HAS NO EFFECT.

A new Discovery Whereby Canvas Cloth is Treated to a Mirrored Process of a Mercury Foil Amalgamation. Great Flexibility, Durability and Permanent Brilliancy. No Renewals. It will last a lifetime.

No Haze, Flare or Eye Strain, True Color, Projection is Perfection in every Detail.

The Clearest and most Perfect Detailed Pictures in the World. Soft and pleasing to the eye.

48 -- SCREENS AND CURTAINS SHIPPED LAST WEEK --- 48

Factory running day and night. Orders shipped in three days.

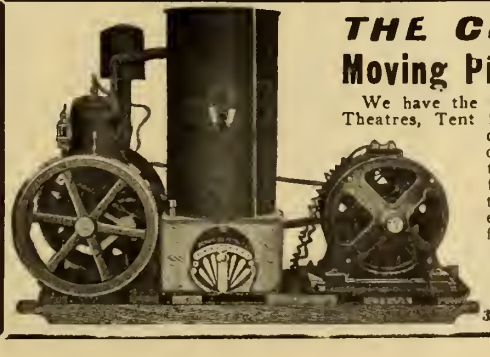
It Rolls. Put to any test you desire. It is Fire and Water Proof.

IT IS THE WORLD'S BEST

Demonstration Samples A & B Grades ½ yard mailed to you for 50 cents Small ordinary samples 4 cents in stamps. Film Exchanges and Supply Dealers Get Our Demonstration Frame 36 x 45 inches, its Free, Shows Grades A & B Screen and Rollable Curtain.

MIRROROIDE IS NOW PERFECTED IN EVERY DETAIL FOR WIDE OR NARROW THEATRES. :: MAKE US SHOW YOU

BENJAMIN-GENTER COMPANY, NEWBURGH, N. Y.



THE CELEBRATED SCHUG
Moving Picture Electric Light Plants

We have the finest Electric Light Plants for Moving Picture Theatres, Tent Shows, Circuses, Carnivals, etc. Why use the calcium or acetylene gas lights, with all their dangers and unreliability, or pay excessive electric light bills for unsatisfactory service, when for a small sum you can install one of our Electric Light Plants, which can be operated at an expense that amounts to a trifle, and have the finest kind of lighting obtainable.

Write us at once for Bulletin No. 11.

We have a good agency proposition to offer hustlers

SCHUG ELECTRIC MFG. CO.
315 Jefferson Ave., Detroit, Michigan, U. S. A

Licensed Release Dates

BIOGRAPH.

Aug. 7—The Ruling Passion (Dr.)..... 997
Aug. 10—That Dare Devil (Com.)..... 606
Aug. 10—An Interrupted Game (Com.)..... 606
Aug. 14—The Sorrowful Example (Dr.)..... 999
Aug. 17—The Blind Princess and the Poet (Dr.).1000
Aug. 21—The Diving Girl (Com.)..... 502
Aug. 21—$500 Reward (Com.)..... 496
Aug. 24—The Rose of Kentucky (Dr.)..... 997
Aug. 28—Swords and Hearts (Dr.).....1000
Aug. 31—The Baron (Com.)..... 587
Aug. 31—The Villian Foiled (Com.)..... 411

EDISON.

Aug. 23—The Question Mark (Com.)..... 500
Aug. 25—Then You'll Remember Me (Dr.)...1000
Aug. 26—Two White Roses (Dr.)..... 960
Aug. 29—The Surgeon's Temptation (Dr.)..... 995
Aug. 30—Betty's Buttons (Com.)..... 450
Aug. 30—The Silent Tongue (Com.)..... 550
Sept. 1—The Declaration of Independence (Hist.)
Sept. 2—New York State Barge Canal (Sc.)..
Sept. 5—The Three Musketeers (Part I) (Dr.)
Sept. 8—At Jones Ferry (Dr.).....
Sept. 9—That Winsome Winning Smile (Com.)
Sept. 9—No Cooking Aloud (Com.).....
Sept. 12—Off the Coast of Maine (Sc.).....
Sept. 12—Under the Tropical Sun (Sc.).....
Sept. 13—The Escaped Lunatic (Com.).....
Sept. 13—For the Queen (Com.).....
Sept. 15—The Lighthouse by the Sea (Dr.)....

ESSANAY.

Aug. 12—The Ranchman's Son (West. Dr.)..1000
Aug. 15—Judge Simpkin's Summer Court (Com.)
Aug. 15—Tramp Artist (Com.).....
Aug. 18—For He Is a Jolly Good Fellow (Dr.)
Aug. 19—A Pal's Oath (Dr.).....1000
Aug. 22—Gossiping Yapville (Com.)..... 400
Aug. 22—Summer Babies (Edu.)..... 600
Aug. 25—Fate's Funny Frolic (Com.).....1000
Aug. 26—"Spike" Shannon's Last Fight (Dr.)..1000
Aug. 29—The Playwright (Dr.).....1000
Sept. 1—Putting It Over (Com.)..... 980
Sept. 1—Miss Chatterer's Experience (Com.).. 980
Sept. 2—A Western Girl's Sacrifice (Dr.)....1000

GAUMONT.
(G. Kleine.)

Jnly 29—A Society Mother (Dr.).....1030
Aug. 1—Jimmie Wears a Crown (Dr.)..... 680
Aug. 1—An Aeroplane Disaster (Scenic)..... 320
Aug. 5—A Passing Fancy (Dr.)..... 800
Aug. 5—Flowers and Plants in Winter (Ind.). 190
Aug. 8—A General Strike (Dr.)..... 825
Aug. 8—A Raging Sea (Scenic)..... 175
Aug. 12—The Academy Girl (Com.)..... 585
Aug. 12—Jimmie's Luck (Com.)..... 405
Aug. 15—The Inventor (Dr.).....1000
Aug. 19—The Son of the Shnnammite (Dr.)..1000
Aug. 22—The Soul of the Violin (Dr.)..... 930
Aug. 26—The Sunday Hunting Party (Com.).. 665
Aug. 26—The Island of Ishia, Italy (Scenic).. 332
Aug. 29—Jimmie to the Rescue (Dr.).....1000
Sept. 2—Giving the High Sign to Woman Haters (Com.).....
Sept. 2—African Sharp-Shooters (Sc.)..... 210

KALEM.

Jnly 31—The Mexican Joan of Arc (Dr.)..... 990
Aug. 2—Over the Garden Wall (Com.)..... 970
Aug. 4—The Colonel's Son (Dr.).....1000
Aug. 7—Peggy, the Moonshiner's Daughter (Dr.) 950
Aug. 9—The Round Up at Dawn (Com.).....1000
Aug. 11—The Romance of a Dixie Belle (Dr.). 985
Aug. 14—The Wasp (Dr.).....1000
Aug. 16—Special Messenger (Dr.).....1005
Aug. 18—The Promoter (Dr.).....1020
Aug. 21—Simple Ike Decides to Marry (Com.)..
Aug. 23—Don Ramon's Daughter (Dr.).....
Aug. 25—The Little Cripple (Dr.).....
Aug. 28—The Branded Shoulder (Dr.).....1000
Aug. 30—Building the New Line (Dr.).....1000
Sept. 1—On the War Path (Dr.)..... 955
Sept. 4—Rory O'More (Dr.).....

LUBIN.

Aug. 14—The Auto Bug (Com.)..... 400
Aug. 17—Through Jealous Eyes (Dr.).....1000
Aug. 19—The Working Girl's Success (Dr.).... 600
Aug. 19—Proclaiming Archbishop Prendergast (Scenic) 400
Aug. 21—A Rebelous Blossom (Dr.).....1000
Aug. 24—Bess of the Forest (Dr.).....1000
Aug. 26—Archibald, the Hero (Com.).....1000
Aug. 28—The Secret (Com.)..... 600
Aug. 28—Fountain of Youth (Com.)..... 400
Aug. 31—Romance of Pond Cove (Dr.).....1000
Sept. 2—The Easterner's Sacrifice (Dr.).....
Sept. 4—A Gay Time In Washington (Com.)..
Sept. 7—The Story of Rosie's Rose (Dr.).....

MELIES.

Aug. 10—His Terrible Lesson (Dr.).....1000
Aug. 17—The Local Bully (Com.)..... 550
Aug. 17—Two Fools and Their Follies (Com.). 450
Aug. 24—A Spanish Love Song (Dr.).....1000
Aug. 31—The Call of the Wilderness (Dr.)....1000
Sept. 7—The Hobo Cowboy (Dr.).....1000
Sept. 14—A Shattered Dream (Dr.).....1000
Sept. 21—$200.00 (Dr.).....1000
Sept. 28—The Mission Waif (Dr.).....1000

ECLIPSE.
(G. Kleine.)

Aug. 2—The Struggle for Life (Dr.)..... 650
Aug. 2—On the Coast of Bengal (Sc.)..... 326
Aug. 9—The Heiress (Dr.)..... 705
Aug. 9—Lyons, the Second City of France (Scenic) 295
Aug. 16—For the Honor (Dr.)..... 750
Aug. 16—Moss Covered Ruins On the Isle of Wight, Great Britain (Trav.)..... 250
Aug. 23—Condemned for Treason (Dr.)..... 980
Aug. 23—The Wool Industry of Hungary (Ind.). 135
Aug. 30—Sights of Berlin (Sc.)..... 423
Aug. 30—A King for an Hour (Com.)..... 572

PATHE.

Aug. 7—An Up-to-Date Elopement (Com.)..... 525
Aug. 7—In Switzerland (Scenic)..... 262
Aug. 7—The Zylras 180
Aug. 9—The Flaming Arrows (Dr.)..... 827
Aug. 9—Lionelly, Contortionist (Com.)..... 138
Aug. 10—Fidelity (Dr.) 689
Aug. 10—The City of Singapore (Scenic)..... 308
Aug. 11—The Unexpected Gift (Dr.)..... 456
Aug. 11—In Cambodia (Scenic)..... 354
Aug. 11—Tunny Fishing (Ind.)..... 195
Aug. 12—Billy's Marriage (Com.)..... 872
Aug. 12—Monuments and Cascades in Rome (Scenic) 128
Aug. 14—In the Paris Slums (Dr.)..... 500
Aug. 14—Extracting Palm Juice in the Forest (Ed.) 275
Aug. 14—Vienna, Austria (Scenic)..... 194
Aug. 16—The Trapper's Fatal Shot (Dr.)..... 912
Aug. 17—The Ad, the Maid and the Man (Dr.).1000
Aug. 18—Satan's Rival (Dr.)..... 900
Aug. 19—The Message of the Arrow (Dr.)....1000
Aug. 21—The Runaway Leopard (Com.)..... 475
Aug. 21—Chrysanthemums (Scenic) 475
Aug. 23—Through the Window (Dr.).....1000
Aug. 24—Cheyenne's Bride (Dr.)..... 892
Aug. 25—Nick Winter Turns a Trick (Com.).. 550
Aug. 25—Eastern Europe (Sc.)..... 300
Aug. 25—Across the Mountain Passes of New Zealand (Scenic)..... 215
Aug. 26—A Boy of the Revolution (Dr.).....1000
Aug. 28—The Ranch in Flames (W. Dr.)..... 900
Aug. 29—The Pathé Weekly (Topical).....
Aug. 29—White Chief (Dr.).....
Aug. 30—For the Sake of the Tribe (Dr.).....
Aug. 31—The Medicine Woman (Dr.).....1000
Sept. 1—The Carrot Caterpillar (Ed.)..... 625
Sept. 1—A Wedding Procession in Bavaria (Sc.) 375
Sept. 2—A Daughter of the South (Dr.).....1000
Sept. 2—Silver Tail and His Squaw.....

SELIG.

Aug. 1—Saved By the Pony Express (Dr.)..1000
Aug. 3—The Old Captain (Dr.).....1000
Aug. 7—A Fair Exchange (Dr.).....1000
Aug. 8—Slick's Romance (Dr.).....1000
Aug. 10—Their Only Son (Dr.).....1000
Aug. 14—Jealous George (Com.).....
Aug. 14—A Turkish Cigarette (Com.).....
Aug. 15—The Regeneration of Apache Kid (W. Dr.) 1000
Aug. 17—The Blacksmith's Love (Dr.).....1000
Aug. 21—Saved from the Snow (Dr.).....1000
Aug. 22—Life On the Border (Dr.).....1000
Aug. 24—The Gray Wolves (Dr.).....
Aug. 24—Santa Cruz Beach and Cliff Drive (Ed.) .....
Aug. 28—In the Shadow of the Pines (Dr.).... 696
Aug. 28—Among the Japanese (Ed.)..... 304
Aug. 29—A New York Cowboy (Dr.).....1000
Aug. 31—Thro' Fire and Smoke (Dr.).....1000

VITAGRAPH.

Aug. 18—Vitagraph Monthly (Scenic).....1000
Aug. 19—A Second Honeymoon (Com.).....1000
Aug. 21—Wages of War (Dr.).....1000
Aug. 22—How Betty Won the School.....1000
Aug. 23—The Sheriff's Friend (West. Dr.)....1000
Aug. 25—My Old Dutch (Dr.).....1000
Aug. 26—A Handsomer Man (Com.).....1000
Aug. 28—The General's Daughter (Military Dr.)1000
Aug. 29—The Wrong Patient (Com.)..... 551
Aug. 29—Queer Folks (Com.)..... 448
Aug. 30—The Three Brothers (Dr.).....1000
Sept. 1—The Thumb Print (Dr.).....1000
Sept. 2—The Prince and the Pumps (Com.)..1000
Sept. 4—Jealousy (Dr.).....1000
Sept. 4—A Friendly Marriage (Dr.).....1000
Sept. 6—The Willow Tree (Dr.).....1000
Sept. 8—Cherry Blossoms (Dr.).....1000
Sept. 9—Jimmie's Job (Com.).....1000
Sept. 12—Her Crowning Glory (Com.).....1000

Classified Advertisements

[Classified advertisements, three cents per word, cash with order; 50 cents minimum; postage stamps accepted.]

SITUATIONS WANTED.

WANTED.—Position as manager or operator. Live wire man. Six years' experience. Gilt-edge references. Conu. license. Address, "OPERATOR," care of Voight, 161 Pembroke Street, Bridgeport, Conn.

AT LIBERTY—Moving picture operator and electrician would like position. Massachusetts license. Address, B. O. LEUCHT, 280 Oak Street, Clinton, Mass.

AT LIBERTY—Trap drummer and manager with 5 years' experience, desires position with good house. Best references furnished. Address, HARRY ECKHART, 231 Wyckoff Avenue, Brooklyn, N. Y.

OPERATOR—Desires position outside of New York City. Experienced on Powers, Edison and Standard machines. Understands electricity. Address, D. MACDONALD, 317 20th Street, Brooklyn, N. Y.

WANTED—By an experienced exhibitor, the management of a moving picture theater. Total crop failure here reasou for seeking position. Am competent, reliable, like the husiness; do not use intoxicatiug liquors nor tobacco: am strictly honest. Can furnish bond. Address, GEORGE H. COX, Hays, Kansas.

AT LIBERTY—Moving picture operator, licensed. Will go anywhere outside Greater New York. What have you? WEBSTER, 587 Washingtou Ave., Brooklyn, N. Y.

WANTED—Licensed assistant operator wants position in or near New York. Rapid sign writer. Temperate habits. Terms reasonable. C. D. WOOD, 210 So. Third Avenue, Mt. Vernon, N. Y.

THEATERS WANTED.

WANTED—September next will buy or lease moving picture theater in small city of Middle West or Mississippi Valley. Box 94, Sterling, Mass.

WANTED—Immediately, moving picture theaters everywhere. Must be hona fide propositions; will lease or buy. No fakirs. Address, Box 761, Sharon Springs, N. Y.

HELP WANTED.

WANTED.—First class trap drummer with complete outfit; also first class violinist; state salary required. Communicate with Canadian Film Exchange, Calgary, Alta, Canada.

TRAP DRUMMERS WANTED—We have openings for several good trap drummers. Must read music and have good line of effects. Hours, 2 to 5 and 7 to 11. Salary, $25 per week, permanent position. Address, STARLAND THEATERS COMPANY, Winnipeg, Manitoba, Canada.

EQUIPMENT FOR SALE.

FOR SALE—Tent, 40 x 60, good condition. 20 ft. center. $100 quick. Edisou one-pin machine, good condition. $50. CRESCENT THEATER COMPANY, Newark, New York.

FOR SALE.—Powers No. 5 Head. Good condition, $50.00. Edison universal model, lamp houses, rheostat. Write for details. Lock Box 504, Archbald, Pa.

ST. LOUIS CALCIUM LIGHT COMPANY
Established 187 ‘
Oxygen and Hydrogen Gas furnished in tanks for Stereopticon and Moving Picture Machines. All orders to any part of the United States filled promptly.
516 Elm Street. St. LOUIS, Mo., U. S.A.

EAGLE FILM EXCHANGE
WE BUY the entire output of the Independent manufacturers. Ask about our Three-locked reel system.
Prompt service. Day and night service Write, wire or phone
23 NORTH NINTH STREET, PHILADELPHIA, PA.

BIOGRAPH FILMS

Trade Mark Trade Mark

RELEASED AUGUST 21st, 1911

THE DIVING GIRL

DRAMATIC

With her Uncle she visits the seashore and goes bathing with a party of her brother's friends. Uncle also takes a dip and is annoyed at the perilous performance of the girl. He orders her from the water and locks her in her room, but brother releases her. He finally concludes that home is the best place for her, for there she will run no chance of drowning.

Approximate length 502 *feet.*

$500 REWARD

A burglar enters the home of a wealthy man and steals a valuable necklace. A reward of $500 is offered for the thief's apprehension. A couple of rube detectives start out to find the robber and only succeeded in taking into custody the victim of the robbery and the real detective who is in the case. An ordinary copper gets the thief and wins the reward. *Approximate length* 496 *feet.*

RELEASED AUGUST 24th, 1911

THE ROSE OF KENTUCKY

A Romance of the Fields of Tobacco

The little girl, having lost her mother by death, would have been a homeless orphan had not the generous natured planter adopted her. He sends her to school, and as he watches her progress he also realizes a growing interest in her that digs deep into his heart. Feeling that he is too old to be her husband, he encourages her interest in his partner, who is a younger man. But she, in spite of the planter's efforts at concealing his love, appreciates the fact that he is making a sacrifice for her welfare, as he sees it. However, she herself loves her benefactor, and is given an opportunity to reject the younger man, as he shows the yellow streak when the night riders attack the planter's tobacco barns.

Approximate length 997 *feet.*

RELEASES FOR NEXT WEEK

AUGUST 28th, 1911

SWORDS AND HEARTS

DRAMATIC

Approximate length 1,000 *feet.*

AUGUST 31st, 1911

THE BARON

A COMEDY

Approximate length 587 *feet.*

THE VILLIAN FOILED

COMEDY

Approximate length 411 *feet.*

BIOGRAPH COMPANY, Licensees of the MOTION PICTURE PATENTS CO.

11 East 14th Street, New York City

GEORGE KLEINE, Selling Agent for Chicago, 166 State Street, Chicago, Ill.

Independent Release Dates

AMERICAN.

July 27—The Cattle Thief's Brand (W. Dr.)..
July 31—The Parting of the Trails (W. Dr.)..
Aug. 3—The Cattle Rustler's End (W. Dr.)..
Aug. 7—Cattle, Gold and Oil (Dr.).....
Aug. 10—The Ranch Girl (Dr.).....
Aug. 14—The Poisoned Flume (W. Dr.).....
Aug. 17—The Brand of Fear (Dr.).....
Aug. 21—The Blotted Brand (Dr.).....
Aug. 24—Anna Harris In the Swimming Marathon .....
Aug. 24—Aunty and the Cowboys (Com.).....
Aug. 28—The Western Doctor's Peril (Dr.)....
Aug. 31—The Diamond Smugglers (Dr.).....

CHAMPION.

July 26—At the Trail's End (Dr.)..... 950
July 31—The Perils of a War Messenger (Dr.) 950
Aug. 2—The Dubuque Regatta (Sc.)..... 950
Aug. 7—Dewey (Com.) 950
Aug. 9—Chief Fire Eye's Game (Dr.)..... 950
Aug. 14—The Three Calls (Dr.)..... 950
Aug. 16—How the Girls Got Even (Com.)..... 950
Aug. 21—When North and South Met (Dr.).... 950
Aug. 23—The Confessional (Dr.)..... 950
Aug. 28—A Daughter of Dixie (Dr.)..... 950
Aug. 30—How Tony Became a Hero (Com.)... 950

ECLAIR.

Aug. 21—The Edelweiss (Dr.) .....
Aug. 21—How They Work in Cinema (Com.)..
Aug. 28—A Marriage in the Stars (Com.)..... 755
Aug. 28—An Obliging Young Man (Com.)..... 235
Sept. 4—All On Account of a Coat (Com.).... 886
Sept. 11—How Poor Babies Are Reared in Paris (Edu.)..... 630
Sept. 11—How Teddy Lost His Bet (Com.).... 235
Sept. 18—Magic Music (Trick)..... 330
Sept. 18—When the Leaves Fall (Dr.)..... 665
Sept. 25—A Just General (Military Dr.)..... 1000
Oct. 2—Hearts and Eyes (Dr.)..... 630
Oct. 2—For Your Hats, Ladies! (Edu.)..... 370

GREAT NORTHERN.

July 15—A Soldier's Life (Com.).....
July 15—At Sea Under Naval Colors.....
July 22—A Kind-Hearted Brother (Dr.).....
July 29—The Engagement Ring (Dr.).....
July 29—A Happy Home.....
Aug. 5—The Burglar and the Girl (Dr.).....
Aug. 12—The Mother's Mark (Dr.).....
Aug. 12—Teddy Trained By His Mother (Com.)
Aug. 19—The Victory of Love (Dr.)..... 950
Aug. 26—A Traitor to His Country (Dr.).....

IMP.

July 27—The Linemau (Dr.).....1000
July 31—The Bi-Centennial Celebration at Mobile, Ala. (Sc.)..... 500
July 31—The Skating Bug (Com.)..... 500
Aug. 3—The Call of the Song (Dr.).....1000
Aug. 7—The Old Peddler (Dr.).....1000
Aug. 10—Dorothy's Family (Com.).....1000
Aug. 14—A Boy's Best Friend (Dr.).....1000
Aug. 17—Behind the Times (Dr.).....1000
Aug. 21—Battle of the Wills (Dr.) 500
Aug. 21—Love In a Tepee (Dr.)..... 500
Aug. 24—As a Boy Dreams (Dr.).....1000
Aug. 28—His Royal Highness (Com.).....
Aug. 28—Hot Springs, Arkansas (Sc.).....
Aug. 31—The Toss of a Coin (Com.).....

LUX.

July 21—One Good Turn Deserves Another (Dr.) 521
July 28—Bill Buys a Bottle of Champagne (Com.) 400
July 28—Jim Crow: A Tale of the Turf (Dr.).. 500
Aug. 4—Bill Does His Own Washing (Com.). 439
Aug. 4—An Elopement By Aeroplane (Com.).. 465
Aug. 11—Bill Wishes To Make Butter (Com.).. 458
Aug. 11—The Cripple (Dr.)..... 462
Aug. 18—Bill Tries To Make Bread (Com.).... 406
Aug. 18—A Child's Courageous Act (Dr.)..... 540
Aug. 25—Bill Follows the Doctor's Orders (Com.) 450
Aug. 25—What a Pennyworth Did (Com.)..... 450

NEW YORK MOTION PICTURE CO.
BISON.

July 14—Generous Cowboys (Dr.).....
July 18—Her Captive (Dr.).....
July 21—A Cheyenne's Courtship.....
July 25—Silver Wing's Dream.....
July 28—The Tables Turned.....
Aug. 1—A True-Hearted Miner.....
Aug. 4—Darkfeather the Squaw (Dr.).....
Aug. 8—Grey Cloud's Devotion (Dr.).....
Aug. 11—The New Cowboy (Dr.).....
Aug. 15—A Sioux Spy (Dr.).....
Aug. 18—An Indian Love Story (Dr.).....
Aug. 22—A Cowboy's Loyalty (Dr.).....
Aug. 25—Pioneer Days (Dr.).....

AMBROSIO.
(By N. Y. M. P. Co.)

Aug. 2—If One Could See Into the Future (Dr.)
Aug. 2—Mr. Baumgarten Is Elected Deputy (Com.) .....
Aug. 9—The Queen of Nineveh (Dr.).....
Aug. 16—The Candle Of Life (Dr.).....
Aug. 16—The Dread Of Microbes (Com.).....
Aug. 23—Guinara (Dr.).....

ITALA.
(By N. Y. M. P. Co.)

July 22—Foolshead Heels (Com.).....
July 27—The Fatal Sonata (Dr.).....
July 29—Toto Without Water (Com.).....
Aug. 3—The Evening Bell (Dr.).....
Aug. 5—Foolshead's Last Roguery (Com.)....
Aug. 10—Love and Discipline (Dr.).....
Aug. 12—Sport Restores Youth (Com.).....
Aug. 17—Toto's Cart (Com.).....
Aug. 19—Foolshead Manikin (Com.).....
Aug. 19—The Blunt Sword (Com.).....

NESTOR.

July 26—The Settler's Wife (Dr.).....
July 29—Mutt and Jeff Make a Hit (Com.)....
Aug. 2—The End Of the Trail (W. Dr.).....
Aug. 5—Mutt and Jeff Get Passes To the Ball Game (Com.) .....
Aug. 9—Roped and Tied (W. Dr.).....
Aug. 12—Mutt and Jeff and the Goldstein Burglars (Com.) .....
Aug. 16—Hands Across the Cradle (Dr.).....
Aug. 19—Mutt and Jeff In the Banking Business (Com.) .....
Aug. 23—Alias Yellowstone Joe (Dr.).....
Aug. 26—Mutt and Jeff and the Country Judge (Com.) .....
Aug. 30—The Parson and the Bully (Dr.).....

POWERS.

July 11—How Aunty Was Fooled (Com.).....
July 15—Nat Wills As King of Kazam (Com.)
July 18—A Moral Coward (Dr.).....
July 22—Little Girl (Dr.).....
July 25—The Powers' Fire (Sc.).....
July 25—Oh! Baby (Com.).....
July 29—The Picnic (Com.).....
July 29—A Foot Romance (Com.).....
Aug. 1—Speculation (Dr.) .....
Aug. 5—Last of the Mohicans (Dr.).....
Aug. 8—Cheyenne Days (Scenic).....
Aug. 8—A Harmless Flirtation (Com.).....
Aug. 12—Lone Eagle's Trust (Dr.).....
Aug. 15—Babes In the Woods (Dr.).....
Aug. 19—The Squaw's Devotion (Dr.).....
Aug. 22—Black Cloud's Debt (Dr.).....
Aug. 26—The Indian's Love (Dr.).....

RELIANCE.

July 8—Thou Shalt Not Lie (Dr.).....
July 12—The Turning Point (Dr.).....
July 15—The Angel (Dr.).....
July 19—A Forest Romance (Dr.).....
July 22—The Two Mothers (Dr.).....
July 26—Her Choice (Dr.).....
July 29—Thou Shalt Not Steal (Dr.).....
Aug. 2—The Broken Vows (Dr.).....
Aug. 5—His Son (Dr.).....
Aug. 9—The City (Dr.).....
Aug. 12—The Pitfall (Dr.).....
Aug. 16—Out Of Darkness (Dr.) .....
Aug. 19—Grandfather (Dr.).....
Aug. 23—A Little Child (Dr.).....

REX.

May 11—The Guardsman (Dr.).....
May 18—An Exception To the Rule (Com.)....
May 25—Called Back (Dr.).....
June 1—The Monogram "J. O." (Dr.).....
June 8—From Death To Life (Dr.).....
June 15—The Twins (Dr.).....
June 22—On the Brink (Dr.).....
June 29—Securing Evidence (Dr.).....
July 6—Fate (Dr.) .....
July 13—The Vagabond (Dr.).....
July 20—Sherlock Holmes, Jr. (Dr.).....
July 27—Her Way (Dr.).....
Aug. 3—The Artist Financier (Dr.).....
Aug. 10—The White Red Man (Dr.).....
Aug. 17—The Colonel's Daughter (Dr.).....
Aug. 24—Castles In the Air (Com.).....1000

SOLAX.

July 21—Sergeant Dillon's Bravery (Dr.).....
July 26—The Double Elopement (Com.).....
July 28—Outwitted By Horse and Lariat (Dr.)
Aug. 2—When Reuben Came To Town (Com.)
Aug. 4—The Mascot of Troop "C" (Military)
Aug. 9—His Wife's Insurance (Com.).....
Aug. 9—A Bum and a Bomb (Com.).....
Aug. 11—An Enlisted Man's Honor (Military)
Aug. 16—The Phoney Ring (Com.).....
Aug. 18—Let No Man Put Asunder (Dr.).....
Aug. 23—A Gay Bachelor (Com.).....
Aug. 25—The Stampede (Military).....
Aug. 30—The Patched Shoe (Com.).....
Sept. 1—The Hold Up (Military).....

THANHOUSER.

July 18—That's Happiness (Dr.).....
July 21—Two Little Girls (Dr.).....
July 25—The Smuggler (Dr.).....
July 28—A Doll's House (Dr.).....
Aug. 1—The Pied Piper of Hamelin (Dr.)
Aug. 4—The Judge's Story (Dr.).....
Aug. 8—Back To Nature (Dr.).....
Aug. 11—Cupid the Conqueror (Dr.).....
Aug. 15—Nobody Loves a Fat Woman (Com.)..
Aug. 18—The Train Despatcher (Dr.).....
Aug. 22—The Cross (Dr.).....
Aug. 25—The Romance Of Lonely Island (Dr.)
Aug. 29—The Moth (Com.).....
Sept. 1—Romeo and Juliet (Dr.).....

YANKEE.

July 10—Portuguese Joe (Dr.).....
July 14—The Man Underneath (Dr.).....
July 17—The Way of the World (Dr.).....
July 21—Outwitting Father (Com.).....
July 21—Giant of the Ocean (Scenic).....
July 24—The Stepdaughter (Dr.).....
July 28—Deposited After Banking Hours (Dr.)
July 31—The Sea Vultures (Dr.).....
Aug. 4—Truth Shall Prevail (Dr.).....
Aug. 7—Kathleen Mavourneen (Dr.).....
Aug. 11—Grey Wolf's Squaw (Dr.).....
Aug. 14—A Good Natured Man (Com.).....
Aug. 14—A Children's Paradise (Scenic).....
Aug. 18—Her Father's Secretary (Dr.).....
Aug. 21—Colleen Bawn (Dr.).....
Aug. 25—Retaliation (Dr.) .....
Aug. 28—The Power of Devotion (Dr.).....
Sept. 1—A Great Wrong Righted (Dr.).....

Get Simpson's Celebrated Song Slides
OF ALL THE POPULAR SONGS
Perfection of Artistic Coloring
ALFRED L. SIMPSON
113 W. 132d St. N. Y. City

¶ Put in our Easels and Poster Frames and watch your attendance grow.

Brass Push and Kick Plates, Door Guard Rails, Etc.
LOW PRICES BEST WORK
DON'T LAY but write today for complete catalog
AGENTS WANTED
THE NEWMAN MFG. CO.
717-719 Sycamore St., Cincinnati, O.

SPECIAL ROLL TICKETS The Big Ticket. Any Printing Any Colors

5,000 . . . $1.25 20,000 . . $4.60 50,000 . . . $7.50
10,000 . . . . $2.50 25,000 . . $5.50 100,000 . . . $10.00

Get the Samples Stock Tickets, 6 Cents

NATIONAL TICKET COMPANY - - - Shamokin, Pa.

Here's a Tip

A WILD CAT PROPOSITION IS ON THE CHASE AGAIN

LISTEN not to alluring propositions of floating stock on a proposed market, advertisements of a complete program, etc., never heard of before, as insecure as a marsh meadow. *A wrong step and you are swamped.*

We have devoted years, employed many brains and spent big money to make the Independent market what it is today. We have fought your way through all legal controversies and launched you safely on solid ground where we stand today as strong as the Rock of Gibraltar. We always have held and always shall hold our business on the merit of our goods.

THE BEST

Stick to the old reliable weekly program

MONDAY:	Imp, Eclair, Yankee, American, Champion.
TUESDAY:	Thanhouser, Bison, Powers.
WEDNESDAY:	Champion, Solax, Reliance, Ambrosio, Nestor.
THURSDAY:	Rex, American, Itala, Imp.
FRIDAY:	Yankee, Solax, Lux, Thanhouser, Bison.
SATURDAY:	Powers, Itala, Gt. Northern, Nestor, Reliance.

RELEASED BY THE

Motion Picture Distributing and Sales Company

111 EAST 14th STREET NEW YORK

FILM EXCHANGES—whether you are buying through the Sales Co. or not, we want your attention for a live film proposition. For the present communicate with

FILM PROPOSITION

Care of the

MOVING PICTURE WORLD

125 East 23rd St. New York City

SCENERY

PAINTED FOR MOVING PICTURE THEATERS

P. J. DONIGAN SCENIC STUDIO, 416 S. Kedzie Ave., Chicago, Ill. Phone, Garfield 2710

Write for our prices on Picture Curtains

ANOTHER ENTERPRISE TRIUMPH

TOGO CALCIUM GAS OUTFIT

Complete with Rubber Tubing and Keyless Jet

SUPERIOR WORKMANSHIP and HIGH GRADE MATERIAL combined with SAFETY and SIMPLICITY place the TOGO far ahead of any other cheap outfit.

PORTABLE and ready for instant use - **$25.00.**

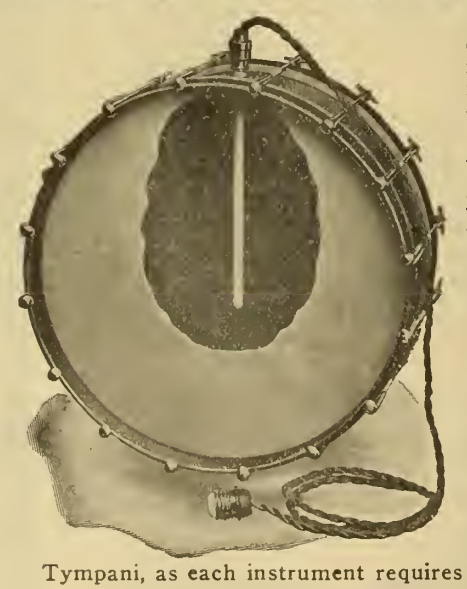
Anyone can operate it

MANUFACTURED BY

The Enterprise Optical Mfg. Co., 564 W. Randolph St., Chicago

FOR SALE BY ALL DEALERS

KEEP YOUR DRUM HEADS DRY



The very nature of drum heads causes them to absorb moisture readily, and when the heads become damp it is an absolute certainty that your drum will lose its brilliancy.

Our latest invention, the *Electric Drum Heater,* entirely overcomes this difficulty, for by its use you can keep your drum brilliant and snappy regardless of the weather.

This device can be attached to any drum and the connecting plug will fit any ordinary 110-volt incandescent lamp socket. It gives no light; never burns out; may be turned on and off at will, or if desired, entirely removed in a few seconds time. Entire outfit, including the Heater proper, two connecting plugs, and six feet of cord, weighs eight ounces—the Heater but two. It is practically indestructible and can easily be carried in your drum case.

Be sure and say whether you wish it for Snare Drum, Bass Drum, or Tympani, as each instrument requires a different strength.

Try one—your money back if you are not entirely satisfied

Price Complete, $3.50

(Postage 15c.)

LEEDY MANUFACTURING CO.

1055 E. Palmer St. Indianapolis, Ind.

YOU CAN NOT

GET A BETTER MOTION PICTURE MACHINE THAN THE

EDENGRAPH

1911 MODEL

Licensed by the M. P. P. Co.

IT IS RIGHT

in every detail

Get One of the New Catalogues

The Edengraph Mfg. Co.

135 West Third St.

NEW YORK, N. Y.

Motion Picture Supplies

To get the right goods at the right prices call or write

H. A. MACKIE

Wholesale Dealer

853 BROADWAY

Cor. 14th St., New York

Jobber for Edison Powers & Motiograph Machines.

All Others kept in Stock.

Call and see all makes of machines demonstrated on the mirror screen.

Chairs ALL METAL Chairs

We can make immediate shipment of All Metal Chairs, at $1.00 F. O. B. Factory. This Chair will no doubt meet with approval and requirements of Fire Underwriters. For Sale, Second-hand One-pin Edison Machine, $105.00. Powers, with fire shutter, $115.00; good as new.

LIBERTY FILM RENTING CO.
105 Fourth Ave. Pittsburg, Pa.

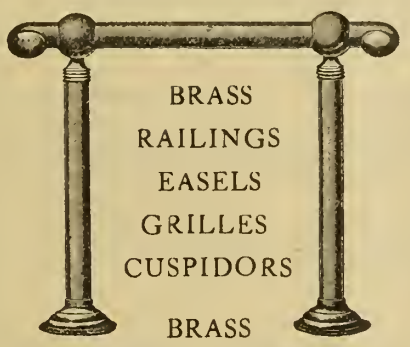
"SILVERLIGHT"
Aluminum Motion Picture Curtain

Extraordinary Features Are: Permanent Brilliancy Economy, Flexibility
Non-cracking, Safety, Strength. Send for circular. Dept. M
Ralph J. Golsen Supply Co. 84 Wabash Ave., Chicago

Moving Picture Pianists

Are you "working up" your pictures? If not, why not? If so, you want some good melodramatic music. Send for free sample page of "Orpheum Collection of Moving Picture Music." Now being used and praised by many of the best houses in the country.
PRICE 75 CENTS.
Also latest cue music (series 1910) for 10 parts and piano, $1.00.
1-4 discount on both numbers.
CLARENCE E. SINN
501 Sedgwick St. CHICAGO, ILL.

McKENNA



BRASS
RAILINGS
EASELS
GRILLES
CUSPIDORS
BRASS
KICK PLATES
STAIR TREADS, DOOR SILLS

McKenna Bros. Brass Co.
PITTSBURGH, PA.

LIGHT EFFECTS

Everything Electrical for Theatres, Parks, Productions and Vaudeville Acts.

UNIVERSAL ELECTRIC STAGE LIGHTING CO.

Kliegl Bros.
PROPRIETORS

1393-5 Broadway, New York City

Ornamental Theatres

PLASTER RELIEF DECORATIONS

Theatres Designed Everywhere

Write for Illustrated Theatre Catalog. Send us Sizes of Theatre for Special Designs

***The* Decorators Supply Co.**
2549 Archer Avenue :: CHICAGO, ILL.

$12,000

¶ Will purchase studio and factory in New York City, fully equipped with aristo lights, cameras, perfectors, and printers, frames, tanks, etc.

¶ *Everything* necessary for turning out 30,000 feet per day. Perfect working system. Outfit almost new and a bargain.

Full inventory and particulars from

W. T. Stevens, % Moving Picture World

GUNDLACH
Projection Lenses

Will Improve Your Picture
make it sharper and increase the illumination
TO ORDER, give the height and width of the screen, width of picture wanted and distance from lens to center of screen. State make of machine.

A complete stock is carried by
NICHOLAS POWER COMPANY, New York
ENTERPRISE OPTICAL MFG. CO., Chicago
Every lens is sold subject to approval

Gundlach-Manhattan Optical Company
808 Clinton Ave., So. Rochester, N. Y.

Lucien Prévost
Mechanical Engineer

Formerly Chief Designer of Pathé Frères

OFFICE ADDRESS 54 Rue Philippe de Gerard, Paris
WORKS : : 25 Bd de la Chapelle, Paris

Cameras
Perforating and Printing Machines (PATTERNS NEW)
Cleaning, Measuring and Joining Machines

H. F. HOFFMAN
Lecturer of Special Releases
New York City and Vicinity
Now booking engagements for
Enoch Arden Dante's Inferno
and other feature pictures,
Care MOVING PICTURE WORLD
TELEPHONE, 1344 GRAMERCY

American Moving Picture Machine Co.
MANUFACTURERS OF THE
STANDARD
Automatic Moving Picture Machine
101-102 Beekman Street New York

SONG SLIDES
LIDE **Non-Breakable—Non-Inflammable** **LIDE**
Colored Song and Announcement Slides
Patent Applied For
Just the kind of a slide you have all been waiting for. Guaranteed against breaking from heat or the careless operator. Send for list. Made and sold only by the original inventors. None others genuine.
NORTH AMERICAN SLIDE CO., 143 North 8th Street PHILADELPHIA PA.
SONG SLIDES

If your business won't stand advertising, advertise it for sale in the classified columns of the
Moving Picture World
(Rate three cents per word, no display)
(Minimum Charge 50 cents.)
This issue circulation 10,400

MAKE 'EM YOURSELF SLIDES

Make them yourself. Written with pen and ink or typewriter. Three minutes to make a slide. Used for advertising slides, to announce future or feature programmes, for chorus slides when chorus slide is missing. We send four colors of gelatin. The slides look well and any one can make them. They are handy also for announcing vaudeville acts. In fact they may be readily used for anything you may wish to say to your audience

For the sum of three dollars ($3) cash with order, we will send by express, charges not prepaid, the following:

24 cover glass, 1 package binder strips, 1 dozen mats, 1 instruction sheet, 1 form sheet and 50 strips assorted colors gelatin—enough for from 300 to 400 slides. Order now. Address

UTILITY TRANSPARENCY CO.
1733 West 9th St, Brooklyn, N. Y.

Fumbling *is* Fatal

Safe Exit is a Universal Demand

when ordinary fastenings of fire-exit doors stand between a panic-stricken audience and safety. But the hand that gropes for the lock and latches on a door equipped with the *Von Duprin Self-Releasing Fire Exit Latch* will *release* them and open the door *instantly, even though it doesn't reach them*, for it or its companion will involuntarily *touch* the bar that stretches across the door on the inside, and *that touch is enough. Try it.* Catalog free.

Vonnegut Hardware Co., Distributers, Indianapolis, Ind.

LUMIERE
Cinematograph Film

FULFILLS EVERY WANT
ANSWERS EVERY REQUIREMENT

GUARANTEED
Perfect in Manufacture
UNIFORM and RELIABLE

THE BEST FOR YOU TO USE
NOW and ALWAYS

3½ cents per foot (unperforated)
¼ cent per foot extra for perforation
Fresh Stock is here and selling fast.

The best developing agent known is **Methynol** (same as Metol). Use it and save money—the price is right.

Lumiere Jougla Co.
75 Fifth Ave., (Between 15th and 16th Sts.)
New York City
PHONE 531 STUYVESANT
Chicago Branch - 30 East Randolph St.

YANKEE
HIGH ART DRAMAS

MONDAY FRIDAY

AUGUST 28
THE POWER OF DEVOTION
A Beautiful Love Story of a Wife's Faithfulness and Devotion.
When you show a Yankee

SEPTEMBER 1
A GREAT WRONG RIGHTED
A Splendid Tale of the Sea and its Power.
You show the best.

YANKEE FILM CO.
344 E. 32d St., New York City

W. Stephen Bush

Has prepared and may be engaged to deliver special, complete LECTURES on

"Dante's Inferno"
(5 REELS, MILANO FILMS COMPANY)

"Jerusalem Delivered"
(4 REELS, CINES COMPANY)

These films mark a new epoch in moving pictures. They will bring the best audiences and the highest prices, provided they are properly presented with suitable music, lecture and effects. Careful rehearsals are necessary. Mr. Bush will, if desired, direct the rehearsal, provide music and of course deliver complete lecture during the running of the reels. In addition suitable reading matter for advertising the films in the daily press will be supplied.

Address

W. Stephen Bush

Care of Moving Picture World
125 East 23rd Street **New York City**

CINES CO. of ROME
Studios and Factories, Rome and Padova

CAPITAL { **Preferred Stock.. Lire 2,000,000**
Ordinary Stock, 3,750,000
Fully Paid-up Lire 5 750.000

EXCHANGE MEN WRITE TO US FOR PARTICULARS OF OUR FIRST RELEASE

Branch for the United States of America
445 Broome St., cor. Broadway
New York City

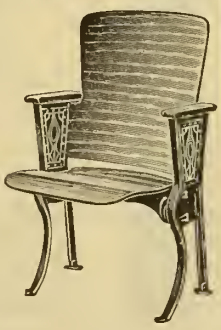
TELEPHONE, SPRING 9232
TELEGRAPHS, CINES NEW YORK

Opera and Assembly Chairs

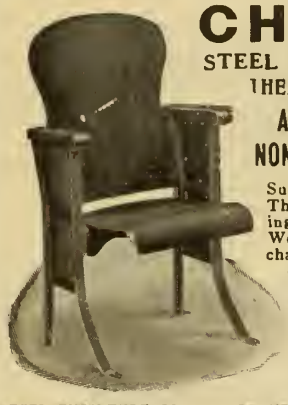
Most popular priced chairs on the market for picture show use.
Prompt Shipments. Write for Catalogue
PEABODY SCHOOL FURNITURE CO.
North Manchester - - Indiana
New York Agents: ROBERT J. EHLERS CO
Lexington Ave. and 43d St. - New York, N. Y.

WE CAN HURRY

YOUR ORDER OUT.
STAFFORD Chairs excell all others.
HEAVY FIVE PLY seats and backs.
The last-forever kind, that you are using long after you have forgotten the price.



STEEL CHAIRS TOO
We carry several kinds of good chairs in stock, all guaranteed.
ASK FOR CATALOG 305
E. H. STAFFORD MFG. CO.
CHICAGO, ILL.



CHEAP
STEEL FRAME
THEATRE CHAIRS
ABSOLUTELY NON-BREAKABLE
Suitable for small Theatres and Moving Picture Shows. We carry these chairs in stock and can ship immediately.
Second Hand Chairs
Also seating for Out-of-door use
Address Dept. W.
STEEL FURNITURE CO., GRAND RAPIDS, MICH.
New York Office: 150 Fifth Avenue

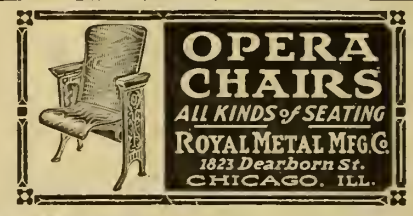
OPERA CHAIRS

FOR EVERY PURPOSE
1,000 STYLES
ESTABLISHED 1865
WRITE FOR CAT. No 31
The A. H. Andrews Co.
174-176 Wabash Ave., Chicago, Ill. Branches in all leading cities

OPERA CHAIRS

GEO. W. BENNETT
744 W. 5th Street
CINCINNATI OHIO

THEATRE SALES CO.
211 Dearborn Street, opposite Post Office
CHICAGO, ILLINOIS
Long Distance Phone, Harrison 341
Dealers in Theatres anywhere in the United States and especially Chicago. Write or Call. Make Known Your Wants



OPERA CHAIRS
WISCONSIN LUMBER AND VENEER CO.
PORT WASHINGTON WISCONSIN U.S.A.
OUR SPECIALTY THEATRE PICTURE SHOW SEATING
ONCE INSTALLED NEVER RETAILED
PROMPT SHIPMENTS
GET OUR PRICES BEFORE YOU BUY

The Wisconsin Lumber and Veneer Co.
Port Washington, Wisconsin, U.S.A.

FOLDING CHAIRS
For Moving Picture Shows, Grand Stands, Assembly Halls, etc. In sections if wanted.
Write for Catalog No. 2
The Kauffman Manufacturing Co.
ASHLAND, OHIO

It pays to discriminate when you buy
THEATRE SEATING

WRITE TODAY for Cat. V2 (Mov. Picture Chairs) and Cat. V3 (Upholstered Chairs)
Send Floor Sketch for Free Seating Plan
Widest range of styles and prices. Large Stocks
American Seating Company
218 S. Wabash Ave., CHICAGO 19 W. 18th St, NEW YORK

MURDER. CRIMINAL NEGLIGENCE.

Sure it is not criminal negligence to put your theatre patrons in stalls that they can't get out of in case of fire, but, Mr. Exhibitor, don't you think you would feel better to have your theatre seated with an Automatic Folding, All-Aisle Chair?

LISTEN.

Our chair is a friend to the Public.
It advertises your theatre and makes your business grow.
It is a *space-saver, life-saver, money-saver.* Gives 25% more seating.

IT IS THE ONLY SANITARY CHAIR.

It will make your theatre all aisles.
It is the world's greatest theatre chair, perfected to the highest degree.
12 years' experience and scientific study of the theatre seating problem is embodied in the construction of this wonderful chair. PATENTED.

WRITE TODAY FOR CIRCULAR A **THE HARDESTY MFG. CO., Canal Dover, Ohio, U. S. A.**

The Acme of Carbon Quality

ELECTRA PINK LABEL CARBONS

ELECTRA ·TRADE MARK·

ELECTRA ·TRADE MARK·

HUGO REISINGER

Sole Importer

11 Broadway, - N. Y. City

PENN FILM SERVICE
159 North 8th St., Philadelphia, Pa.

Write or wire us at once for information on our Special Reel Service. No other exchange in America gives you the same proposition.

Film Perforating Dies
The A. Dewes Co.
249 Center Street
Tel. 2351 Spring New York

TURNER & DAHNKEN (Inc.)
138 Eddy St., San Francisco, Cal.
LARGEST EXCHANGE
ON THE PACIFIC COAST
Pacific Coast Agents for the Pathe Machine

FOR SALE—Moving picture theatre, Waukesha, Wis., $600, $300 down, $20 rent; 10,000 population, factory town; or will rent complete, $50. Imp, Biograph, Selig and all makes film, $5 per reel; Passion Play, 1 set $75, 1 set $100; new Model B gas outfits, $20; $15 plush opera chairs, $2; used Edison, Powers, Lubin machines, $60; new, $100; song sets, $1; light reducers, $15. For Rent—Film, $1 reel weekly. Will buy films; want to buy Johnson-Jeffries Fight, Tale of Two Cities, Uncle Tom's Cabin. H. DAVIS, Watertown, Wis.

"La Cinematografia Italiana ed Estera"
IS ITALY'S LEADING PAPER FOR THE ANIMATED PICTURE
PUBLISHED FORTNIGHTLY.
32, 36 and 40 large pages, 8 shillings per annum ($1.60).
Editor-prop'r: Prof. GUALTIERO I. FABRI,
Via Cumiana, 31 (Barriera S. Paolo) Torino, Italy

HEADQUARTERS FOR
ASBESTOS
Curtains and Picture Booths
SEND FOR BOOKLET
C. W. Trainer Mfg. Co.
39 Pearl St., BOSTON

Passion Play Wanted
I want a good copy of Pathe's three-reel hand-colored Passion Play, and am willing to pay a fair price for same. Would expect the reel shipped C. O. D., subject to examination. Reference First National Bank, Minneapolis, Minnesota.
JAMES V. BYSON
258 Hennepin Avenue Minneapolis, Minn.

Advertising Slides
of all descriptions
at the right price. Write now.
EXCELSIOR SLIDES CO.
61 W. 14th St. New York City

Moving Picture Machines
Bought, Sold and Exchanged
I Have Several Calls For Second Hand Machines What Have You To Offer?
H. A. MACKIE
853 Broadway New York City
'Phone: 2478 Stuyvesant

SONG SLIDES
The Hit of the Country
"Railroad Rag"
EXCELSIOR SLIDE CO.
61 W. 14th St. Phone 4351 Chelsea N. Y. City

Money Makers for you. Think of the people passing by or out of your place that would drop another nickel or dime. Many styles Catalog No. 34 tells all.
KINGERY MFG. CO.
CINCINNATI, O.

Subscription Rate Moving Picture World
IN EFFECT JULY 1st, 1911

DOMESTIC	CANADA	FOREIGN
$3.00	$3.50	$4.00

PER ANNUM. PAYABLE IN ADVANCE

THE REPRESENTATIVE TRADE PAPER

125 East 23rd Street -:- -:- -:- -:- New York City

W. E. GREENE FILM EXCHANGE, Inc.

The Oldest and Largest Independent Film Exchange in New England

Notice to Exhibitors

We are prepared to take care of any amount of summer business in New England. You don't have to worry about your film service when you are trading with us; we do the worrying for you. The pick of the output of the Sales Co. is at your service. Write, wire or call at

W. E. Greene Film Exchange

INCORPORATED

228 Tremont Street, Boston, Mass.

Telephone 3790 2187 Oxford

WURLITZER

55 H YEAR 55TH YEAR

Wurlitzer Piano Orchestra built in the front of the Gaither Theater, Cincinnati

The Leading Picture Theaters are Installing

Wurlitzer Automat Musical Instruments

They furnish better music than musicians and cut out that great expense. 50 different styles Call at nearest branch or write for big 84-page catalog

THE RUDOLPH WURLITZER COMPANY

CINCINNATI	CHICAGO	NEW YORK	PHILADELPHIA
117 to 121 E. 4th	266 & 268 Wabash	25 & 27 W. 32nd Bet B'way & 5th Av.	1835 Chestnut
ST. LOUIS	CLEVELAND	BUFFALO	COLUMBUS, O.
913 Pine	206 Prospect	701 Main	57 E. Main

Announcement

The Rex Film Exchange of 417 Broadway, Albany, N. Y., are now in a position to furnish an

Independent Service de Luxe

Write, Wire or Phone for Quotations to

THE REX FILM EXCHANGE

417 Broadway :-: Albany, New York

SPECIAL NOTICE

MANAGERS IN
Connecticut, Massachusetts, Rhode Island,
Maine, Vermont, New Hampshire and Canada.

Get the Sensation of the Motion Picture World.

The Wonderful
"Mirror Screen" "Glass Curtain"

The first and only "SCREEN" to project MOTION PICTURES in ABSOLUTE DAYLIGHT. Can be rented for $10.00 per week. New England State rights by permission of the Motion Picture Screen Co., of Shelbyville, Indiana.

ADDRESS ALL COMMUNICATIONS TO THE

MIRROR AND TRANSPARENT SCREEN CO.

Knickerbocker Building, Rooms 203-204 1402 Broadway, N. Y. Telephone 1717 Murray Hill.
CHAS. F. POPE, Gen'l Mgr. M. R. SHEEDY, Sec'y. FRANK MANNING, Exclusive Eastern Sales Agent.

Are You Going To Be First, or Last?

Since placing our system for displaying programmes before the exhibitors of motion pictures, we have been more than surprised the way orders have been coming in from live exhibitors all over the country asking that we furnish them with our system at once, as they desire to be the first to put on this high class advertising in their locality.

THERE-IS-A-REASON

for this, as a good live wire knows that by introducing a class of advertising of so high a character that he is bound to get the business away from his competitor who is still plodding along in the same old fashioned way of using unsightly posters and smearing the front of his theatre all over with paste.

The fellow who takes time for doing things, is a lazy cousin to the fellow who does time for taking things

WAKE UP, AND ORDER NOW

Exhibitors Advertising Company

Suite 604-605-606, 117 North Dearborn St., Chicago, Ill.

Mr. Manager—

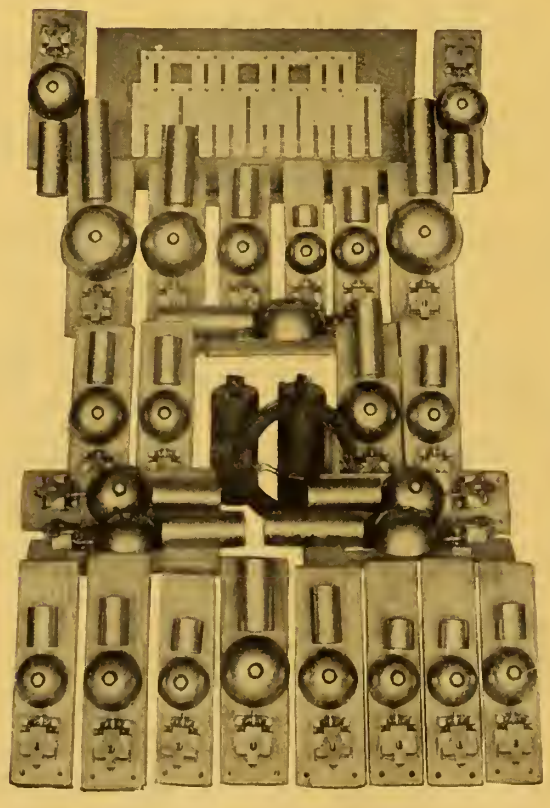
Now, when you are busy with alterations and fixing up your place in grand shape for the fall season,

DON'T FORGET

to put in those

DEAGAN BELLS

They are a real attraction and will increase your patronage at once.



Complete set ready to ship.

See here what one exhibitor says:

The Electric Saucer Bells arrived all O.K. on Friday and we had them installed in our Theatre and started them on Sunday following, and it is our pleasure to inform you that they have given the utmost satisfaction. Our audience was wild with enthusiasm. The installing of the bells increased our patronage at once. They are classy and add quality to any theatre.

JACOBI & FLETCHER,
IDLE HOUR THEATRE,
SHEBOYGAN, WIS.

Deagan's Musical Electrical Bells are made of finest bell metal, as per our own formula, and are fitted with our Patent resonaters which add fully 100% to the tone of the Bells as well as making the sound sweet, clear and silvery.

The Bells are played from a key board, same as a piano, and any one can play them with a few minutes' practise. They are correctly tuned to your piano, and can be played as a solo instrument, with or without piano accompaniment, as an accompaniment to songs, during intermission, etc.

The key board can be placed in any desired location and the bells be mounted in any part of the house, on the ceiling, side walls, under seats, corners, odd places, etc., producing the most startling effects to endless surprise and delight of the audience.

Any person can install a set of these Bells in a few hours; no experience is necessary, as complete instructions are included with each set.

We can supply you a complete outfit of these marvellous Bells for

$40.00 and up.

Don't miss this opportunity. Write to day for terms and catalogues.

J. C. DEAGAN, 3810 N. Clark St., Chicago

CAREY PRESS, N. Y.

Vol. 9. No. 8 September 2, 1911 Price. 10c.

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "THE HOUSE THAT JACK BUILT."—(*Imp.*)

125 East 23rd Street **New York—Chicago** 169 W. Washington St.

"Romeo and Juliet"

IN 2 REELS—EACH TELLING A COMPLETE STORY

Releasing On Consecutive Fridays

PART ONE, FRIDAY, SEPT. 1
PART TWO, FRIDAY, SEPT. 8

MAY BE BOOKED TOGETHER OR SEPARATELY

THE THANHOUSER WO-A-WEEK

Released Tuesday, Sept. 5

Proving That Kindness Pays

Count Ivan and the Waitress

An old musician, discharged from a theatre orchestra by a brutal leader whose enmity he had incurred, enters a cheap restaurant, eats, and pays for his food. But the payment is in "bad" money, which an unscrupulous pawnbroker passed on him. Result: Restaurant man calls a policeman. But a pretty little waitress changed the black complexion of things a bit; and then a stray newspaper item throws full light into the darkness. And in the light the waitress-with-a-heart shone resplendent, thanks to the musician who remembered.

No. 243 Code Word, Coss.

Vault Scene from "Romeo and Juliet"

Released Friday, Sept. 8

PART TWO

Romeo and Juliet

By William Shakespeare

Each part is so constructed that it tells a complete story on its own account. Giving a half-hour's show as the two parts do when used together, they will enable exhibitors to give a "Romeo and Juliet Night" that affords all manners of opportunity for feature advertising. Many managers will use them as they appear, for the first showing, and book them together for the return date. As the depiction of "the greatest love story of all," and a classic of the highest type, the subject is one that you can make your theater remembered by.

No. 244 Code Word, Juliet.

Thanhouser Company

NEW ROCHELLE - - NEW YORK

SALES COMPANY AGENTS FOR U. S. AND CANADA

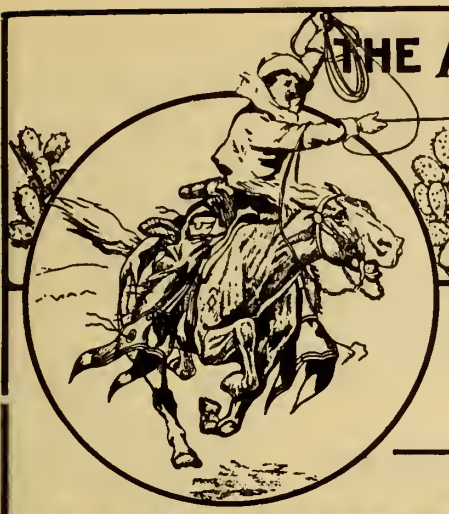
ADVANCE NOTICE

Release Tuesday, September 12th

THE BUDDHIST PRIESTESS

Release Friday, September 15th

IN THE CHORUS



THE AMERICAN FILM MFG. CO. CHICAGO

"TWO COMING COWBOY FEATURES"

SCENE FROM "THE COWBOY AND THE ARTIST"

Release of Monday, Sept. 4th

"The Cowboy and the Artist"

A VISUALIZATION of poetry in pictures. A real feature and a feature reel. A Western drama photographed in such magnificent settings that it will create a furore wherever seen.

Release of Thursday, Sept. 7th

"Three Million Dollars"

A WESTERN comedy of exceptional worth in point of laughter—of exceptional worth in point of photography—of exceptional worth in point of everything that goes to make a laugh-provoking comical film.

SCENE FROM "THREE MILLION DOLLARS"

Release of Monday, Aug. 28th
"The Western Doctor's Peril"

Release of Thursday, Aug. 31st
"The Diamond Smuggler"

American Film Manufacturing Co. BANK FLOOR **Ashland Block, CHICAGO, ILL.**

Motion Picture Dis. & Sales Co., Sole Agents for the U. S. & Canada.

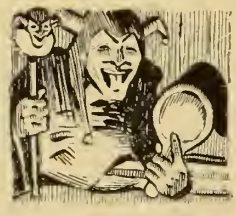
VITAGRAPH

LIFE PORTRAYALS

"The General's Daughter"

Monday, August 28

The General, in his country's service in the Soudan, is captured in a terrible battle with the "Mad Mahdi." In defense of his daughter he fights the howling Dervishes and rabid fanatics until they are rescued by the Highlanders, who put them to rout.



"THE WRONG PATIENT"
"QUEER FOLKS"

Tuesday, August 29

These are both on the same reel and in the same class of irresistible provokers of broad smiles and contagious laughs.

"THE THREE BROTHERS" Wednesday, August 30

In search of gold, they brave the hardships of Alaska, come near perishing in the cold and snows, return home to cheer their old mother's declining years. It is filled with a motive that holds us in a thrill of interest.

"THE THUMB PRINT" Friday, September 1

An impressive Drama, strong in plot, absorbingly grasping throughout. In the court scene, where the thumb-mark expert proves a woman innocent, it reaches a climax of breathless excitement.

"THE PRINCE AND THE PUMPS" Saturday, September 2

A modern "Prince Charming" steals a girl's slipper and wins her hand through her foot. See how he does it in this refined comedy.

FIVE A WEEK

Next Week **Next Week**

"JEALOUSY."—Classically Dramatic.....Monday, September 4th.
"A FRIENDLY MARRIAGE."—"Matrimony à la mode".....Tuesday, September 5th.
"THE WILLOW TREE."—Near tragedy with happy ending.....Wednesday, September 6th.
"CHERRY BLOSSOMS."—Love's recall.....Friday, September 8th.
"JIMMIE'S JOB."—A comical diary of a real boy.....Saturday, September 9th.

The Vitagraph Company of America

NEW YORK, 116 Nassau St.
CHICAGO, 109 Randolph St.
PARIS, 15 Rue Sainte-Cecile
LONDON, 25 Cecil Court

PATHÉ FRÈRES.

NEW YORK

HEADLINERS COMING

A Tragedy at Sea

About 1000 feet **Released Sept. 9th**

A magnificent picture of life on the ocean wave. A great shipwreck—a floating survivor—an apprehended villain. It is a glorious picture for all.

Prisoner of the Mohicans

About 1000 feet **Released Sept. 13th**

A THRILLING INDIAN PICTURE

A Western Memory

About 1000 feet **Released Sept. 16th**

A remarkably pretty Western story full of the pulsating life of the Rockies.

ALL WINNERS—BOOK 'EM

Notice!

Four Lubin

"Clear as a Bell"

Films a Week

Monday Wednesday
Thursday Saturday

Beginning Wednesday, September 6th

¶ The public wants more of the Lubin kind — that's the reason. More of the excellent drama, the clever comedy, the true-to-life Western; more of the really new plots of the Lubin photoplays. And this season they will not only get more, but we are equipped to outdo the best efforts of former years. Watch the audience when the "Lubin" is "on."

¶ Releases will be a high class drama, a genuine Western, a snappy comedy and a "split."

LUBIN FILMS

Released Thursday, August 31st **Length about 1000 feet**

The ROMANCE of POND COVE

One of the best love stories of the year. Arthur Moore loses his fortune and with it Ethel, the girl he loves. He goes away to forget, to work. In later years he returns, a prosperous engineer, and wins the hand of Flo, Ethel's little sister, who had been his staunchest friend in the time of trouble. The acting is perfect.

Scene from "THE ROMANCE OF POND COVE"

Scene From "THE EASTERNER'S SACRIFICE"

Released Saturday, September 2nd **Length about 1000 feet**

The EASTERNER'S SACRIFICE

About a girl's love for a wayward brother and a man's devotion to a loyal, noble-hearted woman. A love tale of absorbing interest.

Released Monday, September 4th **Length about 1000 feet**

A GAY TIME IN WASHINGTON

Mrs. Clayton is delighted. Her George is to dine with President Taft. George goes off in high glee, and he and his Pal proceed to do Washington as it should be done. But Taft isn't in Washington and Mrs. C. finds it out—"duped!" Oh! George, wait 'til you get home. It's rich.

Released Wednesday, September 6th **Split Reel**

A Question of Modesty

Mrs. Earl is perfectly willing that the family doctor should "dope" her up to his heart's content. But when it comes to setting a nether limb —"No-no, modesty forbids." And thus the charming Doctor Jane Joyce gets in the good graces of her future mother-in-law. It's excruciatingly funny. Length about 600 feet.

"PARDON ME"

About a polite old gentleman who gets himself into all kinds of scrapes through his clumsiness. But he is a perfect gentleman, and after each offense "begs pardon" most effusively. Finally he gets mixed up with a policeman who refuses to pardon him, and so we find him behind bars crying out "pardon me." It's a side-splitter. Length about 400 feet.

LUBIN MANUFACTURING COMPANY

Model New Studios, 20th and Indiana Avenue, Philadelphia, Pa.

Chicago: 22 Fifth Avenue **London: 45 Gerrard St., W.** **Berlin: 35 Friedrich Str.**

Solax

WEDNESDAY

COMEDY

"Hector's Inheritance"

(Comedy)

Released September 6th

A poor dishwasher is left $2,000,000. But does he get it? Wait and see.

"HER UNCLE'S WILL"

(Comedy)

Released September 13th

Money does not always count, if you get the man you love.

FRIDAY

MILITARY AND WESTERN

"THE BEST POLICY"

Released September 8th

Big dramatic story, the entanglements of which are finally unravelled by a clever girl. Look for it!

"The Altered Message"

(Military)

Released September 15th

Big Military Production taken at Ft. Myer, Va. by special permission of U. S. Govt.

An Especially Good Picture

HERE ARE SOME EXCELLENT PICTURES

GET EVERY ONE OF THEM

Solax Company

Congress Avenue. Flushing. L. I.

REMEMBER—ALL OUR FILMS ARE TINTED AND TONED.
SOLD THROUGH M. P. D. & S. Co.

Subscription Rate Moving Picture World

IN EFFECT JULY 1st, 1911

DOMESTIC	CANADA	FOREIGN
$3.00	$3.50	$4.00

PER ANNUM. PAYABLE IN ADVANCE

THE REPRESENTATIVE TRADE PAPER

125 East 23rd Street -:- -:- -:- -:- New York City

Woman's Eternal Vanity

Woman—collectively—is good, sweet, tender, true—and vain! Women have often transgressed to obtain the things they craved. They have sinned for men's admiration and man's love; they have erred to obtain the means of winning men's worship and other women's envy.

"The Torn Scarf"

Released Thursday, August 31st

is a picture of woman's vanity, the weakness which permitted her to indulge it, and the evil it led to. A strong, well-constructed plot, perfect technique and detail, strong, tense, forceful acting, a powerful climax and a happy ending. Can you picture it? REX can—and did! All you need do is—Get it!

"The Torn Scarf"

is another corroboration, more evidence, of exhibitors' accuracy when they term us

REX MOTION PICTURE MASTERPIECE CO.

MAKING ONE EVERY REXDAY AT

573 Eleventh Avenue
Old New York

MOTION PICTURE DISTRIBUTING AND SALES COMPANY

Sales Co. says "Rex should be vain, but its work is not in vain!"

Look Out, Mr. Heinz

YOU ONLY HAVE 57!

POSTAL TELEGRAPH – COMMERCIAL CABLES
CABLEGRAM
1566 BROADWAY PHONE 6044 BRYANT

57 ny kn 21 ,
Vienna Aug 19
Rexmopic , NY
(Rex Motion Picture Co
579 11 Ave)

REX BRANCH AUSTRIA BALKANSCAPES STARTED BUSINESS TODAY BUYERS PLEASED MUCH PRAISE CONSIDER REXFILMS BEST SEND CONGRATULATIONS
REX VIENNA DEPOT

(RBLAQ) 1225p

No inquiry respecting the message can be attended to without the production of this paper. Repetitions of doubtful words should be obtained through the Company's offices, and not by DIRECT application to the sender.

Form 1216
WESTERN UNION *Cable Message* WESTERN UNION
THE WESTERN UNION TELEGRAPH COMPANY
ROBERT C. CLOWRY, President BELVIDERE BROOKS, General Manager
THE LARGEST TELEGRAPH AND CABLE SYSTEM IN EXISTENCE. CABLE SERVICE TO ALL THE WORLD
"Via Western Union"

RECEIVED AT 11th AVE. & 42d STREET. Telephone 4690 Bryant. Aug. 11th, 1911.

1 NY FH 36/- 34 London

REXMOPIC NY. (Rex Motion Picture Co.- 573 - 11th Ave.NY)

London showrooms officially opened yesterday visited by majority exchangemen many showmen pressmen Rex samples projected unceasingly since 10 AM until 1130 PM great reception REX certain leader from start orders already booked-

Rex London branch.

POSTAL TELEGRAPH – COMMERCIAL CABLES
CABLEGRAM

14 ny kn 21 ,
Copenhagen Aug 21
Rexmopic Ny
(Rex Motion Picture Mfg Co ,
579 11 Ave NY)

REX SCANDINAVIAN BRANCH COMMENCED BUSINESS AT COPENHAGEN TODAY BUYERS EXPRESS MOST FAVORABLE OPINIONS PROSPECTS MOST SPLENDID FELICITATIONS
REX COPENHAGEN 1004 A
(RBLA)

No inquiry respecting this message can be attended to without the production of this paper. Repetitions of doubtful words should be obtained through the Company's offices, and not by DIRECT application to the sender.

Talk About Branches! The Rex Tree Is Sprouting Out!!

WARNING TO EXHIBITORS

For your protection be advised that we have had information from numerous exhibitors that they have been imposed upon by salesmen offering curtains, claiming to be selling "Sunlight" screens.

We have no traveling salesmen.

"Sunlight" is a copyrighted word which we will protect to the fullest extent.

We are advised that these salesmen have referred to our ad in the Moving Picture World, claiming their screens were our "Sunlight" screens and curtains.

Give us any information that you can that will enable us to stop this imposition.

"Sunlight" Metallic Cloth Curtain Co.

GENERAL OFFICES—1101 FISHER BUILDING, CHICAGO

INQUIRE!

"THE RED DEVILS"

Free Sheet Music

SEPT. 13th, 1911

SIDNEY DREW
Author

Sold through Motion Picture Distributing and Sales Company

"GRANT AND LINCOLN"

Champion Release for Monday, Sept. 4, 1911

These two great leaders figure prominently in an episode of the period of 1865. The film has a stirring act in every scene.

"WHEN THE LAW CAME"

Champion Release for Wednesday, Sept. 6, 1911

A little baby girl is the indirect means of saving a brave cowboy from the penalty of a crime of which he is innocent. The Western atmosphere is endless.

"CHARLEY'S BUTTE"

Champion Release for Monday, Sept. 11, 1911

A negro servant dauntlessly withstands an attack by Indians in order to save his master's little girl. His life is the sacrifice.

CHAMPION FILM CO.

MARK M. DINTENFASS, Gen. Mgr.

12 East 15th Street, New York City

MOVING PICTURE WORLD

THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY — 125 E. 23d. Street NEW YORK
(Beach Building) — J. P. CHALMERS, Editor and Manager. — Telephone call, 1343-1344 Gramercy

SUSCRIPTION RATES: $3.00 per year. Post free in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada, $3.50. Foreign Countries, $4.00, Post Paid.

DISPLAY ADVERTISING RATES ON APPLICATION.
CLASSIFIED ADVERTISEMENTS (No Display), Three cents per word; minimum charge, 50c.

WESTERN OFFICE: 169 W. Washington St. (Post Bldg.), Chicago, Ill. Telephone, Main 3145. Automatic Phone 32732.

Entered at the General Post Office in New York City as Second-Class Matter.

Address all correspondence "Moving Picture World, P. O. Box 226, Madison Square, New York," and not to individuals.

Vol. 9 — SEPTEMBER 2, 1911 — No. 8

INDEX TO CONTENTS.

AND NO MAN PUTTETH NEW WINE INTO OLD BOTTLES 605

CALENDAR OF INDEPENDENT RELEASES..634
CALENDAR OF LISENSED RELEASES.....635
CHICAGO LETTER, by Jas. S. McQuade.....619
CLASSIFIED ADS 664
CODE OF THE HILLS, THE (Vitagraph).....610
COMMENTS ON THE FILMS (Independent)...629
COMMENTS ON THE FILMS (Licensed).....626
CORRESPONDENCE 650

EVER POTENT MOVING PICTURE, THE....612

FACTS AND COMMENTS 604

HISTORICAL PICTURES 606

INDEPENDENT FILM STORIES 644
INDEPENDENT RELEASE DATES 666

JIMMIE AS A FOOTMAN (Gaumont).....609
LETTERS TO THE EDITOR.....636
LICENSED FILM STORIES 637
LICENSED RELEASE DATES 664

MAJESTIC THEATER, WINNIPEG, CAN. (Illustration) 629
MANUFACTURERS' ADVANCE NOTES 632
MORE LIGHT ON THE MOVING PICTURE LEAGUE OF AMERICA 608
MUSIC FOR THE PICTURE.....617

OBSERVATIONS BY OUR MAN ABOUT TOWN.615

POSSIBILITIES OF MUSICAL SYNCHRONIZATION 607
POSSIBILITIES OF THE FILM, by Edward R. Higgins.....611
PROJECTION DEPARTMENT 621

RACING THE FILM 616
REVIEWS OF NOTABLE FILMS.....609

SHORT TALKS TO THE MOVING PICTURE LEAGUE 607
STORIES OF THE FILMS (Independent).....644
STORIES OF THE FILMS (Licensed).....637

TECHNIQUE OF THE PHOTOPLAY.....613
TRIALS OF A SCENARIO WRITER (Cartoon).631

WHEN TWO HEARTS ARE WON (Kalem)....610
WILL SPECIALS LEAD TO RUNS.....606
WINDS OF FATE, THE (Edison).....610

INDEX TO ADVERTISERS.

LICENSED FILM MANUFACTURERS.
BIOGRAPH CO. 647
EDISON, THOS. A.....639
ESSANAY FILM CO.....651
KLEINE, GEO. 638
KALEM CO. .....Insert
LUBIN MFG. CO.....598-599
MELIES, G. 645
PATHE FRERES 597-653
SELIG POLYSCOPE CO. 649
VITAGRAPH CO. 596

INDEPENDENT FILM MANUFACTURERS. .. ..
AMERICAN FILM CO.....595
CHAMPION FILM CO.....602
ECLAIR FILM CO.....661
GREAT NORTHERN FILM CO.....679
IMP 658
LUX FILM CO.....662
M. P. DIS. & SALES CO.....645
NESTOR FILM CO.....656-657
POWERS PICTURE PLAYS.....643
REX M. P. CO.....601
SOLAX CO. 600
THANHOUSER CO. 594
YANKEE FILM CO.....662

SPECIAL RELEASES.
CINES CO. OF ROME.....660
MONOPOL FILM CO.....641
NATIONAL FILM DIS. CO.....655
OSLER & ERB.....652
STATE EX. CORP.....674

MOVING PICTURE MACHINE MFRS.
AMERICAN M. P. MACHINE CO.....669
EDISON, THOS. A., INC.....673
EDENGRAPH 671
ENTERPRISE OPTICAL CO.....659-670
POWER, NICHOLAS .....Insert

CARBON IMPORTERS.
FRORUP, L. E.....671
KIEWERT, CHAS. L.....663
REISINGER, HUGO 667

OPERA CHAIRS.
AMERICAN SEATING CO.....672
ANDREWS, A. H.....672
BENNET, GEO W.....672
HARDESTY MFG. CO.....672
KAUFFMAN MFG. CO.....672
PEABODY SCHOOL FURNITURE CO.....672
ROYAL METAL MFG. CO.....672
STEEL FURNITURE CO.....672
WISCONSIN LUMBER CO.....672

THEATER ARCHITECTS.
DECORATORS' SUPPLY CO.....663

MUSICAL INSTRUMENTS.
DEAGAN, J. C.....665
LEEDY MFG. CO.....668
SINN, CLARENCE E.....661
WURLITZER, RUDOLPH 675
ZEIDLER DRUM CO.....670

ELECTRICAL SUPPLIES.
FT. WAYNE ELEC. CO.....654
HALLBERG, J. H.....661
KIMBLE ELEC. CO.....673
MACKIE, H. A.....668
MECHANICAL APPLIANCE CO.....670

SONG SLIDE MANUFACTURERS.
FRISCH, J. 662
LEVI CO. 668
NIAGARA SLIDE CO.....654
SIMPSON, A. L. 666
UNITED SLIDE ADV. CO.....669
UTILITY TRANSPARENCY CO.....669

FILM EXCHANGES.
CHICAGO FILM EXCHANGE.....672
CLAPHAM, A. J.....661
EAGLE FILM EXCHANGE 664
GREENE, W. E.....675
LAEMMLE FILM SERVICE 658
LIBERTY FILM RENTING CO.....652
WESTERN FEATURE FILM CO.....658

FILM BROKERS.
GENERAL FILM BROKERS 670
INTERNATIONAL FILM TRADERS 671
SEIXAS, GEO. W.....663

LECTURERS.
BUSH, W. STEPHEN 660
HOFFMAN, H. F. 654
MARION, LOUISE M. 670

MISCELLANEOUS.
AMERICAN MOTION SLIDE CO.....669
AMUSEMENT SUPPLY CO. 671
ATLAS MFG. CO. 675
ASSOCIATED M. P. SCHOOLS.....671
BAUSCH & LOMB 636
COLUMBIA THEATER EXCHANGE 670
CHICAGO PROJECTING CO. 654
DAVIS, H. 652
DE KALB, M. S. 669
DEWES, A. 668
DONNIGAN, P. J. 663
ELLIOT, J. B. 652
EXHIBITORS' ADV. CO. 674
GOISEN, R. J. 661
HARBACH 670
HENNEGAN, J. T. 652
HOKE, GEO. M. 670
HUNTLEY, BEN 671
KINGERLY MFG. CO. 652
LAVEZZI CO. 669
LUMIERE JOUGLA 662
McKENNA BROS. 661
NATIONAL TICKET CO. 666
NATIONAL X-RAY REFLECTOR CO.....660
NEWMAN MFG. CO. 666
SARGENT, E. W. 671
STEPHENS, W. T. 663
ST. LOUIS CALCIUM CO. 664
TAKITO OGAWA 654
TAYLOR, F. C. 654
THEATER SALES CO. 672
VONNEGUT HARDWARE CO. 669
ZENITH MFG. CO.....654

SCREENS.
MIRRoroid 662
SUNLIGHT CURTAIN CO. 602
MIRROR SCREEN 675

Facts and Comments

A SPECTACLE, full of significance to every friend of the moving picture, was being enacted recently in a great American city. On a sultry summer's night, with much of the semi-tropical stifling moisture making breathing to a Northern man a pain rather than a pleasure, a great crowd of intelligent, well-dressed men and women was steadily pouring into a theater, eager to pay fifty cents a seat for witnessing moving pictures. To the proverbial "old, experienced showman," who has learned the alphabet of his profession early and has never learned anything after that, the thing was altogether incomprehensible. It was absolutely against all the rules of his strategy and though he had to admit that the attraction working such a miracle was a "winner," he did it most grudgingly. It is an odd characteristic of the hidebound and conceited, that they would sooner lose according to their own rules and ideas, than win by accepting new ones, for which, owing to large masses of solid ivory, they have no room.

*

Now, then, what was the attraction, causing men and women to forget the heat and making them eager to pay out money? We have said the attraction consisted of moving pictures. What manner of moving pictures were those that so coolly defied the ancient and hoary traditions? They could not be cowboy stories or the usual weak sentimental concoction or comedy, that seems recently to gain a new hold on the ordinary moving picture theater. No hordes of unwashed yelling boys, no trace of staring idlers or loafers were in sight. There was no unusual display of electric signs, no brass band nor yet any lurid posters. The mystery is growing deeper.

*

Seriously speaking, there is no mystery about it at all. The American public, balked of its desire for a better and more ambitious moving picture by either the ignorance or lack of enterprise of domestic manufacturers, realizing that somehow a good, fine feature film is within their reach, hastens eagerly to look at it and cares nothing whatever about heat or price. All week the crowds continued and on Tuesday morning the house was sold for Saturday's matinee. The press sets up a shout of extraordinary praise, the clergy begins to see the moving picture in a new light, only the "old, experienced showman" sticks to his creed, that the public in this country are composed in greatest part of imbeciles and illiterates. He cannot be swerved from the old dogma, that the people want to be humbugged and will not pay for anything but the cheapest.

*

Now what was the picture? It was an old classic, that had lain on the shelves of libraries for seven centuries, quite as accessible to the American as to the European manufacturer. With what scorn would the average American maker have greeted the suggestion of filming Dante's Inferno. Ninety per cent. (liberal estimate) would not have known what "Dante" was or what "Inferno" meant. If it had been explained to them (assuming such a possibility for the sake of argument), they would have dismissed the subject with disdain and not without anger at being interrupted in the production of the "latest and most colossal American film success, 'Red Eagle's War Dance or The Midnight Murder at Rattlesnake Gulch.'"

*

When the product of an Italian film maker, almost unknown in this country, is needed to get the public into the big theaters at liberal prices, it is very sure that the men, now controlling the business have no just conception of what the public really wants. In the craven fear of going above the heads of the public they have fallen beneath the notice of the intelligent and refined public.

*

It is passing strange, that the money part of it did not strike them before. The only way to get any sign of healthy cerebration out of them is by talking money. Even this has failed. There are none so blind as those who do not wish to see. Having most arbitrarily fixed a low standard of the intelligence of the American public, largely guided therein by the state of their own intelligence, they refuse to change and in all probability will go on making "the greatest, finest and most beautiful pictures in the world," while foreign film makers with artistic skill and not wholly without an artistic conscience will make more films of a fine and desired character and get the money. As interpreters of public sentiment the majority of domestic manufacturers rank with the official weather prophets in point of sense and accuracy.

*

When some of the old makers with an increased output deliberately slight the matter of quality, what can be expected of newcomers in the field? It has been said on unquestioned authority, that one of the Independent companies offered a director the staggering amount of thirty-five dollars a week for producing one "comedy" (God save the mark), a week. Even if we did not have the extrinsic evidence in the words of the director himself, the "comedies," thus perpetrated, would furnish plenty of intrinsic evidence.

*

If this lack of enterprise is to continue, joined to activities which are even worse than the lack of enterprise, the moving picture will have somewhat of a fall in the near future. The picture, however, cannot be killed, not even in the house of its supposed friends. The public has grown too fond of it and is today well aware that a good picture is possible. They will simply wait for the better picture and that it is bound to come, there can be no manner of doubt. A widespread and insistent public demand will not remain unanswered very long. There is today no field, where capital judiciously invested with a due and sensible regard to public needs and demands will bring greater and quicker returns than the field of moving pictures. As to the exhibitors and producers, whom the progress of the day has left so far behind, it is consoling to know, that the night schools will soon open and that no willing man is ever too old to learn.

* * *

THE justice in the Special Sessions who recently insisted that the law against bringing minors under sixteen years of age into moving picture houses be strictly enforced has, wittingly or unwittingly, done a good thing for the industry at large. Aside from the fact that

every law on the statute book should be consistently observed by every good citizen, there is a special reason why exhibitors should be the first to insist upon a strict and literal enforcement of the law. Children, especially girls, are at all times entitled to the special protection of the law, and sad experience has shown that there are specimens of the human kind sufficiently depraved to lure young girls whom they may find in theatres or moving picture houses into paths of evil.

*

It is also well to consider that crowds of noisy, unwashed boys are a nuisance to every manager and drive away quiet, respectable people who would otherwise become patrons. Especially in the big city the boy is too often a malicious mischief-maker, and much minor damage has been committed by him around and in moving picture theatres. His conduct in the theatre, too, is very often a source of annoyance to both public and manager. The still all too prevalent belief that the moving picture is chiefly for the benefit of the small boy cannot be corrected too soon. There may be here and there an exhibitor who caters to this element and a producer who depends for his bandit and "Western" stories on the approval of the mentally undeveloped, and whatever can be done to discourage them ought to be done speedily and thoroughly. If a rigorous enforcement of the law will help it along, such enforcement will have the emphatic endorsement of the best elements in the industry.

*

It is difficult to believe that the restrictions would really harm a boy or girl in search of innocent amusement or perhaps in quest of knowledge and mental improvement. There are few men or women patronizing moving picture houses who would be unwilling to act as a temporary escort or guardian to a boy or girl anxious to go into a moving picture theatre. Some neighbor or friend, known in the vicinity where the child lives can always be found to take boy or girl to the entertainment, a fact which is within the personal knowledge of the writer. Of course, such a law could be made an engine of oppression by the police or by the officers of some "Society for Minding Other People's Business," but there has been no complaint heard on that score, and we do not believe there is any just ground for such a complaint at this time, as the police seem quite sensible and liberal in the matter of the enforcement of the law, and only take action in very flagrant cases.

"And No Man Putteth New Wine Into Old Bottles."

By W. Stephen Bush.

THE moving picture is distinctly and emphatically a modern creation. As a form of amusement it has confronted the legitimate stage for something like a decade; never as a theory, but always as a condition. To the elements that, at the birth of the picture, controlled the world of amusements, it was just about as welcome as the railway to the stage-coach driver of old. Very few took it seriously; many laughed at it as an amusing toy and fad; many more denounced it, but none suspected, that a new power had come into the world of amusements which, in the very first strides of its career, would jump into the front rank of all forms of entertainment.

The men who had, for many years of their lives, managed and directed the amusements of the public, wished, and in most cases, no doubt, sincerely believed, that the moving picture like other "crazes" would have its day and then pass away, leaving no more trace than the foam of a wave that rises and falls. In the very nature of things none of the best of these men connected themselves with the moving picture and its future. They had their own legitimate enterprises, their money was invested in them and it was within the limits of these enterprises that they could use their abilities and experience to best advantage. They were either too old or too conservative to entrust their capital and such investment as was represented by their labor to an innovation which they regarded with disfavor and of whose future they were doubtful. The picture then seemed a proper field for exploitation by the lower elements in the show business, and thus dime museums gave up their managers and the directors of minor theatrical enterprises, the men that follow in the wake of circuses and many other similar elements and classes, found a new occupation. Numerous others were attracted from the ranks of small tradesmen, who had saved a little money and who saw in the new invention a good chance for investment, with "no experience necessary."

As the years went by these inferior elements found themselves no longer in sole possession of the field, for it gradually began to dawn on all the elements in the show business, from the best and highest down, that the moving picture was much more than a fad and that its possibilities were really unlimited. Men, who had, in their treatment of the moving picture, been either indifferent or contemptuous, experienced a change of heart. They became anxious to learn something about this new, promising and disturbing factor in the realm of amusements. As the picture began to win new fields, threatening the very existence of theaters devoted to cheap entertainments and making inroads upon all others, a new class of men came into the business. At heart they were not always in sympathy with the moving picture. Exhibiting the latter was entirely new and strange to them. In one respect they were in a worse state than the ignorant and inexperienced, from which the ranks of exhibitors in the early stages of the industry had been so largely recruited. The latter knew nothing and therefore had to unlearn nothing. The showman, previously engaged in some other theatrical or semi-theatrical enterprise had to unlearn much and for inability to unlearn could often never begin to learn.

He attempted to put new wine into old bottles, an attempt, which, long before the scriptural recording thereof, had always been a flat failure.

A curious feature of this phase of moving picture development is found to this day in the theatrical journals. At first utterly ignoring the moving picture, they later began an attempt to treat it as a subordinate "department" in their columns. In its clipped and orphaned state the picture looks lost in these departments and bears most eloquent witness to the fact, that the putting of new wine into old bottles is a task beyond even the skill and adroitness of professional journalism.

With all the progress, that has been made, the exhibiting part of the industry is still to some extent, chaotic and to an even greater extent purely empiric or experimental. The exhibitor has had no school other than that of practical experience. He has had no manual founded on the experience of generations. Very slowly a new and much higher type of exhibitor is coming forward. The necessity of special aptitude, of certain educational requirements, of a high grade of intelligence is being more generally recognized. As success will more and more gravitate toward this new type it will develop, for it is indeed capable of high development. The new type will be wholly free from the superstitions of the circus and the medicine show and from the narrow limits and conventions of the so-called legitimate stage. This new type will understand and work with the modern

spirit of progress in all matters tending to the betterment and enlightenment of mankind. They will be the new vessels into which the new wine is to be poured.

It must always be remembered, that one of the features which distinguishes the moving picture from all other forms of entertainments and which will always characterize it, is its educational value. I do not, of course, use the word "educational" in its narrowest sense. I do not mean, that it is to teach reading, writing and arithmetic. Nor do I mean by educational films only those that teach geography or history or science. I want to make it clear that every film has some educational value, just as every play on the stage has an educational value. As the theater can show but few plays compared to the moving picture house and can show those plays to but a limited number of people, compared to the power of the moving picture, the prominence of the educational feature in the films is obvious.

Moreover the picture can show more and has infinitely greater freedom of movement, both of which factors again make for increased educational values. The picture introduces into the program of amusement and entertainment an element of information and instruction, eagerly welcomed by the public of today, especially in this country, where the desire for knowledge is keener and more widespread than anywhere else in the world.

Thus it will be seen, that the moving picture will carve out its own great destiny without aid from men, who are used to manage and direct older forms of amusement. Its flight can neither be understood nor directed by them.

Historical Pictures

THERE have lately come many historical pictures into the market. The tendency to make historical pictures is one to be greatly encouraged and the following remarks are offered in a spirit of helpfulness and with no view to depreciate the efforts heretofore put forth by various film makers.

Right here it ought to be stated, that the historical picture has within the last years shown some improvement. The first historical pictures we had the dubious fortune of seeing were "Washington at Valley Forge" and "The Battle of Monmouth." From a critical point of view they were both burlesque, pure and simple. As they were made more than four or five years ago and have long since sunk into utter oblivion, it would be ungracious and perhaps unsanitary to exhume them now. They are only mentioned as standards of comparison.

Compared to them such pictures as the recent Edison historic releases are much to be commended. They are, however, by no means perfect, and historic pictures of all others must approach perfection as closely as possible. If they do not fill this requirement they had better not be made at all.

Careful study of history from original sources and not from the versions of historians is absolutely necessary. The whole merit and value of a historical picture must consist in its accuracy. This accuracy must not be confined to the matter of costumes and scenery alone, important as these two details undoubtedly are. Great pains must be taken to conform to the facts, as far as manners and actions are concerned.

Let us, just for an example, take the very interesting events that took place at the outbreak of the Revolution, in the debatable regions between Canada and the revolting colonies. Perhaps the most interesting of the events, which eventually made the upper Hudson Valley American territory, was, barring Saratoga, the battle of Oriskany. It would be easy of production in moving pictures, because no large bodies of men were engaged in it on either side and all the fighting was typical of border warfare.

Now in reproducing such a picture it would be essential to follow most minutely the exact movements of the contending forces and to give a very accurate representation of the hero of the battle, sturdy old General Herkimer. Graphically as well as accurately reproduced, such a picture would have an inestimable educational value. With such a picture as a theme to speak on, the whole meaning of the struggle in the North, its difficulties, its final results and consequences could be made clear to a class in a high school in almost half an hour.

It is not sufficient to choose a historical title and then let the imagination or the needs of the studio and the director determine to do the rest.

Will Specials Lead to Runs

By Epes Winthrop Sargent.

WILL the new special lead to longer runs in the regular photoplay houses? It seems more than probable that they will, for all that is needed to bring about this result is the education of the public and some of the exhibitors to an appreciation of the fact that a photoplay is not like a daily newspaper, to be seen at the moment of issue and then discarded in favor of a later edition.

The intelligent exhibitor already realizes the value of the run, but he is powerless to combat public opinion single handed, and there has been no real combination of exhibitors in any well-defined territory. The theatrical managers combine to effect certain changes, to oppose the demands of the musical union, to adjust traffic matters, hold the billposters in check as far as possible and bring about similar improvements in their business; but the photoplay managers are not all showmen, and the man who is simply "running" instead of managing a house, thinks that any overture made him is a treacherous attempt to undermine his business. The new exhibitor's association for which The Moving Picture World has made so long and determined a campaign, cannot but bring about an improvement in this connection, but at present any suggestion that looks toward a change of bill twice a week is regarded with disfavor by one or more men who take advantage of the sentiment of the others to change daily and use a couple of first runs. The public follows the first run and the daily change, and the consequence is that those cooler heads who believe in doing things sanely and conservatively, are compelled to get in line or lose their patronage.

The answer that each house must change daily to appeal to the daily patronage is all very well as far as it goes. The trouble is that it does not go far enough.

Suppose that in a town of 10,000 there are three houses, each with a capacity of 300, each doing an average business and each appealing to perhaps 200 regulars, giving a matinee and two night shows. Each show pulls perhaps sixty persons who would not come daily were it not for the daily change. In a ten cent house this means $20 a day that would be lost if the pictures were not changed. This is a consideration where the receipts are perhaps not more than $80 or $100 on the day, but one point has been overlooked.

There are two other houses, each with its proportion of daily change patrons. These have not been taken into consideration. They want to see pictures every day. If the Gem gives them new pictures only on Monday and Thursday they will see the pictures at the Savoy on Tuesdays and Fridays and at the Bijou on Wednesdays and Saturdays. Meantime the Savoy patrons are visiting the Gem and the Bijou and the Bijou "fans" turn to the Gem and Savoy. Each house gets all the regulars twice

each week. Better still, each house has gained this great advantage that a notable program or some notable film can be made to draw additional business on the second and third days from persons who are not regular picture patrons, but who are induced to attend through the recommendation of those who have seen the program the first day. It is all very well to argue that the picture that made a hit last night can be brought back four weeks from now, but "It's there today and tomorrow" is a better busines getter than "I guess they'll have it back sometime. If they do, be sure to see it."

Time is given to advertise the product, newspaper comment is made possible and the most valuable advertising that is given on the street, in shops and factories, in the home and elsewhere is definitely gained for the successful product.

Special releases remaining a week or more in one place will contribute largely to the suppression of the daily change belief on the part of the patrons. Exhibitors will perceive the value of the idea and the result will be better and more profitable business, less expense and greater opportunity. It may be necessary to change the system of release, but any change that will work for the sale of a greater number of fewer subjects will be beneficial to the manufacturer as well as to the exhibitor. If a manufacturer can make a greater profit from two reels a week than he now realizes from four, he can put more time and money into those two reels and raise the standard of his product without depleting his bank account.

It would seem that the trend is toward better houses which will give room for the three to five reel subjects while the smaller theatres will use the thousand foot subjects and make their appeal as at present.

The photoplay business is still in its swaddling clothes despite the gloomy predictions of the few that the business is retrogressing. Cradled in the nickelodeon, creched in the ten cent house, threatened with the infantile ills of nasty vaudeville, reform attacks and poor literary quality, the photoplay will grow to adolescense and adult stature despite its vicissitudes and the men who encourage the growth, who assist in the operations for the removal of the vaudeville excrescences, who administer the tonic of good plays, the corrective of favorable newspaper comment and the laxative that will purge the business of the hangers-on whose attempts to chain the pictures to the dance halls and holes in the wall, will profit by their care when full growth is attained.

One of the most valuable remedies for the sick photoplay business is the doing away of the suggestion of impermanence and the establishment of the idea of permanency.

The theatrical manager seems to nurse along a "run" because the "run," of itself, will build business, but too few photoplay exhibitors know of the run. It is something well worth observation and the special subject is valuable in permitting this observation.

Short Talks to the Moving Picture League

I.—THE MERITS AND CHARACTER OF THE SHOW.

THE opening of the fall season will test the loyalty of exhibitors to the moving picture. During the hot summer months picture programs have enabled many to keep houses open which otherwise would have been closed. Numerous theatres which hitherto were wedded to cheap vaudeville, and showed to a losing business, have proved that moving pictures can turn a certain loss into handsome profits.

Will the managers who are inclined to combine cheap vaudeville with moving pictures return to their old policy this fall? And will those managers who depended on cheap vaudeville, and were forced to seek financial relief in exclusive picture programs, renew their allegiance to cheap vaudeville? These are questions that will be answered shortly, and the answers will be carefully scrutinized by THE WORLD.

It is difficult to estimate the injury wrought the moving picture by the nickel admission price. The exhibitor knows well that he is giving picture programs that are worth ten cents and more, for five cents. He is also impressed that he cannot afford to increase the price of admission, unless his competitors do likewise. But he determines to increase the price to ten cents, whether his competitors do so or not, and he accomplishes it by resorting to cheap vaudeville. He does this, fully convinced in his own mind that his program is being weakened rather than strengthened, but the public must be humbugged into believing that they are getting full value for the extra charge, and cheap, tawdry vaudeville, fit only for the groundlings, is exalted at the expense of the moving picture.

Is it not high time to protect the moving picture from such contemptuous treatment?

If cheap vaudeville possesses the extra drawing qualities that these exhibitors blind themselves and the public into believing, in order to grasp an extra nickel, would it not be equitable to relieve them of the burden of the despised picture and compel them to give an exclusive bill of cheap vaudeville?

If this alternative were offered such exhibitors, it is safe to state in advance that not a man of them would stake his money on exclusive cheap vaudeville. Experience has taught them that the program must have moving pictures in order to win out.

It is worthy of comment that picture theatres with regular patrons—such theatres being usually located in residential neighborhoods—have eliminated cheap vaudeville. The managers have learned that intelligent people cannot be misled as to the merits of cheap vaudeville. Indeed, they will have none of it, and avoid the picture theatres where it is offered as they would the pest. And is it to be wondered at, when thinly veiled vulgarity is made to serve as humor and century-old gags are resurrected to chase away melancholy?

The picture theatres catering to transient patrons are the chief offenders against the worth and dignity of the moving picture. When not injuring pictures by combining them with cheap vaudeville, they are maltreating them by inferior projection. In the management of such houses—there are always exceptions, of course—commercialism is the ruling motive.

There can be no denying the charge that these houses are a dead weight and a painful drag on the splendid progress being made by moving pictures. The exhibitions in them give thousands of people a wholly wrong impression of moving picture entertainment, the impression that it is cheap, common and dissatisfying. Disloyalty to the picture is advertised glaringly in all houses of this type. It must and will be combatted.

Possibilities of Musical Synchronization

By W. STEPHEN BUSH.

SYNCHRONIZATION, in the strict and literal sense, has so far been found impossible in connection with the moving picture. No instrument or contrivance has as yet been invented which in a satisfactory manner will supply the human voice just as its utterance is needed on the screen. Vast sums of money have been expended in the attempt to secure such synchronization and so-called

talking pictures, run by machinery, had a short vogue and then lapsed into oblivion. The future may bring forth what now, in view of so many decided failures, seems imposible, but until the invention comes, it is quite possible to have with one important kind of opera a synchronization which, while not by any means strict and literal, is fraught with great possibilities for the moving picture entertainment.

In a former article, "Giving Musical Expression to the Drama," it was pointed out that in all the operas of Richard Wagner, from "Lohengrin" to "Parsifal" were to be found most valuable "motifs" for accompaniment of dramatic and tragic pictures.

If it were possible to make a musical adaptation of these operas the music would correspond exactly with the action on the screen. An attempt was made, two or three years ago, to render "Parsifal" into moving pictures. The Edison Company made the attempt, and it was done very creditably indeed. It did not seek to feature the musical part of it to a pronounced extent; at any rate there was no attempt even at musical synchronizing. Moreover, the moving picture audiences at that time were not ready for productions of this kind. It is only proper, however, to state that notwithstanding these facts the play had more than a fair run, and if the supply of lecturers then available had been larger the success would in all probability have been greater.

It is difficult to discuss the question of approximate musical synchronization of Wagnerian operas in the abstract and remain intelligible to the average reader, for whose benefit this paper is printed every week. A concrete example will make the matter perhaps somewhat plainer. Take for instance one of the most typically Wagnerian music-dramas, "Tristan and Isolde." Here the possibilities for moving picture adaptation with a number of strongly developed central themes from the opera as musical accompaniment lie on the surface. Just how the adaptation is to be made, the arrangement of all technical details, the necessary abbreviations in the text without loss of the musical "motifs," are matters for the expert playwright and the skilled musician. If the two last-named work together intelligently and both are possessed of some understanding of Wagner, theoretical as well as practical, the production of a great and attractive novelty in the moving picture field seems reasonably certain. Referring again to "Tristan and Isolde" as a fine Wagnerian type, it is of course plain to every student that, beside the development of the leading themes or motives, there would also have to be some scenic music, such for instance as that of the sailors in the first scene of the play mentioned. The repetitions of the thematic ideas—the motifs—are then more than a mere accompaniment, but are converted into a most potent expression of the drama.

Of course such a method of synchronization, as here most roughly and superficially indicated, would never extend to the singing, nor would vocal synchronization be necessary to complete the scheme. The latter would present sufficiently interesting and novel and entertaining points without vocal synchronization.

It is pertinent here to quote Wagner on the subject. In his Art-Work he says:

"By completing each other in changeful play, the sister arts will disport themselves together in pairs or singly, as is required by the dramatic art, which alone prescribes the measure and intention. Now the plastic move of the actors pause to follow the passionless musing of thought, now the thought comes forth to life and finds direct form in the gesture, now the stream of feeling, the thrill of wonder will be rendered by music alone, now all three in common will carry out the will of the drama."

The sister arts here spoken of by Wagner are music, drama, and acting. A finer and clearer definition of the correlation of these arts has rarely been given in ancient or in modern times. "Wagner," says one of his older biographers, "endeavored to make the libretto a consistent drama, but always suitable to the emotional expressiveness of music. He shows how the development of a drama should lead to periods of emotional exaltation or technically emotional situations, in which the expressiveness of melody would be employed with all its resources to enforce the poet's thoughts."

What could be more interesting and instructive and useful to all who are concerned in the future of the moving picture than these words of Wagner: "In the drama we must become knowers through feeling if we have and keep the open mind, the eloquence of music will do the rest."

Mark well the words "the eloquence of music." Would not this eloquence of music, as it is found in richest veins in Wagner, be wonderfully effective on the silent stage, if properly prepared and adapted? What manufacturer, in alliance with musical skill and genius, will give us the first example of the possibilities of instrumental synchonization of Wagnerian opera?

More Light on the Moving Picture League of America.

President Neff writes as follows to the editor of the MOVING PICTURE WORLD:

"I wish to thank you for the splendid report in your journal of the Cleveland meeting. Our organization is new, and all the members practically strangers to each other; still we have made excellent progress so far. As we become better acquainted and the exhibitors throughout the country realize and appreciate the objects of the League, I am sure that the best friendship and cooperation will result among all concerned. Personally I will say to you that the officers of the Moving Picture Leaugue of America are governed only by fair and impartial motives and that they are anxious to bring about harmony in all branches of the moving picture business. The lure of the Almighty Dollar has warped some of our instincts. The motto "Get All You Can, While You Can" should be substituted by the motto "A Higher Standard and the Elevation of the Business." The motion picture business is not for a day, week, month or year, but for years and all time to come.

"We are not organized for the purpose of fighting any branches of the film business, but for the sole purpose of protecting the rights and interests of all bona fide moving picture exhibitors, and to promote the welfare of all. The manufacturers and the exchanges, all of them, at no distant day will discover the great benefits to be derived from a thorough organization of the exhibitors.

"Again thanking you, and with kindest regards, I remain,

"Very truly yours,
"M. A. NEFF."

MAUD MIGRATES.

Maud Muller, tired of raking the hay,
Forsook the dear old home one day.

A country life, of course, has charm,
Yet girls are tiring of the farm.

Maud traveled to a city near
And got a job as a cashier.

Now at a moving picture show
She's busy raking in the dough.

—Exchange.

Reviews of Notable Films

"JIMMIE AS A FOOTMAN" (Gaumont).

Reviewed by Jas. S. McQuade.

JIMMIE, the inimitable, will be seen in a new and attractive role early in October, when George Kleine will release the Gaumont film, "Jimmie as a Footman." The length is about 1,150 feet, but the extra 150 feet will be welcomed, as the pictured story shows the triumphant vindication of our favorite boy actor under extremely trying circumstances, and there is not a redundant scene in the film.

Jimmie's acting, in this instance, has the same convincing quality that stamps all his characters. There is nothing fictitious about this miniature footman, and if he is a little "stuck up," by reason of his long tailed coat, with its attractive trimmings and bright brass buttons, is it not because Jimmie has discovered the weakness of footmen in matters sartorial, and has succeeded admirably in simulating their pompous manner and dignified air?

The scene at Jimmie's home, where he is charged with theft by the marchioness and her female detective, is spirited and forceful. There is nothing of bravado about it; just the expression on face and in gesture of the white heat of anger pent up within. When the prying detective proceeds to search the bed for the stolen article, we are not surprised to see Jimmie drive both women out, using his rag-picking hook as a weapon.

The views are all finely photographed, the interiors, which predominate, being soft and the details well defined.

Jimmie is the only son of a poor widow. He secures the position of footman with a noble family and contributes to the support of his mother and sister. One of the opening scenes shows Jimmie on a visit to his home. He proudly turns over his savings to his mother and then hurries back to his quarters in the big mansion.

One day the marchioness, his mistress, chances to leave a valuable bracelet in the touring car. It is found by the chauffeur. Instead of restoring it to the owner he puts it in his pocket. Search is made for the jewel by the marchioness and her household without avail. Then she decides to call in a detective.

The servants are unaware that the new maid is the woman detective in disguise. From the outset the female Sherlock Holmes suspects Jimmie. One day, while the servants are at lunch, she attempts to examine the contents of a pocket in his coat, which has been placed on the back of a chair, near her seat at the table. Jimmie, who is sitting opposite, observes the act and raps her smartly on the knuckles of the offending hand with his table knife. The incident makes her more determined than ever to prove him the thief.

Soon afterwards Jimmie pays a secret visit by night to his mother and sister. He is followed by the detective and the marchioness. Through the keyhole they see him deliv-

Scene from "Jimmie as a Footman" (Gaumont).

ering his wages to his mother and embracing her and his sister affectionately. Notwithstanding this evidence of filial devotion, the detective is convinced that Jimmie is the guilty one. The squalid conditions of his home strengthen her belief that he is the criminal.

Jimmie is about to depart when the marchioness and the detective enter. He is astonished at the visit, but does not overlook offering a chair to his mistress. Then the marchioness charges him with stealing her bracelet and is strongly supported by the detective, who seeks to bear him down by an avalanche of words. Scornfully he denies the charge and manfully faces his accusers. The climax is reached when the detective attempts to examine the bedtick. Jimmie seizes her hand, thrusting her away from the bed, orders both women from the house. Particularly enranged at the detective, he seizes a rag-picking hook and beats her as she rushes out.

The chauffeur, in the meantime, has been casting soft glances on the new maid, never suspecting her real occupation. Shortly after the scene at Jimmie's home, the detective receives a letter from him, in which he declares that he is in love with her and will call to ask for her hand. She is mortified at the brusqueness of the man and receives him with no show of favor. He is about to leave in ill humor, when a sudden whim seizes him and he returns to the supposed maid. He offers her the stolen bracelet as a gift, after which she melts in smiles and sends him away happy in dreams of the morrow.

Hastily she seeks the marchioness and presents her with the lost jewel. Simultaneously both women think of the wrong done Jimmie and at once set out for his home. They find him proud and distant in manner, and it is only after the marchioness shows him the lost bracelet and begs forgiveness that he softens and submits to her caresses. But the detective she keeps at arm's length. No kisses from her for him. The only sign of relenting shown her is the offer of a single finger in a handshake.

And then virtue is rewarded. Jimmie is appointed steward of the household of the marchioness, and his mother and sister are engaged as servants. The dishonest chauffeur, meanwhile, had been taken in charge by officers of the law.

THE WINDS OF FATE (Edison).

This latest Edison film is a most acceptable interpretation of the winds of fate. The old saying: "It is an ill wind that blows no good," is here exemplified in both its positive and negative sense. A banker places six negotiable bonds in the hands of his manager, the wind through a suddenly opened door blows one away—unnoticed—and it is carried beneath a piece of furniture. Later, when the six bonds are called for, one is missing; of course the manager is misjudged and discharged. Without work and without character, poverty is the gloomy outlook for his family. Walking down the street the son of the unfortunate manager has his cap carried away by a gust of wind, which he chases to the mouth of a sewer, where, in addition to securing his cap, he finds a pocketbook filled with bills. The lucky find brings joy to the little home until it is discovered that the money belongs to the banker. Honesty overcomes the bitterness of poverty and the boy is sent to the banker's office to restore the pocketbook; of course the banker is astonished at this honor on the part of his late employee, and while writing upon the desk from which the bond was blown, the suddenly opened door causes a gust of wind to carry the note he was writing right where the missing bond lies. Its strange recovery carries its own explanation, the banker sees the error of his hasty judgment and restores the manager to his position with an honor which carries happiness to the home. The whole forms a most creditable story; it is a strong lesson on the value of honesty even in the face of distress; many a youth may be helped by its lessons, also many a hasty opinion may be withheld. Not only do the "Winds of Fate" prove kind, but honesty is shown to be the best policy and honor is above all value.

THE CODE OF THE HILLS (Vitagraph).

This forthcoming Vitagraph film is somewhat new. A Kentucky mountain story, "The Code of the Hills" is a reversal of the "unwritten law." In the "unwritten law" a woman's honor is defended, any abuse thereof means death. In the "Code of the Hills" a woman avenges the murder of her husband by a former rival for her affections. The story as told being an old love feud, in which the rejected lover takes the life of his successful rival, who is able to write the name of his slayer on a piece of maple bark before he expires. The young widow treasures this maple bark note as evidence of the guilt of her former admirer, awaiting occasion to avenge her husband, which she is successful in accomplishing after two years. She has no sooner fired the fatal shot than the sheriff, having heard the report, intercepts her. With defiance she produces the maple bark note and convinces the sheriff of the justice of her act according to the "Code of the Hills." The sheriff yields to the exigencies of the occasion and takes the dead man's revolver from his belt, fires one shot from it, and then places it in the hand of the dead man as if to indicate that he had himself fired the fatal shot, either in suicide or in an attack of which he became the victim.

This strangely chivalrous act of the sheriff is new; he endorses the act of the woman, as, according to the "code" side of the "unwritten law," it is not legal, but human from the viewpoint of the people of the "Hills." While this is a double tragedy, it is so presented that there are no gruesome features; it is presented with the Vitagraph care for a clean picture, and as tragedies form a necessary part of life portrayals, when presented in this manner they are free from criticism and censure. The value of the picture is enhanced by the scenery, which is typical of the title of the play and naturally very picturesque.

"WHEN TWO HEARTS ARE WON" (Kalem).

When an actor of the standing of Sidney Drew lends his distinguished talents to the photoplay the event is notable, and then, when the vehicle in which he makes his appearance is no less than one of his own successful sketches which has delighted audiences on two continents, "When Two Hearts Are Won," our respectful attention is at once commanded. This sketch might, with no great stretch of imagination, be termed a modern version of "Taming of the Shrew." Alcibiades Shamley marries Cassandra, a beautiful young girl with a temper and a

Sidney Drew.

determination to have her own way with things in general, also she is devoted to a pet dog of diminutive proportions, called Cara.

After the wedding the pup is prepared for the bridal tour with great ceremony, but the rules of the Pullman Car Company forbid dogs being carried on their coaches, so the Shamleys are put off the train. At the hotel accommodations are refused because of a rule against dogs, but the Shamleys manage to find a resting place in the Railroad Hotel by bribing the clerk to admit the dog.

Here the pup makes trouble by chewing up the maid's hat.

During these events Alcy has been getting telegrams from his wife's folks warning him against her violent temper, the last one being from her Uncle David which advises Alcy to give her some of her own medicine. Previous events convince Alcy that it is now time to assert himself, so he takes Uncle David's advice and starts in to mix things up on the pretense that the pup has swallowed his collar button. By the time he has wrecked the place Cassandra is completely subdued and asks Alcy's forgiveness.

The appearance of Mr. Drew in pictures marks a further step in advance in the progress of the photoplay. Though serving his apprenticeship on the legitimate stage, he early elected to cast his lot with vaudeville, in which field he has gained a reputation and a position equal to that held by his distingushed brother John Drew, the dramatc star. To many patrons of the pictures his features will be familiar. His performance before the camera could not have been more satisfactory had he served a long apprenticeship in the picture studio.

Good photography and snappy action throughout make this picture one of the most interesting of next week's licensed releases and a feather in the cap of the Kalem Company.

Possibilities of the Film

By Edward R. Higgins, Staff Artist, Chicago Inter-Ocean.

May an outsider be permitted a few critical remarks anent the moving picture business? Frankly, I believe few producers realize the possibilities of the film. The art of the photoplay is yet in its infancy. Development is bound to come. There are producers, notably the Selig, Vitagraph and Edison companies, whose work is generally excellent. Others occasionally publish fine pictures, but do not keep continually up to a high standard. Like the author, the artist or the actor, the film manufacturer will be judged by his poorest product.

In these modern days of competition there is no room for mediocrity in film manufacture or anything else. The creative faculty never stands still—it must advance or retrograde. The motion picture has reached a high standard of mechanical perfection—a splendid vehicle for artistic expression. Yet day after day we see the same grade of mediocre photoplays produced throughout the country, with only an occasional redeeming film here and there.

Are American film producers satisfied with the present quality of their wares? Will their splendid business opportunities be run into the ground with penny wise economies, cheap melodrama and comedy continually rehashed, inartistically arranged, poorly acted, the same old things over and over again?

There is no mystery about public taste in the photoplay. People have become surfeited with monotony. Horse play and vulgarity cannot last. Audiences are sick of "Western Drama"—of the same old daughter of the same old sheriff and the same old gallant cow-punching gentlemen. Variety is needed and is essential to business development. Variety in class of films—fiction, history, travel, industry, science, trick films, etc. Variety in composition and arrangement of scenes—tinting and coloring. Variety in plot and locale of stories. Variety in type of actors.

With all literature to call on for a plot, why do film producers putter around with cheap scenarios? One doesn't need to turn to a Shakespeare, a Dante or a Milton for spectacular ideas. The shelves of any library are filled with available scenarios; clever, strong, educational, uplifting stories which would grip and hold an audience. History is filled with available incidents for the photoplay. Some of the finest films ever produced are of this class—a reproduction of actual events. Surely more intelligent use could also be made of current happenings in which the camera has the advantage in competition with magazines and newspapers.

Travel pictures offer logically a splendid chance for the camera man, but are frequently disappointing owing to poor judgment in view selection. Architecture and landscape, when artistically taken, are desirable, but must be supported with the human element. Foreign people, their markets, crowds on principal streets, their industries and amusements are tremendously interesting.

The marvels of science are almost new territory for the moving picture. Natural history, botany, chemistry, etc., are an inexhaustible supply of material. An occasional trick film, if well done, is a welcome change from the sameness of the motion picture show. Why are they apparently dying out? Experiments along this line should be valuable educators for the camera man.

In scenic arrangement the average director is manifestly deficient. More or less he is groping blindly for his effects. Stage craft, with its traditions, set pieces, painted scenery and stereotyped effects, is the bane of the picture.

An artist, preferably an illustrator, should be employed as assistant to the director for the working out of effects. The photoplay is a series of pictures—not a stage. The rules of composition and balance, arrangement of light and shade, etc., are essential to a perfect picture. The French understand this fact, and we have seen some remarkable applications of principles of composition in their films.

However, aside from technical training, the use of common sense would improve the average scene. Interiors are habitually stagy—cluttered with cheap furniture, pictures, etc., and obviously made up. Landscape is more often than not poorly chosen. Directors might with advantage have men out making kodak records of promising landscape and architectural bits for future reference. As action of players close to the camera has proven effective, it is being worked to death. Variation in distance from camera is desirable.

Tinted and colored films always make pleasing variety. While the new color process may not be available to the general producer, much can be done along other lines. The tinting of films should be studied and the natural color tone of the scene reproduced as far as possible. For example, the warm glow of the artificial light of a ball-room, the brown tones of the autumnal landscape the blue greens of the sea. Such effects would be economical and pleasing if subtly used.

For spectacular pictures a combination of hand coloring and the tinting bath should give good results. In coloring film by hand, color scheme for each scene should be laid out by a competent artist. Speed of production would be obtained according to number of operators employed. Each operator handling only one color on six replicas of film, working with enlarging glass, if necessary, would develop almost printing press time. The general effect would depend on the excellence of original color scheme and careful supervision of operators. Enterprising producers cannot afford to be without an efficient color department.

There is no profession so crowded with talent as the stage. Good actors are open for engagements at all times, particularly during the summer months—the best season for the camera man. Would not the employment of a good company of real actors with a well-known star for leads, be a paying investment if economically done? Surely it would attract new and desirable custom and give prestige and publicity to the producer. It would also raise the status of the present photoplayers as well as the photoplay itself. The present practice of not publishing cast by name on film is a mistake and cheapens the actors taking part .

The time is at hand for the motion picture press agent. Producers must have publicity bureaus sooner or later. An evil they may be, but a necessity they are to any large amusement enterprise. Already producers are becoming known to the public. A Selig, an Edison or a Vitagraph film will attract custom simply because their names stand for excellence of product. How much more would this be the fact with judicious publicity?

The time is coming when competition will be strenuous for excellence of workmanship, regardless of expense. A single inferior product will immeasurably cheapen the prestige of a producer. If there is a call for low grade films they should be published under a different name.

Two Interior Views of Majestic Theater, Winnipeg, Can.

The Ever Potent Moving Picture.

ALTHOUGH the vogue of the motion picture has brought about the erection of more than ten thousand theaters, varying in seating capacity from 200 to 5,000, in the last decade, the managers and owners of legitimate theaters in this country cannot truthfully claim that this condition has conspired to reduce the patronage extended to the higher priced stage offerings.

It is fairly estimated that fifteen million new theater-goers in the United States and Canada have been created from a public originally attracted through the lure of the camera man, and fully one-half of these had never been inside of a playhouse before, while the other half, having become accustomed to visiting the moving picture resorts, have contracted the habit of theater going from a desire to see in the flesh, players and singers whose portrayals have been reproduced for them through science and artifice in the picture theaters.

The phonograph, also, has played a vital part in solving the problem of grand opera. Thousands of persons to whom the inside of the Metropolitan Opera House was an unknown spectacle, have found their way to the box-office through having heard the arias of popular operas as sung by the world's greatest singers, whose vocal records have been preserved through the various phonograph devices.

This is so true that impresarios and theatrical managers are no longer found resenting the procedure by which the players and singers under engagement to them add materially to their incomes by posing and singing for the film makers and phonograph inventors.

One would suppose that the world's greatest artists would refrain from temptation in this respect, but it is a fact that Enrico Caruso's income from his vocal records is quite as large as that which comes from his grand opera achievements, and, undoubtedly, he is solaced during his prolonged period of inactivity on the operatic stage by the knowledge that his royalties from the phonograph companies will go on perpetually, though there are those who believe that his present vocal incapacity is greatly due to overtaxing his voice in the effort to preserve his vocal records for future generations—a declaration that will be confirmed by any one who has ever been present at the seances, nerve-racking as they are.

The spectacle of such exalted players as Rejane, Jane Hading, Mounet-Sully and the younger Coquelin posing for the French film makers is not an unusual one, and all of the distinguished secretaries of the exclusive Comedié Francáise have capitulated, in view of the enormous sums paid in an effort to raise the level of cinematography.

The plans of the foreign film makers are truly tremendous in scope. Some of these firms are capitalized in the millions and not all of them have repute in this country. In Italy, particularly, the artistic film is featured; the manufacturers have complete stock companies equal, if not superior to those of the subsidized theaters. The equipment is always lavish and an outlay of $50,000 to evolve a single series of pictures is common enough. These Italian films are just beginning to arrive in this country, and they have indeed created a furore.

Recently an English film company paid $25,000 for the privilege of reproducing the ballets presented in a London music hall. As these terpsichorean productions have always been regarded as too costly for transportation to this country, one may understand why so large a sum was willingly given, for in no other way would it be possible for American play-goers to view the entrancing spectacle which all privileged persons pronounced unapproachable.

The Messrs. Shuberts have been offered a still larger sum for the right to reproduce the Hippodrome spectacles. The idea of the film concern making the offer was that, as the Hippodrome offerings were too large to be presented in other cities, an effort to reproduce them for the public not available to the New York institution would not only pay them handsomely, but also would be regarded as a public spirited enterprise.

Right here let it be said that such a thing as public spirit among the film makers is not to be ridiculed. Thomas A. Edison's hobby is a desire to evolve educational films. He spends the greater portion of his leisure time in the picture houses, always endeavoring to conceal his identity, but this procedure on his part is so well known among his employees that they are instantly provided with an incentive for great effort.

Mr. Edison is firm in the belief that the moving picture theater of tomorrow will be a tremendous factor for the public good. Moreover, he thinks that the day is near when the workingman will be able to lay down his dime at the box office and witness a performance fully as good as that which is now seen in theaters where two dollars are paid for seats. At no distant date, "the wizard" prophecies a complete and perfect synchronism between the cinematograph and the phonograph, by which it will be possible to produce artificially complete plays, and even grand operas, with vocal sound, action, enunciation, and even color absolutely and scientifically reproduced—a veritable conquest of the arts of music and the drama.

Already it has been possible to witness the spectacle of a popular stage idol appearing in a theater where high prices of admission are charged, while, but a stone's throw away, a counterfeit presentation duplicating voice and action was on view at an admission price of five cents. It has also been possible to hear an act from Donizetti's "Lucia de Lamermoor" sung by Caruso, Sembrich, Plançon and Hosmer. The pictures depicting the stage action were perfect, but the synchronism with the phonograph was faulty; and it is this phase of the problem which Mr. Edison is now coping with, promising perfection at an early date.

An inventor in Holland has perfected a device along somewhat different lines, which reproduces the action, color and sound but not the voice vocally, merely the instrumental accompaniment. With this device an effort is shortly to be made to reproduce the Oberamergau Passion Play. The vital achievement in this instance is the conquest of color.

Mr. Edison believes that others than himself, investigating as they are the problems yet to be solved, will achieve astounding results which within two years will revolutionize the art of entertaining and which will result in moving picture theaters of prodigous size, where the masses will witness tremendous spectacles, operas and plays; even making it possible to bring to the picture screen Wagner's Trilogy as rendered at Bayreuth—with vocal, instrumental and orchestral effects synchronized with motor-color pictures—the whole forming a perfect counterfeit presentation of the great Cycle, to hear and see which it has been necessary to undergo a pilgrimage to the Bavarian city, at a monetary cost prohibitive to ninety-five per cent. of mankind.

What will be the effect on the singer and player in the flesh when science and artifice combine to make unnecessary their utilization for the portrayal of the great masterpieces of music and the drama? This is a phase of the problem which has yet to be reckoned with.

As a rule, population has provided a public capable of absorbing the problems created by progress, but it does not require any great wrench of the imagination for one to marvel as to how it will be possible to reconcile a public accustomed to pay $5.00 for its seats in an open house when the compelling forces of the attraction are duplicated for ten cents. Of course, the very rich will not be affected by even so revolutionary a change, for with them opera is a social fad; but in the last few years there has come into being a vast public whose incentive for opera-going has been the strictly musical —not the social side—the phonograph being a factor in the creation of this new public, will be likely to sustain the tenability of its position when the day comes for it to combine with the cinematograph in a bid for the patronage of the musical world.

The moving picture has by no means proved a menace to the theatrical profession. In fact, the spectacle of hundreds of idle actors and actresses, congregating in the "Rialto" because of disastrous tours, and other misfortunes, has been greatly mitigated through the great demand for their services from the film makers, who no longer can supply the demand for films through what are called "actualities," this has resulted in the photoplay, and there are no less than twenty complete and fully equipped stock companies in the vicinity of New York alone, each employing from twelve to twenty players. These are not always composed of the rank and file; some of our best known stage favorites have been content to avail themselves of the benefits to be derived.

The producers for the picture theaters are selected from the best known stage directors of the country. Charles Kent, producer for the Vitagraph Company, has been a Frohman star, while Francis A. Powers, who was producer for "Powers Picture Plays," (the similarity of names being a mere coincidence) is a distinguished author-actor whom Charles Frohman brought here from California to stage his own play, "The First Born," a work that created a sensation in New York.

Thus it will be seen that with the people of the stage intimately affiliated with the inventors of cinematography and the phonograph, no great upheaval will come to the rank and file in the event that Mr. Edison's optimistic prophecy is fulfilled. As to the stars and the thousand-dollars-a-night songbirds, undoubtedly there will always be a public prepared to rave over great individuality and to worship at the shrine of a great name.

Technique of the Photoplay

By EPES WINTHROP SARGENT

Copyright by E. W. Sargent. All rights reserved.

CHAPTER VII.

Drama and Romance.

Nothing is more dramatic than the sight of death; the sudden extinction of a human life, and yet death may be made absurd, even farcical, through its crude employment. Quite the funniest film of recent output was one in which every character came to a violent end, the story closing with the death of the sole survivor. It was not intended to be a farce, but it was more than that—it was pure burlesque.

There are living deaths far more dramatic, far more impressive, than any scene of final dissolution that can be made. Some themes are intensely dramatic with never a hint of death, and many a promising plot has been ruined by the beginner solely through indiscriminate slaughter, or even a single death, dragged in "to make it more dramatic."

One of the Edison releases dealt with a woman, the wife of a miserly farmer, who took the money belonging to the Ladies' Aid Society for the purpose of visiting her daughter, who lay near death. The husband would not give her the money, and it was the only way. On her return she was notified that the money was to be turned over to the minister on a certain Sunday. Her husband refused to make good the sum, and in the final scene she was shown sitting in her pew, waiting for the hymn to end and the moment for her confession to commence. It was a simple plot, yet far more tragic than a story made dramatic through the shooting of some character. Again, for example, a woman who has married against the advice of her family and friends, forsaking all to wed the man who has won her heart, only to find him utterly unworthy of her sacrifice. There are three broad developments of the story. She may leave him, she may kill him in a fit of desperation, or she may patiently live her life, accepting his abuse and neglect, always faithful to her vows, always hopeful for the turn of the tide that may bear the marital bark into pleasant waters.

Almost invariably the novice will accept one of the two solutions first mentioned. The experienced writer, accustomed to playing upon the emotions with gentle but practised hand, will realize that the third development is vastly more effective than either of the others, and will so appeal to sympathy that the audience is intensely absorbed instead of merely shudderingly thrilled for an instant.

The hot-blooded Mexican girl who "shoots up" her faithless sweetheart is flashily dramatic; crudely sensational, but the appeal is not as strong and the photoplay does not make the same lasting impression as is gained from the skilled handling of the basic theme, but in which the story is turned to show the jilted girl accepting with gentle resignation her loveless fate.

The woman who shoots her daughter's betrayer is a strenuously dramatic figure, but the gentle mother who makes sacrifice and endures privation and insult to ensure her daughter's happiness possesses the stronger appeal. Mother love, of all the emotions, is the most directly appealing when handled with skill, but the appeal must be made to the heart, not to the head, to be lastingly effective.

The flashy lithographed poster is more startingly effective than the tenderest work of some great artist, but the work of art will endure long after the lithograph is forgotten.

Variety Is Demanded.

It is not to be argued that all photoplays should follow one general line. Given a properly dramatic theme and reasonable excuse, the story involving appeal to the baser emotions may be made almost as acceptable as the more restrained story. Each has its place in the scheme of the photoplay, each theme provides contrast for the other and all styles of productions are in demand, but make certain that your plot has other excuse than the mere shedding of blood before you begin its development. If it has not that excuse, alter the plot until it becomes reasonable.

Ninety-five per cent. of the plots submitted for production show the lack of careful development, are lacking in those little touches which mark the difference between the production of series of incidents and the telling of a story of appeal. The careful writer does not work out the plot along the lines which first suggest themselves. It is the patient, plodding polisher who scores the solid success, and the writers whose work is in demand owe their position to the care with which a theme is developed.

The simplest theme may be made strongly dramatic by proper building up and the strongest plot left ineffective through lack of proper planning.

One Familiar Example.

One very familiar theme deals with the scapegrace sent West to "reform." He leads a wild life, but is brought to an orderly life through some keepsake that was the parting gift of his sweetheart. Usually he is seen to discover the keepsake, push away the drink or the woman that is at his elbow, and possibly in the next scene he takes train for back home, marries and presumably lives happily ever after.

The story is there, but its treatment is bald. It lacks the refining touch that makes it great. It interests for the moment and then it is forgotten until the next version is seen. It possesses no individuality. The old familiar incidents are rushed through to the anticipated conclusion and there is no suspense. This is in part due to the limitation of length of the reel, but more to careless development by author and producer. The incidents need to be emphasized, the appeal to the heart must be made. Immediate reformation is improbable and inartistic. Get the spectator interested in the man's efforts to live up to his determination. Dash hopes with an occasional backsliding; play upon the emotions until full strength comes, and when, in the last scene, the man takes the girl into his arms, the spectator who has hung breathless upon the varying developments feels assured that the troubles of the pair are over and that the reformation is complete.

Do not forget the girl in following the man. The stronger appeal will be made if the interest centers in the feminine figure and the audience is interested in the man because they want him to reform for the sake of the girl's happiness.

Show him in one of his moments of forgetfulness and then flash a short scene with the girl praying for the fulfilment of her hopes. Show pointedly that it is the girl's influence that holds him fairly straight and eventually works his salvation. In a word, do not merely tell what happened. Tell it so strikingly that you will make the story stand superior to all of the others written from the same theme.

Happy Endings Preferred.

Another grave error on the part of the novice is the belief that to be strong a story must end unhappily. There is but one of the popular magazines that habitually uses stories with unhappy endings. The demand is all for stories which please the reader, and only the morbidly inclined care for a succession of stories in which the reader is left with the regret that the ending has not been different.

There are some stories in which the climax is either unhappy or else inartistic, some plots which demand a tragic end, but it is neither necessary nor profitable to write these, and writers, more especially the beginners, will do well to leave the gloomy stories to others and make their own appeal with the story that, no matter what the happenings, brings a satisfied sigh of relief as the tangles are straightened out before the story's end.

Most stories are capable of an adroit twist which will settle all differences and bring the happy conclusion. They may not sound strong in the telling, they may lack the intensity of climax, but they will stand a much better chance of acceptance, and that, after all, is the true test. Success in authorship consists in writing what the market demands rather than what the author thinks it should demand.

The photoplay theater is a place of entertainment and should not be made the home of gloom. This does not mean that no appeal to the emotions should be made; the smile that follows the tear is the happier for the tears, but having brought the tears and smiles, having plunged the spectator into despair over his heroine, end with a smile that wipes away the tears and leaves him well content.

Classifications of the Drama.

The drama is divided into Tragedy, Drama, Melodrama and Comedy-Drama. The boundaries are too lightly marked to be clearly defined. The tragedy of Shakespeare becomes the melodrama of the Jargon theater through localization and translation into the Germanized Hebrew that forms the Yiddish jargon. In "The Jewish King Lear," for instance, the Shakesperean story is followed, but so entirely changed in treatment as scarcely to be recognized.

Most cowboy stories are melodramatic because they are elemental and violent. The ranchero who steals the girl he loves by force of arms and wins her love by virtue of his deeds of daring is but Othello in action instead of narrative. Comedy drama is merely melodrama with the comedy element made superior to the dramatic action, but, unlike true comedy, dependent upon the dramatic theme for interest and suspense. Simple drama occupies a place between melodrama and tragedy in that it lacks the violence of one and the loftiness of the other.

The classification of a script is unimportant so that the plot be virile, but as a general rule it is well to avoid the sordid and unclean, to keep the atmosphere wholesome and moral. Stories dealing with the lower walks of life, with thieves and thugs and the social outcast have but limited appeal. Such persons and places exist, but that is no reason why they should be employed. The clean minded young fellow who wins his way to success is a far more attractive figure than the shaking thief who pretends reform for the love of a Salvation Army worker and the young mechanic who keeps his face washed is to be preferred to the profligate scion of the newly rich whose occupation is seduction and the enrichment of saloon keepers.

Probability is Demanded.

While all photoplays should be reasonably probable, comedy permits some lattitude in this matter. The properly constructed photoplay offers none. A single false situation may destroy the probability of an entire play, one false note make jarring discord of the whole.

The play that depends for its existence upon an improbable situation should not be written, and yet it frequently happens that offering is made of a manuscript that would be impossible were probability demanded.

If a rich resident of New York City is threatened by a lunatic with sudden death he does not immediately pack up a few belongings and fly to Alaska. It is more probable that he would go to the nearest police station, procure the arrest of the insane person and obtain his incarceration in an asylum. If it is necessary to the story that the character should go to Dawson City some more probable reason for his presence in Alaska should be devised, and yet scores of manuscripts offer incidents no more probable than this.

If an officer in the army should receive an appeal from a personal friend asking him to form his company into an impromptu vigilance society to rescue a heroine when the sheriff and a single deputy might work as effectively, it is improbable that the officer would court dismissal from the service even to oblige the picture producer. A body of cavalry might be more picturesque than a sheriff in his shirt sleeves, but the story would be too improbable to gain respect.

Audiences are quick to detect inaccuracies and are apt to resent the implication that they are fools. Even when they cannot realize the exact fault they realize that there is something wrong and the story does not satisfy.

Before a story is finally typed for submission it is well to offer it to some intelligent friend for criticism. If the objections offered cannot be promptly met the story should be worked over until it does gain probability.

Minor points are of equal importance with the great. When the real criminal confesses, exonerating the innocent man who is in jail for the offense, his friends should not rush off to jail and procure his liberation. Either the Governor must issue a pardon or the case must be reviewed before some court of competent jurisdiction. A district attorney does not issue warrants but obtains them from a court. Similar points in medical practice, railroad work or any other line must be observed if a story is to gain credence.

Romantic Stories.

The romance differs from the dramatic story in that the love interest predominates. But a romance should not present a succession of scenes of love making. Kissing quickly becomes tiresome on the screen and most courtships seem absurd. It is better to make the story hinge upon the winning of the girl and write in the love making sparingly.

All the world loves a lover and is interested in his success, but the lover must be worth while to gain favor and the limply helpless suitor is as much to be avoided as the man who loves illicitly. Stories of the passion of a man for a married woman, or of a woman for a married man have no place in photoplay no matter how popular they may be on the dramatic stage. The preponderance of children among photoplay patrons is not the only reason why romance should be kept clean, for the photoplay makes its greater appeal to the clean minded, now that the lurid film is in a pleasing minority, and the best liked story is clean and decent.

Novelty in proposal, the ingenious surmounting of obstacles and the overcoming of opposition are the leading themes, but the possibilities of the love story are practically limitless, depending wholly upon the inventiveness of the author. The story of the unusual courtship is that most desired and a touch of comedy to relieve the burden of sentiment is advisable.

One great error is the belief that the romance ends with the marriage ceremony. There are many pretty romances which have their commencement where custom has decreed that romance ends. The field is worth while in that it is so little worked.

As a general thing it is well to hold the interest to the girl, though this rule does not always hold good, and it is always risky to place the girl in a false light. No one can get interested in a silly little fool. Make her wayward, but do not make her idiotic. Most love stories have been written, since love is the favored theme. It only remains to rewrite them interestingly and with as much novelty of incident as possible.

THE REX THEATER.

With the opening of the Rex Theater, at 6017 Penn Avenue, East End, Pittsburg, Pa., the public of the E. E. shopping district were given the opportunity of admiring moving pictures in one of the nicest moving picture houses in the city. This house is very elaborately finished both inside

Rex Theater, Pittsburg, Pa.

and out, so as to withstand the criticism of the most discriminating theater goer. The cool colors predominate in the decorative scheme, which is very effectively brought out. Everything has been done to insure perfect comfort to the moving picture fans that patronize this theater, the installation of the most perfect ventilating system in this city being one of the notable features. The seats are cozy, the floor being sloped toward the curtain, so that the picture may be seen, even over the picture hats that refuse to come off. Its seating capacity is 300. A regulation No. 2 asbestos booth with two No. 6 Powers machines provides the projection, which is exceptionally good. The throw is 110 ft. on a 15 x 18 curtain. A $5,000 electric organ, the largest in this city, is used only during the day; at night a uniformed six-piece lady orchestra furnishes the music. The program consists of three late run Independent films. Mr. Max W. Herring is the general manager and one of the owners.

Observations by our Man About Town

THERE is always something new in connection with moving pictures. If it is not something in the pictures themselves, it is so closely associated with them that any advantage to be gained goes to the pictures. The present generation cannot recall when the management of a theater and the occupancy of a pulpit were so closely brought together that the duties of both were performed by one person. Some years ago the clergy attempted to bring the patrons of the theater and worshipers at certain churches more closely together by holding religious services in the theaters on Sunday afternoon. That was the nearest approach to the innovation I had in mind when I spoke of something new. Miss Ida Mayer is the manager (or manageress) of a moving picture house at Jamaica, Long Island. The pastor of the Baptist church of that town is enjoying a vacation, so one Sunday Miss Mayer occupied his pulpit. She is an elocutionist and lecturer of some merit and handled the text "Be sure your sins will find you out" with no small degree of success.

* * *

I suppose the first thought some people will nurse is that this lady made an advertising medium of the pulpit, but she did not; her discourse was strictly in keeping with the duty assumed and the congregation to which she preached appreciated her efforts. Of course Miss Mayer did not escape criticism, for the reason that on the same day she occupied the pulpit, the show was going on at her picture house. Miss Mayer occupied the pulpit Sunday morning and Sunday night she looked after the picture house. In answer to her critics she said: "The incongruity is seeming, not real, for the work is good and helpful. My show is not of the so-called 'goody-goody' variety that palls. It is carefully planned to elevate the spectators, and the experiment has proved that people like clean motion pictures that entertain and instruct." Miss Mayer is the sister of Rev. G. E. Mayer, of the Grace Methodist Church, of Troy, N. Y.

* * *

My attention has been called to a recent article in Motography entitled "Lessons from Lyman Howe." I have known Mr. Howe for a number of years and he and his able corps of assistants, headed by that amiable and capable fellow, Sam Walkinshaw, deserve all the praises they can carry for their accomplishments toward the elevation of moving picture shows, but I think it is stretching a point to set what they have accomplished as an example for the general run of moving picture exhibitors. It is true that Mr. Howe is filling his house wherever he is at from twenty-five cents to a dollar or more and that he has no music but a piano, and has no songs or vaudeville; and that in big cities he changes his films but once a week. Now, "how does he get away with it?" The answer is: by careful, systematic preparation.

* * *

The writer says Howe's pictures are not different from other exhibitors' pictures. He is mistaken. The manager referred to sends to Europe every season a qualified representative (when he does not go himself), to select the cream of productions and many of the subjects thus selected could not be run with success in the ten and five cent theaters for the reason they are selected to appeal to the higher class of audiences—people seeking the classics, people who take delight in subjects of travel—in other words, people who look for an animated lecture platform and can afford to pay the prices that the outlay exacts. There is no atmosphere of mystery in connection with the success of the entertainments in mind. It is simply a matter of superiority, in selection, arrangement, production and desire.

* * *

One great advantage the Howe management has is the opportunity to rehearse and perfect. The writer says Mr. Howe changes his films but once a week. Grant that. How can a house that changes its program, twice, three times or more a week perfect music and props as he does? He may change his program but once a week, but the subjects are not strange to his people. They handle them many times during a season and are well acquainted with them before the season starts. Mr. Howe and his people are not bothered by first, second or third runs. All runs look alike to them and they have the handling of them to perfection. They do not care what comes out on Monday, Tuesday, or any other day in the week. They have their own programs and nothing is put on until it is thoroughly understood. Some of his men have practiced as long as two weeks on a picture to get the music and props perfect. It is well enough to say use sound effects as Howe uses them, but where is there a ten or five cent house that can get in touch with the subjects far enough in advance to do it. When the time comes that film exchanges can afford to let a house use subjects long enough to attain that result and charge for the films only during the period that the projection is in accord with it we will see the real thing; but the present competition will not permit this. While one man is rehearsing a picture his competitor is getting in the first, second or third run and the audiences shrug their shoulders and say, "Yes, he puts the pictures on fine, but why does he not get them on sooner. I would prefer seeing something new."

* * *

The Motography correspondent is in error when he says "his (Howe's) projecting machine is so geared that it may be speeded up until the train appears to be running down grades and around corners at a frightful speed." I saw the same thing done the other night by a most ordinary operator. He had a date arranged and he couldn't grind the last reel fast enough. Lordy, how dat train did run! Mr. Howe's machines are geared like all others, with the exception of those used in the kinemacolor productions. He uses the Powers machine and it is the operator who regulates the speed so that the train in the picture goes some.

* * *

Speaking of operators, I think those employed by Mr. Howe are entitled to some credit for the success of his entertainments. They may not be any better than some operators who have to "grind," but I have personal acquaintance with most of them and I know they are selected in the same careful and systematic manner that the subjects are. Yes, of course, they get better salaries than most nickelodeon operators, and they are worth it. I will cite one case. I know of one operator who never allows his machine to go back to the factory it came from unless the mechanism must be practically rebuilt. Each operator carries parts of the mechanism and is competent to repair the machine. Their remuneration inspires a pride in their work and they are qualified to command it.

* * *

A motor boat launched at Alexandria, Va., last week attained a speed exceeding fifty miles an hour on its first trial trip. That's going some. This is not a yachting or nautical item. Reference is made to it here because the boat is owned by Mr. J. Stuart Blackton, vice-president and secretary of the Vitagraph Company of America. He intends to try for first honors in the international motor boat races this summer. The boat will be known as Vita II. It is a 32-footer and 400 horsepower.

* * *

It is stated that the Borough of Bronx has one hundred and thirty-six show places. Of these forty-three are open-air places, which leaves ninety-three winter places, most of which are moving picture houses.

* * *

A movement is on foot in New Jersey to have the next legislature create a State Board of Censors, with power to pass on all films before they are exhibited in public. There is in existence a National Board of Censors comprising men of unquestionable qualifications for just that kind of work. Why not create a branch of that body in New Jersey and have it outside of politics?

* * *

Somebody has stated in an interview that motion picture posing is about the only line of theatrical activity where makeup, face powder and tints count for almost nothing. Well, I'll swear that most of the men and women I have seen in the pictures were not born that way.

Racing the Film.

World Man Observes Horrible Example at Boston Theater, Chicago—"Crusaders" in 27 Minutes.

By C. Young.

Friday and Saturday, August 18th and 19th, the World's Best Film Company's release, "The Crusaders, or Jerusalem Delivered," was shown at the Boston Theater on Madison Street. I saw it projected twice in succession, and once the following afternoon, and I am free to confess that never in my life before have I seen such a magnificent film so utterly ruined in its projection. Reel after reel of it was jerked through the machines, and the picture on the curtain was a fluttering series of jumps, exits and entrances, for the films got no chance to explain their meaning either by sub-titles, or through the acting. Fast, faster, faster, seemed to be the cry of the manager to the operators, and the operators responded ignobly. Here are the actual times of running of the reels (the entire film is about 3,600 feet long):

Series I, 7:52 to 8:04.....12 minutes
Series II, 8:04 to 8:15.....11 minutes
Series III, 8:15 to 8:23..... 8 minutes
Total for the 3,600 feet.....31 minutes

This was followed by a violinist, whose act may be passed over except for the fact that it was not hastened or curtailed, and then by a slide, "Three Minutes Intermission." As usual, the intermission was about 6 minutes, and then, after a spot song of no great merit, the Crusaders commenced to race again. They made somewhat better time at this show, as the following figures indicate:

Series I, 8:40 to 8:50.....10 minutes
Series II, 8:50 to 8:58..... 8 minutes
Series III, 8:58 to 9:07..... 9 minutes
Total .....27 minutes

Isn't this a grand showing? The operators must have been trained for a sausage factory; if they were not, then their training here would eminently fit them for such work as grinding up "Poor Fido."

The people realized that the pictures were not at fault, but the theater manager and operators, and on all sides were heard such remarks as: "The pictures are good, but they run them too fast"; "They ought not to go so fast"; "Speed 'em up, old man!" etc. One man did cry out, in no subdued tones, after commenting on the speed to his companions, "Faster!" At this, the speed dropped a trifle, the operator possibly having heard it, or the manager having realized a little of the discontent among the audience. But the high speed was soon resumed, and was kept up until I came away. The operators seemed to seize upon each opportunity they could to increase the speed, even above the furious rate the film was traveling, and when the scene of the "Saracens" retreat and the Crusaders' pursuit flashed on it was a farce, every figure fairly whizzing across the screen.

Two machines were used to project the films, and one of them was so poorly anchored to the floor that at every turn of the crank the picture, frame and all, would execute a jig about the screen. The machines used are Standard Automatics, and it is a high compliment to them that they will project any kind of picture at all at such speed.

Saturday afternoon, I saw the same film, and the same sort of performance went on again, though not quite so fast, as follows:

Series I, 2:07 to 2:20.....13 minutes
Series II, 2:20 to 2.29..... 9 minutes
Series III, 2:29 to 2:41.....12 minutes
Total .....34 minutes

Evidently the operators' arms were tiring from the terrific strain of turning a crank and pulling a film and takeup for so many hours daily. If they should take a vacation, I would suggest for their diversion some such light exercise as turning a hand windlass on a portable derrick for a change.

Seriously, though, this thing of excessive speed is an outrage to the motion picture business as a whole, and to the independent faction of it in particular. It is a disgrace to the independents that the only theater showing their films in the "Loop" is such a one as this, whose manager's only thought is to entice the people in and to chase them out. This policy is just as short-sighted as it possibly can be, and it doesn't always get them out. Many people who stay for a second show no doubt do so in the faint, too often vain, hope that at the next show the film will be run at a proper rate of speed. When they do go away, they go with a pretty well formed impression in their minds as to the length of the manager's ears and the determination never to go to that place again.

It will be noticed above that the time between the ending of the film at one show and the flashing of the title at the next was about 17 minutes—more than half the time given to showing the film altogether. Is this the sort of thing to make people patronize a theater? Most decidedly it is not. People go to a picture theater to see pictures, and not to listen to mawkish love songs and fourth-rate vaudeville acts, and when their enjoyment of the pictures, for which they paid their admission, is lessened by rapid running and other things on the program, it seems that they are really cheated out of their money, and given something for which they did not pay.

There is a way to check this fast running, and it is very simple. The operators' union in Chicago is pretty strong, and if its officials were to say to the theater manager, "You shall not force our men to run over the normal speed," the managers could not say, "Speed her up, Bill; there's a crowd waiting" every time ten people are held at the door. Such an action on the part of the union would not work to anyone's harm; it would give the Chicago operators as good a reputation as those of the Pacific Coast and San Francisco, and the standard of projection generally would be raised thereby. The displaying of the operators' union slide on the screen would also be a guaranty to the audience that the show was run right, and the patron could go to such a show with the assurance of seeing what he paid to see.

A striking example of what good projection will do was going on almost next door, at the Alcazar Theater, at the same time. This house, though it has a larger seating capacity than the Boston, was holding out a crowd larger than the one next door. Nevertheless the show was not rushed or curtailed. Two songs and two reels constituted the program offered, the Vitagraph Monthly, first run, and a second run Pathe. Not a long program, it might be said.

Those who went to the Alcazar got their money's worth, because the films were properly projected. They were not hurried, not even hastened a bit, and were clear, steady, brilliant and satisfying. Also they were really new films—first and second run. The films of the Crusaders at the Boston were by no means in first-class condition. The entire length of the first title and sub-title of the first reel was very rainy, and the rest of the film showed rain all the way through, not to mention the misframe patches, of which there were several. Some exchanges will furnish a commercial service with films in better condition than this really great feature film was. This policy of keeping the film booked for every possible day will prove a boomerang to the owners of the State rights, for exhibitors will not pay the high price asked for this to get a rainy film.

PALMYRA'S PARK PICTURE SHOW.

Hon. Pliny T. Sexton, a regent of the State of New York and one of the oldest citizens of Palmyra, N. Y., has established a very practical public amusement in that city, of which motion pictures form a prominent part. A few years ago Mr. Sexton improved and beautified a large property in the heart of the city which he threw open to the public under the name of Union Club Park. The Palmyra Band was engaged to give a concert every Saturday evening; swings were installed for the little children and comfortable chairs and seats for the older ones. Fountains and plants added to the beauty of the place. On Sunday afternoons a union church service was held in the park, organ and song books being furnished by Mr. Sexton.

Recently Mr. Sexton decided to open a picture show for the children in the park and, after consulting with the manager of the opera house, Harry L. Averill, who was running a successful picture theater in Palmyra, the necessary equipment was purchased and a free exhibition is given every Tuesday and Thursday evenings under the direction of Mr. and Mrs. Averill. A piano has been installed in the band stand at which Mr. E. Twadell, the "cyclone pianist," presides. Miss Iva Davis sings the illustrated songs. The pictures are of the highest order of merit and the popularity of the venture is proved by the fact that 2,000 persons are frequently in attendance.

Hugh E. Keogh, of the Chicago Tribune, avers that this scenario, as evidence of what the moving picture was doing to them, was actually offered a Chicago producer:

"Woman given present of a pair of earrings. She goes to brook to wash clothes. One earring drops in water. Despair! She decides to commit suicide by hanging from a limb of a tree over brook. Rope breaks. Falls in water. In clutching for support in water she grabs fish. Shock of water brings her to her senses. She decides to cook and eat fish. When she cuts it open she finds earring. Joy."

Music for the Picture

By CLARENCE E. SINN

VEOLA THOMPSON, of Portland, Ore., writes: "Way out West in wigwams and blankets we are beating our tum tums for the so-called discriminating public whose eyes gleam with delight as we play 'Hot Time in the Old Town To-night,' where one grand comedy fracas takes place and 'You're All Right If You've Only Got the Money' on a Hebrew comedy. But art, how saddening thou art—to the picture pianist who, after years of application finds his ideals so little valued. When we introduce such compositions as Friske movement from Liszt's 'Rhapsodie Hongroise No. 2,' the Allegro from Harold's 'Zampa' overture, etc., on wild and exciting situations; 'Stradella' on the murderous and in addition music of all nationalities according to situations. It is heart 'rendering' (that's the way they try out lard) to have a nice pulchritudinous woman remark, 'that Annie Rooney you played was just lovely. Of course the other music was all right, but what a genius the drummer is; I laughed my sides off when he made that kee-kee sound with that whistle. My! they must pay him a big salary.' This is all well and good where the Irish cook receives the attentions of the policeman—'Oh, Bedelia, I'd like to steal you,' and the 'Irish Washerwoman' if a dance is introduced, but wouldn't Beethoven rise up in his grave could he but hear some of the so-called realistic effects. If you are delivering lines from 'The Bells,' ring a cow bell all through—it will help people to understand. I want to call attention to the misuse of the 'Rosary.' Why do singers and musicians appropriate this song when depicting a monastery scene? The poem refers to a romance and 'each bead is a tender love.' (True. The song is a love song and not a religious; yet the music is of such a purely religious character that one can almost forgive its misuse in this direction occasionally.—C. E. S.)

"As you have previously written, what can be finer than 'Aida' in the Cleopatra line? Previous to your most interesting discussion on this peculiar line of scenario I had played Pryor's 'Egyptian Love Dance,' on a picture of this foreign type. I experimented with various compositions before deciding upon the aforesaid, and they were like the board who said to the plane, 'I don't like your style—you rub abainst my grain.' The Pryor number seemed to be the only one adapted to the action. Upon reading your opinion I felt compensated. Two heads are always better than one.

"There is an inborn taste regarding suitable music which by hard study and reading can attain to wonderful conceptions. The field is one endless chain without the customary financial fund as a premium. Our art is gulped down as Jonah did the whale. Brother, the musicians are the Jonah and the audience is the whale. Oh, these people. Is it any surprise pianists do not take more interest in picture playing? Other fields offer greater recompense. Is it fair to bill and feature vocalists and forget the musician? The latter sits in darkness; he is unknown. A green vest and yellow tie are his only marks of distinction from the janitor. Musicians ask for glory as well as other artists. He is not in business for the coin alone. Good pianos, good light and your name on the front of the house means something. Without publicity we might as well put on our bonnets and stroll out to our tent. . . . To musicians who for their own personal benefit desire to manifest intelligence in picture music I add that your suggestions are of great assistance, and way out West in our wigwams we derive much that is good out of that article called 'Music for the Picture.'"

Mrs. Thompson is well known on the Pacific coast as a pianist, entertainer and exhibitor. Having experience in the managerial part of the business her opinions ought to have some weight. As to the proposition mentioned in the last part of the letter, it seems to me that when the music is far enough out of the ordinary to be a drawing card, the man who is paying for it would advertise it along with his other attractions. That's business. But why should he pay for such advertising unless the subject thereof can bring a substantial return in dollars and cents? I believe there are a few piano players in the country who have made their work worth featuring and are being featured accordingly. Advertising must be paid for by somebody, and if the musician wants the manager to dig for it, he must first show the said manager why.

Star Theater, De Kalb, Ill., says: "I have read the Moving Picture World with much interest, especially the music department. I have played in the 'Star' for a year and a half and in that time have made quite a collection of cue music, but am always glad to get something new. Will you please tell me where I can get the book you mention as published in England. (August 12th, page 370)? If you happen to see 'In the Sultan's Garden' (Imp), how would you play it? I think pictures that carry a story of two or more countries are hardest to play, and play the patriotic music in the right place to make the best effect. In sad dramas I use slow waltzes, reveries, and things of that sort and vary the tempo and expression to suit the scene. Don't you think there is sometimes a better effect made by stopping the music, as in a quiet death scene? (Pauses in the music are often effective when introduced with discretion. I have frequently given examples of such on this page.—C. E. S.) Could you tell me the names of some good waltzes? I have about six hundred copies of that kind of music; but it gets old. (I do not care to advertise in this page any publishers' wares further than necessary to illustrate certain points as they may occur. But the music problem is a serious one financially to many. Why can't some of you start an exchange list. Undoubtedly many of you are tired of playing certain numbers that some one else hasn't got. You might get together with mutual profit.—C. E. S.) "We have the finest theater in the town and as good a picture as shown anywhere; if you came to De Kalb, come in and see the place."

Thanks. I shall be delighted to drop in if I come that way. Now to answer some of your questions. First, I am trying to get some detailed information regarding the book "published in England," and when I do I shall share it with you and the numerous others who have written regarding it. Second, I do not remember "The Sultan's Garden," therefore can give you no practical suggestions. If it calls for music of an Oriental type, there is much in the market suggestive of such. However, judging from the way you handle the other pictures, I don't think you went far wrong in this. Thanks for your good opinion of the "Moving Picture World" and my little page.

Ohio says: "I have little trouble with the pictures, but the comics bother me sometimes. There seems to be nothing in particular to work up sometimes, and I don't like to play rag marches always. Cannot you suggest something?"

Nothing definite unless I have seen and studied the picture. You know yourself that one cannot always remember details (even of a picture he has played) well enough to "lay out" a practical musical synopsis for another's guidance. There are many little musical oddities on the market, such as "Jumping Jack's Jubilee," "Bugville Parade," etc., which can often be used to advantage. Perhaps the answer to "Ohio" might help you.

Minnie E. (Chicago) writes: "We had 'The Clown and His Best Performance,' and I played it as follows: Circus Parade march, Marcelline till end of circus scene, then Circus Parade again until boy alone in room. Then 'I Want to be a Soldier,' while he is playing clown. (Why this? The boy wants to be a clown, not a soldier. Why not repeat your clown music through this scene? C. E. S.) 'Hearts and Flowers' through the sick room scene, then lively when the automobile appears, waltz in the clown's residence till clown appears, then Marcelline till sick room, then Spring song till clown plays on drum, then circus parade again, going back till last scene which I finish with a waltz."

The picture is comparatively fresh in my mind and if you are submitting the above for my opinion, I would say there is much room for improvement. In the first place, you should have played the Clown's music where the boy is playing clown, as that is the dominant idea in that scene. After the sick room is shown, the principal motive is pathetic and you should not depart too far from this. If you used "Marcelline" in the clown's residence, it should have been kept subdued, as the dominant idea is still the illness of the boy.

His father has come to plead with the clown to visit the sick child, and there is nothing lively about the scene. Likewise at the bedside when the clown beats the drum, if "Marcelline" (or any lively music) is used, it should be played very softly so as not to conflict with the general atmosphere of the scene. Otherwise the change from sad to gay would be too marked. I should prefer pathetic all through and let your drummer work the sound effects of the little drum in the sick room. That would be suggestive enough, and even this should be subdued. Keep your pathetic to the close, swelling to forte when they shake the clown's hand, and keeping it up till the finish of picture.

The following suggestions are offered:

Spirit of the Gorge (Edison).—Indian music all through. "Bellstedt's Indian War Dance," "Os-ka-loo-sa-loo," "Sun-dance," and the Indian music from Herbert's "It Happened in Nordland," will be appropriate. The principal thing is to sustain the Indian atmosphere. If you have any heavy, mysterious music it can be introduced to advantage in the second scene, "Worshiping the Spirit of the Gorge," and in the scenes where Kewanee is seen swimming in the gorge until the rescue. Then Indian music till close on the sentimental order if you have it.

Alabama writes: "Why don't you add a department for drummers to your page? Everyone is ready to give the drummer fits; why don't you do something to help him? I have been in the business for about seven years and am classed as good, but I know that I fall down miserably sometimes on the effects. Music don't bother me so much. I use my best judgment, but why don't some one offer some suggestions?"

My principal reason for not adding a drummers' department is the very good one that I am not a drummer. But the idea is good nevertheless, and would no doubt be welcomed by many. As I mentioned in one of my early letters, I would like to make this page a common meeting ground for us all—that does not mean piano players exclusively. If our drummer friends have anything to offer for the good of the cause, their suggestions will be given consideration. But please make your letter brief and to the point. While on the subject I wish to say that the few opinions I have ventured on this matter I owe to the courtesy of Mr. W. E. King, the inventor and the sound effect man of the Orpheum Theater, Chicago. (Mr. King also has charge of the orchestra in this theater.)

I am indebted to Mr. Kipkowsky (Mr. King's violinist) for the following suggestions:

Satan's Rival (Pathe).—First strain of "Pasha's Dream (Bendix) till castle scene. "Cupid's Garden" (Gavotte) till change. Mysterious weird till "Satan disguised as Prince, etc." March from "Aida" till "Good Fairy," etc. First strain of "Imam" (Oriental) till "In Spite of Bertrade," etc. Cleopatra March (by Gruenwald) till "Satan overwhelms," etc. "Vision of Salome" (Lampe) till processional scene. March "Queen of Sheba" till dance of spirits. Second movement "Pasha's Dream" till "The Fairies," etc. Valse lento "Armenonville" (Chas. K. Harris) till "With the help of the Fairy," etc., then bold heroic or polanaise till Hermit is on with Princess and others. Agitato (piano) till Satan disappears in flash. Apotheosis from "Faust" till finish.

Pathe's Review, Aug. 8th.—"Rule Brittania" till statue, then "God Save the King" till change. "Rule Brittania" till statue; "God Save the King" till "Long Branch," etc. March, till "Paris, France" then "Marseilles" till "St. Petersburg, Russia," "Russian National Hymn" till "New York," etc., "Hail Columbia" till "Nice, France," "Le Kic-King" till "Pottsdam, Germany" then "Watch am Rhein," till "Saratoga, New York," etc.; march till finish.

A PROGRESSIVE EXHIBITOR.

In writing to the Kalem Company concerning their releases, S. L. Rothapfel, the manager of the Alhambra, Milwaukee, Wis., says: "We are presenting pictures in this theater in an advanced form, using an orchestra on the stage with special stage settings, a staff of soloists and effects to make the performance as realistic as possible. I am sure if you could see this performance it would do your heart good. It is a very common occurrence for my audience to encore a picture for several minutes.

The letterhead of the Alhambra says: "Milwaukee's foremost theater." This is a very modest claim indeed. Here we are in New York City, which is claimed to be America's foremost city, yet we do not have an all-picture show put on in the style that it is done at the Alhambra. We are living in hope that some day a New York exhibitor will rise to his opportunity, meanwhile we compliment Milwaukee on setting the pace in other things besides the brewing of the amber thirst quencher.

LIZZIE PLAYS FOR THE PICTURES.

By Wilbur D. Nesbit in Chicago Post.

Lizzie plays at the nickelo—
Plays for the moving picture show,
All the time must her fingers go
With an endless whirl and a rhythmic flow
And a ceaseless flitting to and fro;
She fakes and vamps till her hands get cramps
And there is no tune that she does not know;

With a tum-te-tum and an aching thumb
She keeps the time with her chewing gum,
She chews and chaws without a pause,
With a ragtime twist to her busy jaws,
And her fingers fly as the hours go hy;
She pounds the keys with a languid ease
Till the folks go home and the pictures cease;

She never halts, it is march and waltz
While her aching thumb to the bass keys vaults;
And the two-step, too, and the song that's new—
The tinkling tune of the summer moon
And the lazy croon of the loving coon
And the air of the song of the throbbing heart
That will tell of two that the world can't part
And is wholly free of the taint of art;

But Lizzie plays like a grim machine,
And she never thinks what the measures mean,
For she's played them oft and the notes don't waft
Any thought to her that is sweet and soft;
There's a wrangling chime as her fingers climb
Up the yellowed keys as she beats the time,
For the show that costs but half-a-dime.
And she chaws and chews as she seems to muse
On the flying films and the flitting views,

And her hands jump here and her hands jump there,
While hetimes with one she will fix her hair,
But she keeps right on with the other hand
In a ragtime tune that is simply grand
With its rum-ti-tum as her fingers drum.
And a hurst of hass when she whacks her thumb
On the lower keys, and a sudden frown
As she jabs the loud, loud pedal down.

But she wears no smile, for all the while
She chews and chaws in a solemn style—
And at night in sleep all her fingers keep
An unchanging flight as they rise and leap
O'er the counterpane in a wild refrain
Of the tunes she has played with might and main.
And her aching thumb heats a hass tum-tum
While she chaws and chews in her hard-won snooze.
In her dreams her task she still pursues—

Lizzie plays in the nickelo—
Plays for the moving picture show.

IMPERIAL THEATER, JACKSONVILLE, FLA.

The Imperial Theater opened recently in Jacksonville, Fla., to six thousand seven hundred paid admissions for the first day, and capacity houses have continued.

An excellent five-piece orchestra furnishes additional entertainment and the management deserves credit for securing the services of some good vocalists. Baroness Von Zeiber, a soprano of no mean ability, is the feature for this week. The house is under the management of Mr. N. W. Remond.

CHICAGO LETTER.

By Jas. S. McQuade.

An important consolidation of Independent exchanges was made recently that promises great good for Independent exhibitors in the territory affected. The Dixie Film Co., with branch offices in San Antonio, New Orleans and Birmingham, owned by H. Fichtenberg, has been consolidated with the Atlanta Exchange, owned by H. A. Fitzjarrell, and the Texas Film Exchange, of Dallas, Texas, owned by E. T. Peters. The title of the new firm is the Consolidated Film and Supply Co., of Atlanta. The branch offices of the company will be located in Atlanta, New Orleans, Memphis, Dallas and San Antonio, the Birmingham Exchange giving way to the branch in Memphis.

Mr. Fitzjarrell's Baltimore office has been closed for some time and it is the understanding that the Consolidated Film and Supply Company will not encroach on that territory, leaving the northern Independent exchanges to furnish service for Baltimore and Washington. It is also understood that northern exchanges shall not enter territory south of the northern boundary of South Carolina, and that North Carolina for the present shall be open to competition.

The object of the consolidation of the exchanges mentioned is to protect Independent exhibitors from the unnecessary evils of conflicting programs. The great good which has been wrought by the General Film Company for licensed exhibitors in this respect has evidently been recognized by the men who control the Consolidated Film and Supply Company, and their policy and management, in all likelihood, will be similar to that of the General Film Company, so far as the exhibitor is concerned. Indeed, it seems these wide-awake men have taken a step forward that will shortly be imitated by other Independent exchanges throughout the country, as Independent exhibitors will be greatly benefited and better satisfied by being furnished with programs that afford no chance of conflict between nearby competitors.

The Consolidated Film & Supply Company will buy 64 reels weekly for the territory covered by its branch offices. The General Film Company at present purchases 72 reels for the same territory. The company will adhere strictly to the rule that no films will be released until one week after the manufacturers' release date.

It is learned that the picture business generally has been light in the South this summer, the heat being intense. However, it is estimated that about 75 per cent. of the houses, both Licensed and Independent, have been kept open.

I have been informed that Fort Worth is still suffering from the effects of the foolish competition between exhibitors, started about a year ago, when as many as five reels were exhibited for five cents. Both Licensed and Independent managers have been guilty of this horrible extravagance, which has not only brought great financial loss, but the cheapening of picture entertainment as well. Two reels, or three at the very most, are quite enough for five cents. Then the exhibitor has a chance to live.

Messrs. Whittles & Eppstein, of San Antonio, are just finishing a magnificent new theater in that city, built specially for moving pictures, at a cost of $85,000. When these enterprising managers leased a theater in San Antonio with a seating capacity of 1,500 some time ago, and confined their programs to pictures only, they were laughed at by many, and certain failure was predicted for them. For two months they showed to a steady loss; but the tide turned and their profits swelled to as high as $1,000 per week. Now, as an evidence of renewed faith in the drawing powers of moving pictures, they have erected a splendid house for their exhibition.

Another instance of the upward tendency of picture entertainment in Texas is the building of a handsome theater in Houston by H. Fichtenberg. This house when completed will represent an investment of $45,000. It will seat comfortably 850 people.

Educational Pictures in Wisconsin.

J. E. Sherwood, of the Fairplay Theater, Madison, Wis., was seen while in the city last week and informed me that he and his partner, Mr. McWilliams, have again secured a long term lease on the Grand Theater, next door to the Fairplay. Possession was taken August 15, and the house will be opened on September 9 with Licensed service, furnished by the General Film Company's branch, at 117 N. Dearborn Street, this city. The Fairplay will be reopened about the same time.

Mr. Sherwood stated that he has been showing to fine business in the Fuller Opera House all summer. A new house is being built for him and his partner in Fair Oaks, a suburb of Madison, in order to accommodate about 5,000 people in that neighborhood. The house will seat 300 people.

On being questioned concerning the work now carried on by the University of Wisconsin Extension in the interests of educational moving pictures, Mr. Sherwood replied that the last legislature, before adjournment in July, had appropriated $150,000 for University extension work in rural districts. This work includes lectures, the exhibition of educational pictures and a play ground system. The University purchased a projecting machine for use in Madison, and before the public schools closed for the summer, educational pictures had been exhibited in every school in the city. So popular were these exhibitions, the seating capacity was unequal to the attendance. Mr. Sherwood was positive in stating that these exhibitions assisted his attendance materially, as it convinced many people of the importance and value of pictures for information and entertainment.

M. S. Dudgeon, secretary of the State Library Commission, called on Mr. Sherwood a short time ago to make arrangements for "Enoch Arden," the Edison historical series and other films of a similar nature, for use in state libraries. The educational picture has exerted a potent influence among the people of Madison in their attitude toward the city library, and Mr. Dudgeon is now seeking to create a greater desire for reading works of merit among the residents of other cities and towns throughout the state.

Miss Smith, city librarian of Madison, in a recent annual report drew attention to the large increase in the number of books read during the past year, and incidentally attributed the reading of a large number of literary works to the fact that the readers had previously seen films on these subjects.

Mr. Sherwood has always co-operated heartily with city and state representatives in the educational picture movement and is held in high esteem by the residents of Madison.

Swanson Buys Co-operative Exchanges.

William H. Swanson has purchased the Co-operative Exchanges in Denver and Salt Lake for $20,000. The deal was made in order to prevent competition with his Denver exchange.

It has been rumored that Mr. Mullen, who formerly managed the Co-operative in Denver, immediately formed a company, with a capital of $20,000, to open exchanges in Denver and Salt Lake, the reason given for the move being that Swanson had reduced his weekly purchase of films by 14 prints. Rumor has it that Mr. Mullen was backed by Pat Powers, but that the latter withdrew from the enterprise, leaving Swanson undisturbed in the Denver and Salt Lake fields.

Rights for "The Crusaders" Sell Well.

Tom Quill, manager of the World's Best Film Co., is pleased with his success in disposing of state rights for "The Crusaders." E. Mandelbaum has secured the rights for Ohio; the Independent State Features Co. (Hite & Hewitt), for Indiana; the Crusaders Exhibiting Co. (Hull & Stern), for Illinois; J. B. Cavanaugh, of Kansas City, for Missouri, and the Independent Western Film Exchange, for Oregon and Washington. The Miles Bros. will close in a few days for California; Wm. H. Swanson, in all likelihood, for Colorado, and Pennsylvania will be disposed of in a few days to an Independent exchange in that state. The rights for the Philippines have been sold to Frank Goulet, of Manila. The handsome 8-sheet and 16-sheet posters gotten out by Manager Quill for this film are attractive specimens of the lithographer's art.

Chicago Film Brevities.

S. Morton Cohn, formerly of the Amalgamated Film Exchange, of Portland, Oregon, left Chicago for New York by auto three weeks ago. He was accompanied by Mrs. Cohn and they arrived safely Wednesday, August 16. Mr. Cohn reports fine picture business all along the line.

The Texas-Oklahoma Amusement Company, of Dallas, have arranged to show the Kinemacolor Coronation pictures in the opera houses of Texas and Oklahoma at 50 cents and $1 admissions.

Kinemacolor will give way at the Garrick Sunday, Sept. 3, to the regular Shubert attractions.

C. J. Ver Halen, of The Billboard Chicago staff, returned with his wife from their honeymoon trip last week.

S. S. Hutchinson, president of the American Film Manufacturing Co., arrived in New York from Europe on the S.S. Olympic, August 16, after an absence of six weeks.

A. F. Beck, manager of the Central Film Service Co., of Indianapolis, and Mr. Smith, manager of the Toledo Film Exchange, Toledo, Ohio, also J. R. Frueler, manager of the Western Film exchanges in Milwaukee, Kansas City and New

York City, were in Chicago the latter part of the week ending August 19. It is rumored that the Toledo Film Exchange will change hands shortly and that either Pat Powers or the attorney of Mr. Smith, the owner, will be the purchaser.

Maurice Fleckles, the genial manager of Laemmle's exchange, this city, celebrated his fortieth birthday on Wednesday, August 16. The office staff presented Mr. Fleckles with a mammoth bouquet of holyhocks and roses, which was proudly exhibited in the front window of the office. Nor did the customers of the exchange forget Maurice, judging from the pile of cigar boxes in evidence on his desk.

Carl Laemmle and family are now at his native birthplace, in Laupheim, Wurtemberg, Germany, as gleaned from a letter received from him at his exchange last week. His stay in Europe is indefinite.

Frank Smith, of Smith & Burton, owners of the Gaiety Theater, Springfield, Ill., visited the Laemmle office last week. They are making preparations to open up on Labor Day.

Frank Vanston, owner of the Temple Theater, Elgin, Ill., called at the Laemmle office last week. Manager Vanston stated that he has kept his house open all summer and has shown to good paying business with the Laemmle service.

V. Metzger, treasurer of the Erie Amusement Company, which owns the Erie Theater at 641 North Clark Street, the Huron Theater, 703 North Clark Street, and the Republic, 3916 Lincoln Avenue, all in this city, was seen last week at the Laemmle exchange. Mr. Metzger reported that the Republic and Erie theaters have shown straight moving picture programs all summer to satisfactory business. The Huron will open September 1st with Laemmle service.

Manager Fleckles, of the Laemmle exchange, and every Chicagoan in the film business, seen last week, speaks in high praise of the comprehensive and satisfactory manner in which the Moving Picture World handled the national convention proceedings at Cleveland. Manager Fleckles states that the business at present transacted by the Laemmle exchange is very satisfactory.

Miss Elaine Davis, a member of the Selig California company, was married to Arthur J. Trussell, of New York, recently. The happy pair passed through this city on Monday, August 14, on their way to New York, where they will reside.

The Playhouse, 1846 West Madison Street, was opened Monday evening, August 14th. The attendance taxed the capacity of the handsome theater. A long line of automobiles occupied the street during the evening.

J. G. Conderman, owner of the Julian Theater, Belmont Avenue, this city, who has played vaudeville until this season, is now showing first-run pictures furnished by the Anti-Trust Film Company. Manager Conderman played to three thousand people Sunday evening, August 13th, with "Mutt and Jeff" as the feature.

The Thirty-first Street Theater, near Cottage Grove, this city, has been taken over by S. A. Bristow, attorney for the William H. Morris, Inc., interests. For the first time in the history of the house, an exclusive moving picture program was run on May 1st. Since then the house has shown to capacity business with first-run service furnished by the Anti-Trust Film Company. Formerly this house used stock companies and vaudeville and always played to a loss. The house never had a winning week until it was decided to run pictures exclusively.

C. R. Plough, manager of the Anti-Trust Film Company, has taken over the White Palace Theater, one of the most beautiful picture houses in this city, with a capacity of 900, and is running high grade pictures. The business has shown handsome profits ever since pictures were introduced. Formerly the house failed to show profits for any week.

Luke H. Mithen, the well known counsel for independent film interests in Chicago, is operating seven picture theaters here and reports that all are doing well. Service is furnished by the Anti-Trust Film Company.

Imposing Facade of the Majestic Theater, Winnipeg, Canada.

Projection Department

Edited by F. H. RICHARDSON

Follows Our Idea.—For some time past the editor of this department has been calling attention to the fact that with thoroughly fireproof walls, semi-automatic fire shutters over the holes in the operating room wall and an ample vent flue from the operating room ceiling, the fire danger problem would be entirely solved, so far as concerned the audience. It is with pleasure we have just learned that the authorities of New York have realized that the vent flue plan is feasible and sensible and have recommended the passage of such a regulation. That there will be much objection on the part of exhibitors goes without saying, but it is a thing which should be put through nevertheless. The complaint will be voiced that the plan cannot be followel out in a large percentage of the houses, but while this may be true in isolatel cases, it is not true in very many, though it would doubtless to some extent mar the beauty of the house. However, let us ask why it is that in those theaters where such a vent could be installed with the utmost ease it has not been done. In a very large percentage of even the one-story building motion picture houses, where the installation of such a vent would involve merely the cutting of a hole through the roof and installing a properly hooded pipe, nothing of the kind is found. Such a vent, supplemented by proper walls and shutters, would not only eliminate absolutely all fire danger, so far as anything outside the operating room be concerned, but it would also add largely to the comfort of the operator in hot weather. Let me add, however, that this cannot be accomplished by a dinky little six inch pipe. One and one-half square inches of vent flue area to each square foot of floor area, with a minimum of of 150 square inches, and a maximum of about 360 square inches, will serve the purpose. I have said, and I repeat, that with such an operating room one can burn a reel of film, or half a dozen of them for that matter, and the audience absolutely be none the wiser. One trouble has been, however, that operating room walls have been of altogether too flimsy construction. Considering the added factor of durability, stability and safety; brick, hollow tile or concrete walls are not at all prohibitive in the matter of expense. Many an exhibitor has constructed an asbestos "booth" at a cost fully equal to, or even exceeding the cost of really good walls of concrete or brick. We fully realize that there is a certain advantage in having the lighter form of construction in some instances, also that the asbestos room is more readily removable. We do not agree, however, that such makeshifts ought to be allowed to continue. The motion picture business is gradually settling down to a solid, substantial basis and the future construction of motion picture theaters, including their operating rooms, should be of a permanent, lasting character. I have in mind right now one really beautiful house recently erected, here in New York City, at a probable cost of close to $100,000 in which the operating "room" is a little crowded-up affair about six by eight feet, the walls of wire lath and plaster on light metal studding. This joke is hoisted up on stilts, or hung from the ceiling, I forget which, and one must climb into it through a hole in the floor reached by a ladder. This "room" is jammed right up against the roof, but there is absolutely no opening of any sort from it to the open air. Can idiocy go further? There is ample space and the room could just as well have been made twice, or even four times its present size. It contains two machines. We do not by any manner of means wish to harass exhibitors or cause them a penny of needless expense. Far from it. We do, however, want to get them divorced from the idea that any old thing that they can manage to get by the inspectors is good enough for the operating room. We desire, in place of that mistaken idea to bring them to the realization of the fact that the operating room is; after all, the one most important department about a motion picture theater. It is a hard task, but our efforts are not being wasted. Gradually there is tendency to attach greater importance to the operating room, what it contains and the quality of what comes from it.

Double Spot Remedy.—New York City writes: "Further experimenting has shown me that the 'double spot' at the aperture is the result of one condenser lens being out of center with the other. Perhaps you or a brother operator have noticed that when putting the lenses in their mount one will go in quite easily while the other will have to be forced in with considerable pressure. This shows the lens which goes in hard to be higher, thus bringing its center above that of the other one. The result is a double spot."

I grant that the lenses being out of center may cause the double spot effect, but the fact that one goes in hard and another easy is not proof positive that the lenses are out of center. If you have a 7½ and a 6½ lens it is quite possible that the thicker lens will go in harder than the thinner; speaking of mounts of the square, box type. It does not follow that they are necessarily out of center, however. Nevertheless the point is worthy of attention by operators troubled with double spot and we thank you for calling attention to it, New York. Come again! the latch spring is always out for men with ideas.

Sensible Letter.—New York (name of town suppressed) writes: "Have been reading the World for a month and like it very much. What is price of the handbook? Am operating a Standard machine and use D. C., generated by a small single cylinder gasoline engine run by the proprietor of the theater. When everything is running well (not always the case, however) I get forty amperes at sixty volts pressure. Have a rheostat built for 40 amperes at 60 volts, which has half the resistance cut out and it gets just warm, not hot. My picture is 15 ft.; throw 85 ft. When the light is good I have a fine show, but I have to work pretty hard to keep a clear, white picture. When light is thrown on screen with no film in it, it jumps in waves about twice a second. This is not noticeable when film is running, but as voltage drops nearly one-half at each 'wave' it is some task to put up good projection. Often the voltage drops so much that if I separate the carbons more than eighth of an inch I loose the arc. I run two four-reel shows each evening have an assistant to rewind and nice outfit to work with. I start all reels in frame and shut off light before a tail-piece is dragged onto the screen or the white light is flashed on the curtain. I inspect my reels, taking out all mis-frames and bad patches, so that show will run smooth. Have given sixty-four performances since opening, June 27th, and only had film break on me twice. Keep machine perfectly clean and in perfect order. Have flickerless picture, no jump and no side motion with good film. Have had two years in the business, most of it running a machine. Have as good a show, from every standpoint, as I have seen to date, barring fact that light is not what I could wish at times, due to bad current, as before stated. The admission is ten cents and we play to capacity (700) every night, all educated, well-to-do people, which proves that I am delivering the goods. We have the finest house in the Catskill mountains. I receive $15 per week, out of which I pay $8 back to the proprietor for board. They seem to think they are paying me too much. In fact, when I came they told me they would not pay $15 for operating alone and I would have to help with the other work, which I am doing. I think the position is worth $20 at least. What do you think about it? I would like to get with someone with a good outfit this winter, who would be willing to pay for good service. Am a painter by trade, 19 years of age, but have decided to stick to moving pictures if I can make a living at it, but must have $15 or $20 a week. Being under 21 must stay up State awhile yet. What union can I join? To whom can I write concerning same? The seven dollars (and board) I now get does me, but it's too cheap a job for me."

I have given space to this letter for the reason that it comes from a young man who, while he is being taken advantage of, does not resort to abuse, but sets forth his case plainly and sensibly. Here is an exhibitor who, if the letter is correct, is not doing less than seventy dollars a night in business, presumably at a comparatively light rental cost for building. He employs an operator at fifteen dollars a week, assuring him it is too much unless he does other work and then charges him eight dollars a week for board. Evidently, while he thinks operating isn't worth much, board is no cheap thing in his estimation! Probably the proprietor justifies himself with the shop-worn argument that the oper-

ator only works a little while in the evening. He is not purchasing manual labor, but skill. I had a doctor at my house a while back. He stayed just five minutes by the watch, but it cost me three dollars, coin of the realm. According to the He-only-works-a-little-while-in-the-evening argument I ought to have paid that M. D. about three cents, and should have made him carry in some coal besides. Then if I could have furnished him with a sandwich and charged five cents for it I would have been ahead of the game. It is not my desire to stir up wage disputes between operators and managers, but such cases as this are altogether too flagrant to pass without notice. This young man writes a good, sensible letter and I would like to see some real manager give him a chance. He is young, but I believe him to be an observing and painstaking mechanic, who will deliver the goods. Will send his address to any one wishing to try him out. If he is putting on a good show under the conditions described he ought to perform wonders with steady "juice." The price of the Handbook is $1.50.

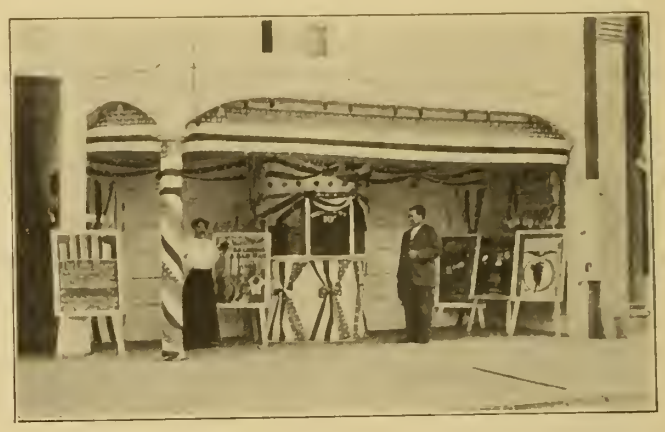
Water Glass Ash.—Burlington, Iowa, writes: "Will you kindly tell me what becomes of the carbons and what the white substance is which gathers on inside walls of lamphouse? Aside from a little dirt in bottom of lamphouse there is nothing left after burning many carbons. Where do they go to anyhow?"

The carbons are votalized; that is to say, they are, by the tremendous heat of the arc, changed into the form of gas, the gas itself being for the most part consumed in the heat of the arc. The white substance to which you refer is the residue of water-glass, which forms the binder for the core of cored carbons. The only portion of the carbon itself remaining is in the form of small pieces broken off from the crater, graphite caps which sometimes form on the lower carbon-tip when using D. C., and fine carbon dust, the latter being carbon which has been released through the binder being consumed before the carbon itself, thus releasing the carbon and letting it fall away.

Gelatine Slides.—St. Louis, Mo., writes: "We recently purchased a set of the Make 'Em Yourself Slides advertised in your paper and they are all right. We use them to advertise next day's programme and things like that and they certainly are a very useful article. Will you please tell us whether the new Romeo and Juliet film, by the Thanhouser Company, is really good or not. We have had several demands for a Romeo and Juliet film from our patrons, but don't want to spring a frost on them. Our operator has considerable trouble with his light at times. He claims it is due to a lowering of the voltage. We take from the street mains and claim this cannot be so. Who is right and how can we test the matter?"

The slides you mention have been reported on favorably by many. For the purpose for which they are intended they are undoubtedly excellent. Yes, the Thanhouser "Romeo and Juliet" is a very excellent piece of work, both from the standpoint of good acting and photography. It is anything but a "frost." As to the voltage, it is possible that the street mains are overloaded at times, thus causing a voltage drop. This is possible, mind you, not probable. If there really is a voltage drop of any amount you should notice a slight dimming of the incandescent globes at the time it takes place. The only really satisfying test, however, is a reliable voltmeter.

Absurd Situation.—Buffalo has a mess on its hands. The new law (p. 457, August 19 issue) uncompromisingly says that all operators of motion picture machines must be licensed. It also says that those not at present licensed must have served a six months' apprenticeship under a licensed operator, utterly regardless of previous experience or anything else. Buffalo has never had a license law, therefore Buffalo operators have never been licensed. It follows that Buffalo men have not served the required six months under a licensed operator. They could not possibly have done so except they went to some other city where operators are licensed. Really it makes one laugh! Such brilliant examples of law-making should be carefully preserved in a museum. Mr. Walker, who stood sponsor for the bill, and whose name it bears, is innocent enough of intentional wrongdoing. He fathered the bill at the urgent request of Wm. Lang, then business agent for L. U. No. 35, I. A. T. S. E., New York City. The New York Operators' Auxiliary indorsed the proposed law enthusiastically, accepting Lang's statement that it was exactly what it purported to be. The real desire for the law was to shut out students fresh from school, compelling them to serve actual apprenticeship before blosoming out as full-fledged operators. The union members had no idea what a monumental fiasco they were endorsing. The editor feels somewhat culpable himself for not procuring a copy of the proposed law and examining it. But in the press of work it was not done by him, nor, it seems, by anyone else. We would suggest that future proposed laws affecting operators, or theaters, in any way be sent to the editor of the Projection Department, who will have them examined carefully and report exactly what their actual purport is. In this way such farcial blunders might be avoided. Buffalo will probably be compelled to waive the apprenticeship clause, so far as its present operators are concerned. But this will be absolutely illegal, nevertheless, the wording of the statute being too plain to be gotten around except by totally ignoring its six months' apprenticeship section. Properly applied the six months' law is excellent in every way.



Cosy Theater—Pendleton, Ore. C. P. Bruce, Manager.

An Omission.—In August 19th issue we intended publishing a picture of the Cosy Theater, in connection with the article "Wild and Wooly West." It was in some manner overlooked at the time. Here it is.

Rectifier.—Ely, Nevada, writes: "I don't suppose you hear very often from a place like this: 1,200 population, away out in the desert 140 miles from the mainline. However, we are constant readers of The World and now trouble you for the first time. We have two machines, one a Pathe professional and one a Powers Six. The power plant in this burg is pretty poor, A. C. 60 cycle and 110 volts—sometimes. Do you know of any transforming device other than the Hewitt Rectifier? I would like to hear from you soon, as the people in our little city are pretty well educated in the matter of good projection. We are running with a General Electric transformer with pretty fair results, still we would like to better our projection."

Yes, Ely, the General Electric puts out a most excellent device, called the "Mercury Arc Rectifier." This rectifier is in quite general use and is giving excellent satisfaction. I don't know how it would work on variable voltage, however. I will send your letter at once to the General Electric Company with the request that they mail you full particulars. You might, in lieu of a rectifier, install a motor-generator set—an A. C. motor pulling a D. C. generator. And now I want to ask you to do me a favor: I don't know whether or not you have them around Ely, but if you do I want you to get me three or four cholla burs (ripe ones) and two or three good clumps of Nail Keg cactus thorns and mail them to me. Don't go to much bother, but if they are easily had I would like them very much.

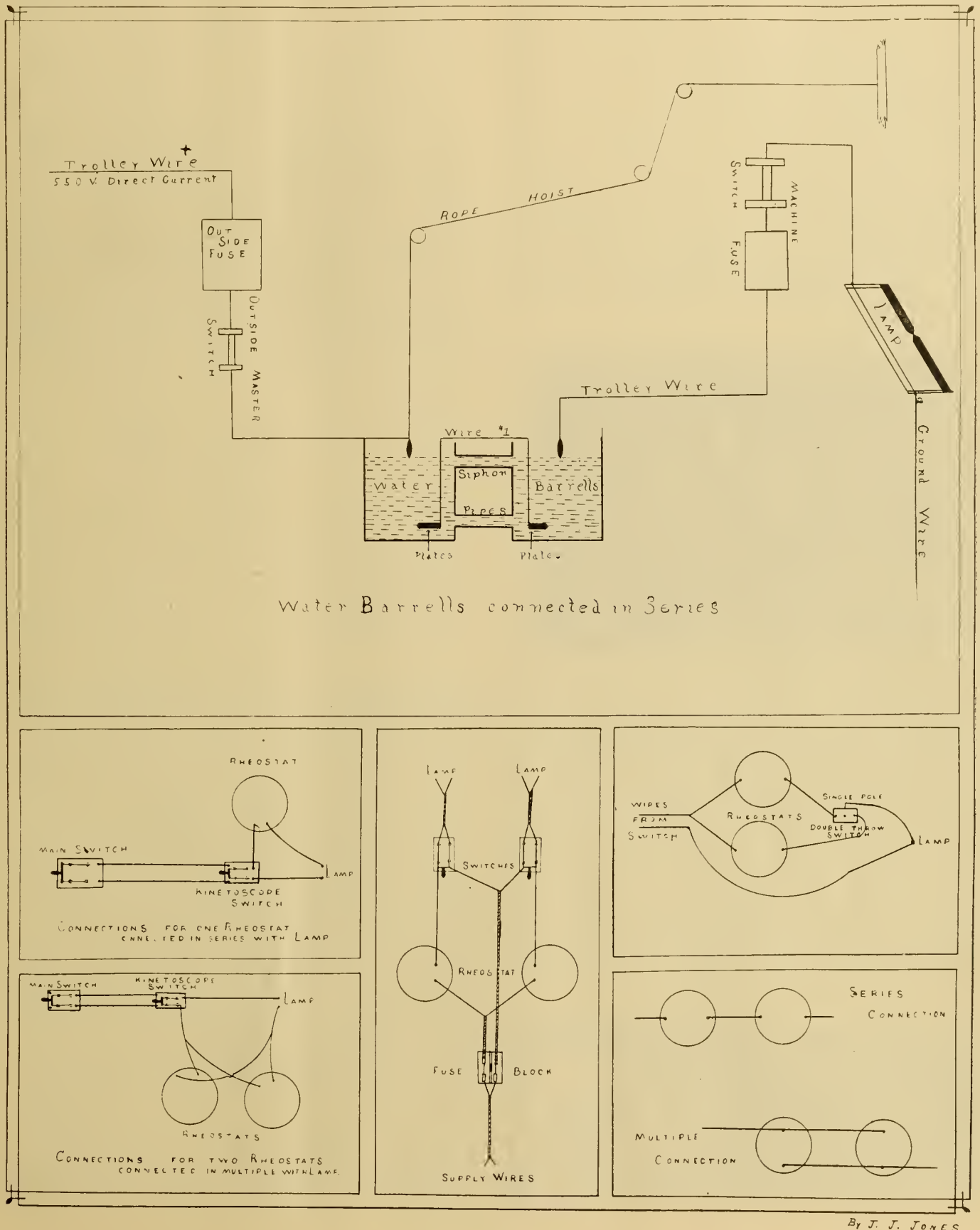
Choke Coil, Etc.—New York City writes: "(1) Is a choke coil a current saver? (2) Is a Miles Brothers rheostat considered to be a choke coil and is it like an economizer? It has grid plates with insulated wire around them. (3) Is it advisable to hook up two lamps on one rheostat? (4) Would you connect the second lamp from the mains or from the switch of the first one?"

(1) Yes, but a very poor form of current saver. (2) They are a choke coil, but a choke coil bears but slight resemblance, or none at all, to an economizer in electric action. (3) If it is a large rheostat, not working nearly up to its capacity, it is all right. If it is working to its capacity, I would not advise it, since it would then be in use constantly and you would find that under those conditions two rheostats, one on each lamp, would outlast three or maybe four used the other way. I would connect through a double pole, double throw switch. It would be very bad practice to hook up the second lamp from the switch of the first. Both lamps would be charged all the time that way, so long as either was burning. In using one rheostat for both lamps hitch your feed wires to the center poles of a double pole, double throw switch and hook one lamp to each end of the switch, placing your rheostat ahead of the switch.

Excellent Drawings.—Mr. J. J. Jones, Schenectady, N. Y., writes, sending in a large, very excellently executed drawing of various methods of hooking up resistance in series with an arc. While all this has been published in the department before, and much of it is contained in the handbook, still it may be of value to our newer readers. Therefore, and because Schenectady has taken so much pains with the work, I give the drawings space. Mr. Jones also sends circular of what seems to be a most excellent carbon holder of which he is the inventor.

Stocks and Dies.—Baltimore, Md., writes: "What size stocks, dies and taps would you advise me to get for use in the operating room? I have read The World for two years and find it to be a great help."

Well, Baltimore, it would depend on what kind of machine you might be using. Then, too, there are so very many different sizes of screws, with many different pitches of thread, used on mechanisms, lamps, etc., that it would take quite a stock to be of much practical use in repair work. As a matter of fact, I doubt the advisibility of the operator attempting



By J. J. Jones.
Schenectady
N Y

to supply himself with such tools. Most of the taps, etc., are small, very easily broken or lost, and you will find that unless you are to do the repair work on several machines, it will hardly pay you to own them. Will you kindly ask the secretary of the Baltimore union to send me his address at once?

Address Wanted.—Will some of the St. Louis brothers kindly favor me with the initials and address of Brother Fitzgerald of the St. Louis union? I would like to have it at once.

Motor Drive.—McPherson, Kan., writes: "Inclosed find photo of operating room, which is none of the best, but will do very well for the time being. Machine is, as you see, motor-driven. The attachment is so very simple that it is the best method of driving an Edison machine. Am using oil which I believe to be the best that can be had for projection machines. It may be procured at any light plant. It is the Nestor oil and fills the bill to a T. I notice Florida (Aug. 12 issue) has a remedy for my loosing lower loop trouble. I do not find my remedy in his uggestion. Will Florida be a little more explicit? South Bethlehem, Pa., also offers a remedy, but he is wrong, in my opinion. The idler ought not to ride on the film, but should be set the thickness of a film away from the sprocket. By putting a stiffer spring in the idler would be made to ride the film heavily, causing undue wear and strain. He is, however, right about the bracket being short. I note that Salem, N. J., offers remedy for film-jump, viz.: "Drill one small hole in door and put in screw to hold it off the intermittent sprocket (p. 371, Aug. 12 issue). If Mr. Ray will examine the gate he will find, in the upper and lower right hand corners, screws put there for that very purpose."

The driving attachment is simple and effective. Therefore, it is excellent, except for this one thing: By attaching to the lower sprocket shaft you put the driving strain on some gears which would not be called on to carry the load were the drive pulley attached elsewhere, or the belt carried directly by the flywheel. For this reason the flywheel drive has many defenders. As I haven't an Edison head before me just now, and don't remember exactly how the gate is arranged as regards the point in question, I think I will let you and Salem argue that point out between yourselves. South Bethlehem is right about the spring, though he did not put it very plainly. You are correct in saying the idler ought to be set away from the film, not one thickness of the film, but approximately two, but this is accomplished by adjustment screws or otherwise, and what So. B. undoubtedly meant was that the bracket spring should be stiff enough to hold the idler firmly in position. He is right. Weak bracket springs are prolific sources of loop losing; also the idler riding the film causes the same trouble, as well as undue wear on the film, as you say. However, your letter is one which has pleased me much. It is exactly the sort we want for the department. It puts things in a way that stirs up discussion and gives voice to different opinions. Discussion—good natured, of course—is what is needed and what we want in the department.

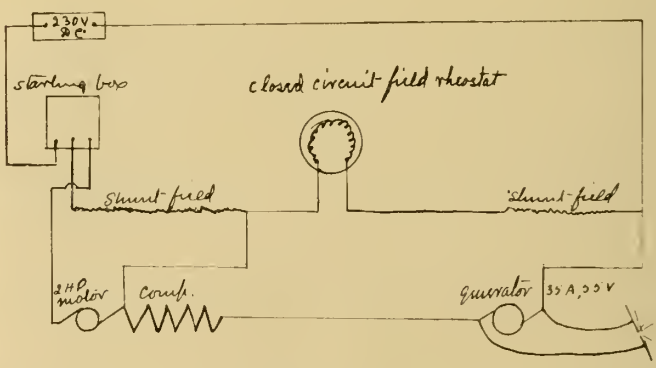
Chili Shows.—Memphis, Tenn., writes: Can you give me information as to the motion picture business in Chili, S. A.? Are there any exchanges down there, or any shows, and who manufactures the film? If you have not the data, to whom can I apply for information?"

I have spoken to the Motion Picture Distributing and Sales Company and they have promised to get data. Write to them direct. Later—Have learned that Pathe Freres have just received consular report on Chili M. P. business. Write them also, No. 41 W. 25th St., New York City.

The Bureau of Manufactures issues a daily publication; U. S. Consular Reports, which is sent free to any citizen of the United States. It contains reports in the form of letters from U. S. Consuls all over the world. The better plan, if you could wait, would be to address the U. S. Consul direct through the Bureau of Manufactures, Dept. of Commerce and Labor, Washington, D. C.

No Resistance.—Norfolk, Va., writes: "I noticed recently a letter from Colorado in the department in which the claim was made that its writer was operating a projection arc without resistance, other than that of the arc itself, in the circuit. I noticed the sketch accompanying the article did not show the connections of his machine. I noted, also, that you doubt the practicability of such a thing. Ordinarily this would seem to be the fact if one did not dig into the matter a little deeper. Now if there is any one thing I enjoy it is a friendly argument where the layman or operator at large is involved, and when the information is of benefit to operators in general, such as, for instance, the information found every week in the Projection Department. With this prelude I wish to say that our Western brother is absolutely correct in every particular. I also am using a compensarc or, as they are generally known to the fraternity, a 'booster or balancing set.' Colorado does not show how it is done, however, and you seem to, as I before said, doubt that it can be done; a very natural inference at first glance. Let us look at the matter a little deeper, however. Here is a sketch of the way I have my set connected up.

You will note that I use a 230-volt motor, instead of a 115-volt machine, this for economy sake since there is greater efficiency in the higher wound motor, especially when it is running close to capacity all the time. Of course a 115-



volt motor would do the same work. If you study the sketch a moment I am sure you will see how it is possible to run a projection arc without a rheostat. For your own information will say that I can get anywhere from 10 to 75 amperes, but am operating our machine with 33, that amount giving all necessary brilliancy with the specially prepared curtain I use. The throw is 97 feet 7 inches. The picture is about 13 feet across. I believe it would be a good idea for operators in general to attempt the solution of the problems submitted to you from time to time before you answer. That might have a tendency to wake some of them up and get them interested, since there is more to learn at the light end than about the motion picture mechanism itself. Close inspection of the drawing will convince you that it would be impossible to burn out the armature of the generator, since a dead short would merely have tendency to strengthen the field of the motor through the compounding. In fact, I have done this very thing as a test; also have placed a three-ampere fuse across the generator terminals and could not blow it. I think if you will put this letter, or the gist of it, in the department without the drawing, which could be publshed later on, it would do a world of good in teaching operators who have a booster set to get busy and find out the whys and wherefores of things. Especially our friend who sent in the sketch from Colorado. While he knows he can burn an arc without resistance, I don't believe he exactly understands the ins and outs of the why and whrefore. I have never met you personally, but happen to know you are an E E like myself, and hope to have the pleasure of a meeting some day. I assure you there is nothing in the least personal in my argument with you, but we can all learn something new every day. I am using a Powers six and must say they are fine machines. I made what I believe to be one improvement, however. I took off the rear roller on the takeup sprocket since my operator complained of losing his lower

loop. This roller had a tendency to cause the film to bunch up when it jumped."

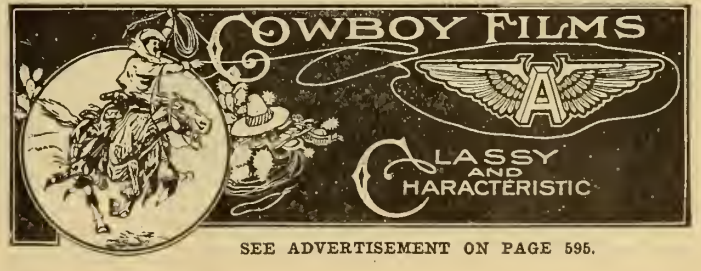
Well, Norfolk, I have given practically your entire letter space for the reason that it is all excellent. You need have no fear of taking issue with the editor. Like yourself, I am a firm believer in the efficacy and value of friendly argument. I have studied your sketch and find it to be O. K. I have published it for the reason that there are comparatively few operators sufficiently well versed in electrics to tackle such a proposition with any degree of success. I agree with you, however, that if it were practical to have operators work out many of the problems presented it would be of distinct value. Usually, however, the party propounding them is on the anxious bench for his answer. I have been thinking, for a long time, of inaugurating a contest by propounding one hundred questions, three each week, with prizes aggregating a good sum for the best solutions. I have not yet put the matter through simply on account of the tremendous amount of labor involved. It would do a world of good, however. But to come back to the subject in hand: If Colorado has his arc hitched up as you describe, that is one thing; but my understanding was that he claimed to run on open circuit without resistance—I use the term "open circuit" in this case as meaning lamp hitched directly to dynamo. Going, as you say, a little deeper into things, even this may be done provided a generator is used of the type designated as "constant current." Such a dynamo has a weak field and strong armature reactance, which automatically supplies a constant amperage by forcing down the voltage when the amperage seeks to rise and vice versa. What I said, or at least what I meant, was that the hitching of a projection arc directly to an ordinary generator, with no regulation of amperage save the resistance of the arc itself, is an impossibility. You are wrong in one thing, viz.: in supposing me to be an E E. I am not, but merely a man who has acquired a pretty fair fund of electrical lore by hard study and practical experience. What I consider an Electrical Engineer is a man who can sit down and work out plans and designs. If I want a generator to give 100 amperes at 110 volts, running 1,500 revolutions to the minute, I would call the man who could sit down with tables and pencil and paper and lay out that machine an E E. This I could not do. The term E E as used here in New York City is something of a joke. Personally I know of three different men who have tacked E E on their writings in various motion picture publications who have no right to the title. They are pretty fair electricians, one of them a very good one, but E E—nothing doing. I do not care to make claims which I cannot substantiate; therefore must disclaim the E E end of it, though I thank you for paying me the compliment of supposing me to be one. I shall indeed be pleased to meet you whenever you are in Gotham. Meanwhile let us hear from you often.

Another One.—Mr. S. F. Wallace, chief electrician for Wallace's Golden Rule Wagon Shows, writes from Red Oak, Iowa: "I notice Leadville, Col., is using a motor-generator set connected directly to his lamp without any resistance at all. I am working on a small wagon show, carrying our own light plant. We make small places, 500 population and under. Our show consists of trained animals, dogs and ponies and motion pictures. When I say 'pictures' I mean that we show them right. Only once in a great while do we find projection equal, in our own estimation at least, to our own. We have a 25-ampere, 110-volt Fairbanks & Morse D C generator hooked to a 4-horsepower National gasoline engine. We pull about 35 sixteen candle power incandescent lamps up to the time the show starts, then I pull the voltage down to 60 and throw on the arc (no resistance), and when the picture machine is not running, a spotlight, as all the acts work under a spot with no incandescent lamps burning. The arc pulls the engine pretty heavily. We tried to do it with 110, using a rheostat, but light was not a bit better and engine worked much harder. That is why I think the rheostat just wastes power. The generator runs about four hours each evening and it just barely warms up. Not enough to hardly notice. Am running a Motiograph No. 1 and use the same films all the time, mostly travel subjects and comedy. We get 15 and 25 cents and are sure getting the crowds all right. Our expense is not heavy and what we get is ours. Two gallons of gasoline will run a show so the light bill isn't much. I have taken great interest in the Projection Department and have gotten many useful ideas therefrom."

You will note, friend Wallace, this no resistance proposition is dealt with in my answer to Norfolk, Va., in another place. You say you "pull your voltage down to 60" before striking the arc. Kindly tell us exactly how you do this. Your generator is only 3½ horsepower, I note, still that is ample for 25 amperes at arc voltage, without resistance. It is probably one of the type of machine mentioned in my reply to Norfolk. It is possible Leadville also has such a generator, though he did not say so. You are quite right in supposing the rheostat represents waste, still, with an ordinary dynamo it is necessary for reasons I have several times explained in detail in the department. I have long believed such a show as yours would pay, if rightly managed. In fact, I firmly believe such a show can do exceedingly well with nothing but motion pictures, provided always that they are put on with first class projection and all that implies. A forty or sixty horsepower auto truck—one of the large, roomy ones, such as a moving van, equipped with a governor engine, with governor detachable for moving, and a 50-ampere dynamo, is my idea of an outfit. Such a show should own about thirty reels, or more, of very carefully selected films. The admission should be 15, 25 and 50 cents for a show lasting from 8.30 to 11 p. m., and it should only make small places where there is no electric light. It should be advertised quite heavily, on the same plan as circus advertising is done.

Operators' International Union?—From all over the country letters are being received complaining of the treatment accorded operators by the I. A. T. S. E. Many ask if something cannot be done and what. Others, evidently thinking men, ask why an Operators' International Union cannot be formed. One man, president of one of the best operators' unions in the country, writes at length and I wish I might publish his letter in full. I quote from it: "I note your comments on the recent I. A. T. S. E. convention and am very glad indeed to see that you are getting posted on the inside of this thing. The more you get in the inside the worse you will find it to be—in conventions the operators have always got the worst of it—for the reason that they are dominated by an overpowering majority who are pursuing the old dog-in-a-manger policy of fifteen years ago. Now to the juice of all this: the operator has not, till now, been, as a rule, a man of force or ability. Now, however, with the grand awakening, to which you yourself have so largely contributed, we are bound to get into our ranks progressive, forceful, resourceful men who can, by united effort, do almost anything they may desire, and if the I. A. T. S. E. cannot be compelled to do as they have been told by Gompers, viz.: organize the operators and protect them, then some other means must and will be found to accomplish that end. I hope you will always continue to be the wheel horse for us you have been in the past in general and also get into the work from the union end."

This brother has pounded several nails very straight on the head. There is truth and sound sense in what he says as to the situation. The I. A. T. S. E. unquestionably has not done its duty by the operator, taken as a whole. If that organization wakes up, and wakes up real quick, to the fact that the operator no longer proposes to accept any and everything ladeled out; if it shows immediate evidence of giving the operator a square deal, well and good. If not, then we prophesy that it will hear something drop with a dull thud before very long. The operator of three years ago is not the operator of to-day and he is not only awakening to the real importance of his profession in the affairs of men, but also to a realization of the fact that there are between 15,000 and 20,000 of him in this country alone and that he can paddle his own canoe quite well, thank you, if he is obliged to. It is indeed unfortunate that the I. A. T. S. E. has adopted and pursued such a short-sighted policy. We are not writing this from any desire to mix up in the scrap, which cannot be much further postponed, but purely out of justice to the operators whom we feel and know to have been treated with rank injustice. As to the editor "getting into the union work," it is utterly impossible. He has done, and will do everything, in a general way, possible to further the interest of the operator. There are, however, plenty of younger men with time and ambition who are abundantly able to fight the operators' battles from the union point of view.



SEE ADVERTISEMENT ON PAGE 595.

Comments on the Films

Licensed.

"For He's a Jolly Good Fellow" (Essanay), August 18.—Probably this film will give an idea of how some men act toward their families. Fortunately it illustrates an exception rather than a rule. This man forgets his wife's birthday, goes out with some friends when he promised her to come back and the baby dies, presumably because he was so bad. At least, he takes it so since he asks forgiveness for his misdeeds and promises to stay home with his wife in the future.

"The Blacksmith's Love" (Selig), August 17.—In this film the story of Enoch Arden is told over again with a variation upon the original theme which may or may not add interest, according to the views of the individual. Two men go to war. One is apparently killed on the battle field and the other is wounded. The wounded man returns home and ultimately weds the supposed widow. The man left for dead is revived and as his mind is a blank, is sent to a sanitarium. In two years he is cured, has his memory and returns to find that his former friend has married the supposed widow and that they have a child. Unlike the original Enoch Arden this one does not leave them in blissful ignorance of his presence. He makes himself known and the shock of the recognition is a dramatic scene well acted. The woman, torn with conflicting emotions, allows old-fashioned ideas of honor to prevail, places the baby in its father's arms and goes with her lawful husband.

Scene from "The Blacksmith's Love" (Selig).

Scene from "Jealous George" (Selig).

"The Local Bully" (Melies), August 17.—It is difficult to understand why a story of this character always pleases an audience so well, but it does. It tells of a Western bad man who is literally driven out of the settlement by the cool nerve of a stranger. First the terror was knocked down, even as he flourished his revolver. When challenged to a duel with shot guns he dropped his gun and ran. The tenderfoot was a hero. When he opened his sample case his sales were enormous. Clearly he understood the gentle art of advertising.

"Two Fools and Their Follies" (Melies), August 17.—A farce presenting the experiences of a husband and wife. When she went to the city he indulged his fancy for booze. She indulged hers for absurd dress and returned with a harem skirt. When she discovered the booze there was trouble and things were lively in the vicinity of the pair for a time, but when the excitement had cooled down they both swore "never again," while the boys looked on and witnessed the solemn objuration.

"Man to Man" (Vitagraph), August 16.—In this film we are given a glimpse of that innate sense of honor which sometimes controls even desparadoes. A sheriff captures his man. On the way to jail they have to ford a river into which the criminal falls. He is manacled and helpless and in danger of drowning. The sheriff releases him and his life is saved. Indians attack them and the two fight side by side, vanguishing the savages. The time arrives when only one bullet is left, and that is in the desparado's gun. The sheriff is at his mercy. He can kill him and escape, but recognizing that the sheriff saved him from drowning he gives over the precious pistol and goes peaceably to prison. This is no mawkish and sentimental sheriff. He doesn't allow the criminal to escape, but he probably believes when he leaves him in the jail that the man, desperate though he may be and a menace to the society with which he comes in contact, has still some elements of what constitutes a man and that he deserves something better than imprisonment.

"The Inventor" (Gaumont), August 15.—This film is one of those melodramatic impossibilities which most audiences seem to like. A poor inventor is about to sell his invention for a low figure, when his wife and children find a rich man's purse and return it to the owner. He becomes interested in the family and buys the invention for a large sum and gives the inventor a position at a good salary. The story is well told and but for its improbability would deserve greater credit. The test of interest doesn't fail, however. The audience shows plainly what it thinks of the picture.

"The Leopard" (Pathe).—A very tame but lively leopard takes part in this picture, which is of the usual rough and tumble description. One part of the picture most certainly has life. There's a tame monkey and when the leopard sees this he gets after it in earnest and the monkey gets out of the way without formality.

"Chrysanthemums" (Pathe).—This is chrysanthemum time and this film is very seasonable. It makes a pretense of giving instruction in the care of chrysanthemums and does accomplish something along this line. As a picture of these glorious flowers, the film is a beauty.

"Saved from the Snow" (Selig), August 21.—Very beautiful pictures of a great pine forest, choked with deep snow drifts, seem the most attractive feature of this film. The story is simple and is made clear. The players carry through their parts intelligently, but rather theatrically. The picture of the wife wandering through the forest is not effective. It hardly could be made so, for the camera has no means of showing us how big the woods are, nor how dreadful it is to be alone in them.

"The Trapper's Fatal Shot" (Pathe), August 16.—In this picture, among three or four lovely scenes, there is an extremely pathetic one. The trapper and his little daughter

have been kind to an Indian who, in gratitude, has promised them his friendship. Later, the braves of this man's tribe kidnap the girl. The trappers find the log cabin in flames and the girl gone and are trailing the Indians toward their country. Meanwhile the friendly Indian, at some risk, has carried the girl out of the camp and is leading her homeward. They have come to a very beautiful glen (the photograph is fine), and while they are standing by a cascade, the trappers arrive in sight. One raises his gun and mortally wounds the Indian. The picture has slight blemishes. The trappers could hardly have been a hundred steps away when the Indians capture the girl. They have fired the house before the trappers could have got half as far away from it as they seem to be when, returning with a load of skins, they find it in flames. What is more, an Indian had fired his gun which they could hardly have helped hearing. It is well acted. The little player who takes the child's part was conscious of the camera, but does very well otherwise.

"Special Messenger" (Kalem), August 16.—The Kalem war-time pictures are pre-eminent. There seems to be no other producer that can make films of this kind as interesting, as realistic and as natural. The "Special Messenger" is as good perhaps as other Kalem pictures that we have seen. It is not an emotional picture, but surely it is a thrilling one. The messenger is cornered on a long bridge and dives off, horse and all, and swims to the bank further down. After he has taken refuge and is hiding, badly wounded, in his own home, his wife takes the important papers to General Stewart. It took a woman's wit to get them through the Federal lines. Perhaps not one in the audience will suspect where she has hidden these papers till she brings them out. The Federals didn't suspect that they were matted in the horse's mane. The last scene, the Confederate camp at night, is a beauty, but the appearance of the heroine and the hero, his face bloody with wounds, before the curtain, as it were, at the end did not add much to the picture. If all the players in the picture carried through their parts with as little camera consciousness as its heroine, Gene Gauntier, the picture would have been perfect. As it is, it is no easy matter to point out any fault. It is a good picture.

"The Modern Dianas" (Edison).—In this interesting picture is shown the adventures of six society girls who go to the wilds of a Canadian island and camp, far away from society and men and other bothersome things. The six boys are lonesome, but there seems no means of redress. Ultimately they work out a scheme by which they land upon the island dressed as Indians and proceed to besiege the girls' camp until they are ready to parley. The council begins and soon the real fact is disclosed. The girls might have been angry, but provisions had run short and the boys had provided themselves with all sorts of acceptable eatables. So the truce became peace and the dianas returned to civilization.

"A Pal's Oath" (Essanay).—In this Western story there is an oath sworn by one man to kill his traitorous friend who proved false after a sacrifice sufficient to have insured him a friendship as lasting as life itself. The time comes when he can fulfill his vow. He creeps cautiously up to the window. He draws his revolver and is ready to fire, but just then the man takes his little one from the cradle and unconsciously covers himself with the child's body. The murderer is undone and leaves without performing his mission. The family continues in its happiness, never knowing how near the father was to death.

"The Working Girl's Success" (Lubin).—A working girl wins the love of the son of the manufacturer in whose factory she works. The young man is turned away by his family and is forced to secure a position on a street car. Years later his family invite him to come back and there is a happy re-union.

"Proclaiming Archbishop Prendergast" (Lubin).—An excellent topical picture adequately illustrating this religious ceremony. There are very many religious dignitaries in the procession, all of whom are well shown. As a reproduction of an important event in religious circles it is one of the most interesting pictures of recent times.

"The Son of the Shunammite" (Gaumont), August 19.—The biblical story of Elisha's raising the little son of the Shunammite woman, who had been hospitable to him, from the dead is given in this picture. The child had gone out, you will remember, to the fields and was sunstruck. This picture is very well tinted and gracefully acted; but it seems theatrical and not very effective. The producer appears to

Scene from "Spike Shannon's Last Fight" (Essanay).

have arranged his scenes almost wholly with an eye to pictorial effect, as though after Doré, and, as pictures, they are very good; but it is like putting the picture, so far as its human action is concerned, into a straight-jacket. The cast was well chosen with only one exception, the prophet. This part was played almost sentimentally, whereas, as all know, the great Hebrew prophets were men of fire. There could have been no wrestling with God in this prophet as shown, one feels, and there could have been no raising from the dead. The player's wig made his head look abnormal and soft.

"Moss Covered Ruins on the Isle of Wight" (Eclipse), August 16.—These scenes of the Isle of Wight, near England, are very well photographed and interesting.

"For the Honor of His Name" (Eclipse), August 16.—This picture of business life deals with an incident that might have been distantly suggested by Ibsen's "A Doll's House." The banker's son has married without his father's consent and has been cast off. The young wife is sick and the young man out of work and to save his wife's life he forges his father's name to secure a loan. The story is very well laid out and dramatic. It is well acted, also, and convincing for the most part. It's a commendable picture.

"The Ranchman's Son" (Essanay), August 12.—To this reviewer, the weak part of this picture seems to be that the circumstantial evidence that the man who lay dead had been murdered at all was so light that it excites a feeling of resentment at the verdict, which does not adequately increase our sympathy for the hero. This seems to be because the hero isn't really known to us; he hasn't been made our friend. In fact, the scenario writer, though he has shown the hero in prison, which the producer made to look like a cavern, has deliberately turned his back on him and made Webster, the hero's friend, the chief point of interest. It is not a picture of the ranchman's son's experience, but of the friend's. As a picture it doesn't seem to this reviewer quite as good as the Selig "Range Pals," which it much resembles.

"Home is Best After All" (Lubin), August 14.—It is seldom that a picture is so thoroughly poor that it can not be commended for something. This picture has one or two very commendable things. But the leading players were very poorly cast and the business is, for the most part, nothing else than silly. It attempts to picture the pathetic adventures of Nellie's father and mother, two country people, at their daughter's city home. The actor who played the farmer was as young as his daughter. He had considerable command of facial expression, but he looked and acted no more like a countryman, except in short passages, than did the lady who played his wife or the young fop that that estimable old woman took across and spanked at the dance.

"The Auto Bug" (Lubin).—On the same reel with "Home is Best" the Lubin people have put this picture of a crazy automobile and its lunatic driver. Pictures of insane people are not greatly interesting to any audience. There's a good picture of an automobile's selective gear transmission in the film. That, at least, is interesting. The doctor sees it when he looks into the crazy man's head.

"Through Jealous Eyes" (Lubin), August 17.—This picture is very dramatic and intense. It is so convincingly acted that if there are any improbabilities in the plot, they pass unnoticed so long as the picture is on the screen. The great doctor's office nurse (Miss Lawrence) and the doctor's son (Mr. Johnson) have fallen in love. The doctor jokes with the nurse about it and seems delighted, but for some reason fails to tell his wife, the young man's mother. Without this defect the picture would have been perfect. His wife sees him joking with the nurse and becomes jealous. The aggravation of this jealousy to the point of madness by a train of circumstances, in which is the wounding of the son, is very commendably shown. The backgrounds of the story are particularly beautiful, being the leafy hedgeways of an old town, with also forest scenes, all of which are well photographed and have much pictorial quality.

"Two Officers" (Edison), August 18.—Two officers of a cavalry regiment love the same girl. The officer who is most in love with her and most in despair proposes to the other officer that they cut a pack of cards to see who shall withdraw. Such an incident is not very likely to effect the average spectator powerfully. We may sympathize with a man who gambles away his money, but we are not so likely to feel for a man who will gamble away his chance of winning a girl. The most popular romantic heroes fight their battle in the way the vast majority of American spectators approve of. However, this incident was utilized to lead up to a very charming picture in which the girl, having found her own preference, is making love prettily to a man who in honor can't respond to it, though his heart is nearly breaking. This scene is worth while most certainly. The picture is well acted and acceptable.

"His First Trip" (Edison), August 16.—This picture goes very well with "The Winds of Fate," a recent release of the same company, and also a very good picture. It tells a story of business life and what is better yet, pictures the business relationship of a father with his son whom he is sending out on his first trip as a salesman. The boy makes good and his father is proud of him. There is a breeziness in the way the picture is conducted and a touch of humor in it that make it especially delightful. The acting also is good.

"Satan's Rival" (Pathe), August 18.—For some reason, this very well acted and prettily presented fairy story picture came as a most delightful relief to this reviewer. Satan, looking for mischief, sees two happy lovers, one a knight the other a princess, and takes a fancy to marry the beautiful princess himself. The knight is warned by a fairy and attempts to frustrate Satan by his own strength. He has a very hard time till the good fairy and the holy hermit come to his aid. Then, Satan is overcome and the princess and the knight are happily married. The costumes are gorgeous and fairly tinted; the settings are adequate and well photographed. It's a very pleasing picture.

"The Message of the Arrow" (Pathe), August 19.—If this is a typical picture of Western life, and it is not unlike many others, the average Western sheriff ought to be recalled as a fool, and law is so sternly administered in the West that if a man is killed no matter how bad the man's character is, no matter whether he is killed to keep him from killing a good and useful citizen, the killer has forthwith to go to jail and can hardly escape hanging, for juries are quick to convict in the West. On the other hand, if the man and his sweetheart can only get on horseback and get a good start to the hills, they are safe. The arrow with its call for help was shot by an Indian girl. She had killed a villain who was stabbing a white man she loved. She fears hanging and permits herself to be lowered to a cave from which she can't escape. An Indian girl passing found the arrow and then helped her out. This reviewer thought that she was finding her own arrow, for the two girls looked very much alike in the picture. When she is free she comes to the courthouse where they are trying the hero for killing the villain and tells how the killing happened. The sheriff then walks her off to jail, from which the hero has to rescue her to save her life. They ride away together.

"The Romance of a Dixie Belle" (Kalem), August 11.—Without any elaborate plot this picture is made very acceptable by the beauty of its last scene. This is in the heroine's bedroom into which the Federal captain, whom she loves, but who has married her chum and schoolmate, climbs in his search for a hiding place. Acting as a spy he has been discovered and is being pursued by the Confederates. The girl, seemingly a traitor to her cause, hides him from her friends, but after they are gone makes him give her his papers and she destroys these before she permits him to depart. The picture exists for the sake of this scene which is worked up skilfully by realistic scenes of Southern life before the war. Gene Gautier plays the heroine's part and is the most important figure in the picture, though she is very ably supported by the entire cast. It's a very good picture.

"The Promoter" (Kalem), August 18.—Bertie and his boarding house friends furnish most of the fun in this breezy comedy. In it grim truth is seen peeping over humor's shoulder now and then; for Bertie is fooled by a scamp mining company promoter and made a very effective catspaw of. Widows and country clergymen, deceived by Bertie's honest look, buy the worthless paper. Bertie goes to prison, but not for his crime of swindling. It was because he couldn't pay a dinner bill. He also is shown as winning much money at a poker game. These things may make some people look askance at the picture, which otherwise is commendable.

"The Bell of Justice" (Vitagraph), August 11.—The old Russian story of the Bell of Justice makes a delightful photoplay. The staging and costuming of the picture are in keeping and, acted simply as it is, it is very effective. After the king has dedicated the bell and is standing near with his lords, an old woman steps out from the people and pulls the rope. The child-like simplicity of this action seems just the touch that is needed to open the story and the same simplicity has been fairly well maintained through the whole film. The Vitagraph Company has a number of strongly contrasted characters and their presence in the picture adds much to its charm. It makes a very commendable film.

"Birds of a Feather" (Vitagraph), August 12.—Although the idea behind this photoplay has been used twice recently (in Rex, "Securing Evidence," and in the Selig, "Jealous George"), in neither instance has the leading man been so

competent to put it over convincingly as in this picture. It is made very delightful. The man pictured is just the kind of charming ass that would get himself tangled up in this situation. He begins by refusing his pretty wife the money for a new dress and then buys an expensive one at a department store and has it sent home. His wife sells it to a second-hand dealer and another girl buys it. Then the man sees the dress and following creates a scene in a restaurant. What makes this picture unusually acceptable, is the acting of the leading man and the presence of the other Vitagraph players, as well as the fact that there are no weak spots in the picture at all. It is strong all the way through.

"The Vitagraph Monthly Magazine" (Vitagraph), August 18.—The news value of any piece of information depends on the practical importance it has to the person who receives it. The Vitagraph Monthly gives a very good picture of President Taft (of great importance to every American) reviewing the Brooklyn Sunday-school parade. This annual parade has been known and talked of all over the country by people interested in Sunday-schools ever since Henry Ward Beecher's time, so it too is widely interesting. The monthly also pictures many athletic games. These are very interesting to the few people who were directly or indirectly identified with them; they are fairly interesting to everyone as showing human beings engaged in pleasant sports in which many are interested. It also shows a picture of two locomotives colliding. This is a stirring picture and one that will greatly interest everybody. On the whole, the Vitagraph Magazine is a very acceptable contribution to the month.

Scene from "In the Shadow of the Pines"—Selig Release for August 28.

"Summer Babies" (Essanay), August 22.—The purpose of this film is to educate mothers in the care of babies during hot months. No continued narrative is attempted; it merely pictures what the corps of visiting nurses is doing to give the young children of the very ignorant a chance to grow up into healthy men and women. It is a very commendable educational film.

"Gossipy Yapville" (Essanay), August 22.—To this reviewer it seems a very flat and foolish piece of work, this farce. The characters haven't enough truth in makeup or acting to be good caricatures. The audience didn't laugh or smile so far as we could note. One man left the auditorium; but perhaps he had to catch a train or something.

"Life On the Border" (Selig), August 22.—Plainly no expense of care or money was spared to make this picture realistic and interesting and consequently it is a truly thrilling picture of an Indian raid. It was not a premeditated raid. A cinnamon, silver tip bear led a band of Indians who, finding the cabin deserted (the pioneer was away in the forest and his wife and child hidden), burned it. The pioneer comes back just in time to have his wife, whom the child had, for mischief, locked in the wood shed. The scare of the Indian boys when the bear is first seen, is an amusing incident. There is good comedy in the scene showing the Indians sampling the home-made cordials and medicines of the pioneer's wife. The closing scene showing the arrival of neighbors who had seen the smoke rising and their gathering before the now ruined cabin home, with the pioneer and his wife and child happily reunited, is very emotional. It is a very commendable film.

Independent

"A Traitor to His Country" (Great Northern), August 26. The characters in this picture seem to be Austrian or Servian on the one hand and Turkish on the other. The story is a melodrama, brilliantly acted and laid out with skill; it is also effectively photographed. It's a love story. The traitor, an officer of high rank, sells his country's secrets for money and, as usual, contrives to have the hero condemned to death as the culprit. But the real traitor is noticed slipping away in the darkness and followed. He is caught in the act and after a very brisk engagement with fists and swords he and some of the enemy are captured. The hero is saved as the firing squad is taking aim. The picture has a true military atmosphere—pictures of military life in foreign lands, where nearly every able-bodied man has to serve his term, usually have—it is brisk and exciting. It is among the three best independent pictures of the week.

"Black Cloud's Debt" (Powers), August 22.—An Indian love story is pictured, on this film, with beautiful forest scenes of trees and ferns, but it is hardly convincing. One red man saves the life of another of the same or at least a friendly tribe. But the rescuer is a coward and the rescued has several chances of helping him to cover this failing. Both love the same girl. The cowardice of the man is detected and he is condemned to spend one moon (not a month, but a night) in the "wolf pit," though probably no North American tribe had such a thing. Black Cloud feels himself still in debt and drawing his knife lets himself down into the wolf pit in the coward's place. The wolves are the tiny grey wolves about as big as fox terriers and mangy from summer captivity, and this whole scene, whose setting is at some zoo, is quite laughably ridiculous. As a result of this very brave deed, Black Cloud wins the girl.

"The Crisis" (Thanhouser), August 22.—Under "Film Stories," volume 9, page 479, of the Moving Picture World, this picture is described as entitled "The Cross." The picture is made up of a succession of dramatic incidents logically connected into a single story of a sea captain and his mate. The first scene opens at once a strong situation leading to a wreck which is suggested to the spectators with astonishing effectiveness; as a result of this wreck the drunken captain goes to jail on the testimony of his mate, and after he is released he is stayed in an attempt to kill this mate by a parish priest, who leads him to the cross. It is a fault in many photoplays that they demand our acceptance of incidents, which may be natural but which are not convincing merely because time and space were not taken to make us familiar with the mental peculiarities that make the events natural. The picture of the captain's conversion fails to be powerfully convincing for just that reason. One point in the picture was obscure. We are shown the priest as leaving the mate and the captain together and on his way home being moved to return to the mate's house. We see him start back; but, for a moment, this reviewer thought that the house the priest seems to be leaving was another view of the mate's house, whereas it was his own house. The priest comes back in time to catch the captain's hand as he is about to stab the sleeping mate. He then is seen leading the fascinated captain out of the house and is holding the cross before his eyes. The background is plainly American, as are the captain and even the priest. Sailors of Brittany might be fascinated so, but would Americans, even when they are sailors?

"The Romance of Lonely Island" (Thanhouser), August 28.—The early scenes of this picture, with the darkey maid dusting in the author's library, have little truth; they are like vaudevilles. The author is interrupted so much that he runs away to Lonely Island, a secluded spot that he owns, and there he hopes to finish the book he is writing. Again he is interrupted and finds himself playing the hero's part in a, for him, very realistic love story. The picture's charm lies in its pretty scenes. The story is not drawn realistically, nor is it very far removed, save by its pleasing acting, from the commonplace.

"Alias Yellowstone Joe" (Nestor), August 23.—The reviewer takes much pleasure in commending this breezy and prettily romantic Western story, for the artistic way in which it is conducted and acted, for its photography and the skillfull choosing and handling of backgrounds and scenes, but especially for the restraint shown in developing the heroine's part in the picture. Miss Violet Mercereau takes the part of the sheriff's daughter, who gives Yellowstone Joe a drink of water, not because he's a bandit, but because he's a human being in trouble. When this bandit, later, has artfully escaped and joined his band, the sheriff's daughter, through a convincing train of happenings, falls into their hands. Joe renders her a very great service and is within an ace—

that's almost literal—of being killed for it. He is saved from his own men by the sheriff's attack and the sheriff's daughter gives him her horse and revolver to escape. This will be commended by young people anyway. There's no kissing, no sloppy sentimentality and no passion. The producer has guarded the sheriff's daughter from doing anything that would lessen our admiration for her. Of course, in the fight between the posse and the fleeing bandits there's a good deal of shooting with much smoke and every shot a miss; but everybody in the picture keeps stepping lively and in the excitement this isn't noticed. One especially well planned scene is where the last two bandits are cornered and driven into the pool where they hope to hide in the rushes and scdge. The pursuers are too close upon them and they surrender. They come out stepping lively—it is just the kind of walk that was needed to give the proper illusion. Again, as a closing scene, in a beautiful perspective, well photographed, we see in the distance the posse with the two captured bandits. They plainly are wasting no time and there is something in it that makes us realize that there will be no monkey shines with that sheriff. There is no brutality and the men are plainly not going to be lynched. The scene shows a thoroughly American, business-like sheriff.

Western pictures are not the highest form of art; but pictures like this are valuable, even necessary to people living sedentary lives or lives lacking in healthy excitement out of doors. It's a refreshing, good picture.

"The Victory of Love" (Great Northern), August 19.—In this story a girl, even though she has a lover, consents to marry a man in order to release her father from a serious financial obligation. But the lover does not consent and his grief when he discovers the real situation is sufficient to make her father resume his resolution and get out of his difficulties as a man should.

"Grandfather" (Reliance), Aug. 19.—Here is a picture which will attract for two reasons, first, it is well acted, the story having some element of novelty in that the childishness of an old man is used as the basis of the plot. There are some exceptionally good scenes in which the leading actors, Henry Walthall and Mace Greenleaf, as the rival lovers, do creditable work. The father favors one, but the girl the other, and the plot turns upon the fact that the one the girl loves becomes insanely jealous because the other gives her a little attention and is in turn accused of stealing a sum of money which the old man has secreted. The sheriff is called and it looks dark for the unfortunate lover. But the old man has a touch of returning memory aroused by the tumult about him, goes to the hiding place and takes the money out. The crooked ways are all made straight and the lovers are happy with father's consent.

"An Indian Love Story" (Bison), Aug. 18.—Here is a variation of the eternal triangle by making it a quadrangle. There are two Indian couples, all of whom are dissatisfied with their partners and want to change. After considerable fighting and the near execution of one at the stake there is a re-adjustment in which the misunderstandings are forgotten and each woman goes away with her former lover. No white people appear in this contest.

"The Squaw's Devotion" (Powers), Aug. 19.—There are a number of exciting incidents in this film. Perhaps quite the most so is the contest between the trapper and the two Indians when he vanquishes them both in the water. It is the story of an Indian girl whose gratitude to a hunter gets him into trouble with her lover. He captures the trapper and only by her intervention does the man escape through the burning brush. A shot intended for the trapper hits the girl, which turns him into a demon and the canoe chase and water fight follows. The trapper then brings the girl ashore to regain her health and strength.

"As a Boy Dreams" (Imp), Aug. 24.—This picture has something of the same spirit, though it is not so poetic as "Peter Pan." The picture of the dream that came to the boy who was very fond of reading of pirates is given very much as a boy dreams. The pirate story's interest is small except as a dream and the picture of the boy and his father might have been drawn more typically. The picture is acceptable.

ESSANAY
FOUR REELS EVERY WEEK
Tuesday—Thursday—Friday—Saturday
GET EVERY ONE OF THEM

"The Battle of the Wills" (Imp).—A very Mephistopholes-like villain is pictured on this film as attempting to come between two lovers. He uses hypnotism and seems to have subduced the girl's will so that she has the appearance of loving the dark-mustached, mysterious stranger. It seems that his cunning plans will prevail for, when the hero leaves the girl to make preparations for the wedding, the villain appears and the girl is about to go away with him when the hero comes back. Now ensues the battle of the wills between the two men. The girl between them seems drawn one way and then the other as the hero's or the villain's mind gains a momentary advantage, but at length the hero is victor. Such a situation is not only humanly impossible, quite; but it instills erroneous ideas regarding the human will and hypnotism, which are not healthy. This delving into the morbid for picture subjects is not wholly commendable.

"Love in a Tepee" (Imp), August 21.—There was some laughter as this reel was projected; it was mostly at old Bad Eye, the Indian with a heavy jag. The situation which rises out of Bad Eye's determination to have Hyacinth, his daughter, marry a Mexican when she wants to marry a cowboy is not very interesting. Bad eye in a drunken sleep under a blanket is picked up by the Mexican and carried off in his arms under the supposition that he is carrying little Hyacinth. It is not very funny nor is the Mexican's discovery of Bad Eye a very amusing situation.

"Castles in the Air" (Rex), August 24.—These castles are Bedelia's, who is a strapping cook and has been drinking more than was wise. She dreams that she has an immense fortune and that the family are her servants and she being courted by a noble lord with a most ridiculous crown on his head. The picture is of course farcial, but now and then it is amusing. When we see the great heiress fallen into the river we feel that the dream is drawing to a close. The next scene lands squarely in reality. Bedelia is again in the kitchen and being spattered with water from a broken pipe.

"Bill Follows the Doctor's Orders" (Lux), August 25.—This rough and tumble picture didn't impress this reviewer as being either novel, except one scene, nor funny.

"The Power of Devotion" (Yankee), August 28.—A madman is the hero of this sensational picture. We see him going mad from overwork; we see him when he is mad, which isn't pleasant, and we see him cured by a fall.

"Retaliation" (Yankee), August 25.—The older brother spurns a woman and later she retaliates by making the younger brother, a dramatist, fall in love with her and then makes him suffer. It may safely be described as a barnstorming melodrama.

"A Great Wrong Righted" (Yankee) September 1.—A complicated plot doesn't keep this very well photographed picture of sailors, afloat and ashore, from being clear, but it is not at all powerful nor even convincing. The characters are not well chosen. The hero as "made up" is no sailor, never could be, nor is his well-to-do father a seaman. The son is drunken, but has decided to reform. He catches a burglar in his father's house and is knocked on the head so that his memory leaves him, and when he comes to he no longer knows who he is, and wanders off. His hat, found near the empty safe, makes his father and wife think that he has stolen the money and fled. The hero in his wanderings gets another blow and recovers, and the ending is happy.

"The Candle of Life" (Ambrosio), August 16.—This film is fascinating, yet there is a sense of the wierd and unreal about it which makes the onlooker glad when it has passed. A woman, disappointed in love, retires to a convent. Before the altar of the Virgin she sees in a candle flame a series of visions which tell her of her life. With the last flicker of the candle the woman dies and her spirit is seen to leave the body. Some will question whether a subject of this character is advisable, yet probably it illustrates nothing that most people do not believe, in one form or another. The photography is excellent.

"The Dread of Microbes" (Ambrosio) August 16.—This poor man is a prey to the fear of microbes and the things he does to escape their direful ravages furnish a few minutes of good sport.

"A Sioux Spy" (Bison) August 15.—Another picture in which no white man appears. It is the story of an Indian war. A Sioux spy is sent out to learn the strength of a Cheyenne tribe. He feigns illness and is taken into the village. Immediately he falls in love with the chief's daughter. Then begins a conflict in his soul which is well expressed in his acting. Another spy is sent and learns the reason for his dilatory tactics. The Sioux swoop down upon the Cheyennes and the spy refuses to fight against his own people. When the father of his sweetheart is in danger, however, he

goes into the contest and the Sioux are defeated. His reward is a bride.

"Pioner Days" (Bison), Aug. 25.—The average spectator will never accept this as a picture of life. The locality where the pioneer settled was a thin second-growth woods. After he had built his cabin, he and his wife were shot wantonly by white renegades. This will not be understood nor believed; this reviewer doesn't believe it. The man's son comes running back and finds his mother dead at her doorstep and his father unconscious beside her and, with his father's gun (he can hardly carry it) wanders away. He acts poorly. The father, though wounded in the head, now stands up and shows surprising strength as he goes off to become a tramp. There seem to be many people living in the neighborhood. A good-hearted miner has a bunk ready for the boy who comes to him and whom he adopts. The father also gets assistance. Years later, when the miner and the boy have "struck it rich," the father finds him.

"Cowboy's Loyalty" (Bison), Aug. 22.—The picture's opening scene is a Western gambling dive. The writer of the scenario of this picture knows real life. It is a picture that gives meat, blood-red for strong men; real, passionate and for the most part convincing. From jealousy the girl whom the hero loves shoots the gambler and then because the man is willing to take the blame, she falls in love with him. The girl who witnessed the deed remained in the picture too long; she wasn't needed more than a moment. The bars of the man's prison broke too easily; afterward he and the girl were "married in haste." Why was it desirable to put that on the screen in such a story as this? The sheriff's refusal to serve the warrant was melodramatic and foolish and the man's tearing up the warrant was natural, but meant nothing. It is no picture for little children.

"The Blotted Brand" (American).—Here is a Western ranch story with a determined girl as the principal figure. A couple want to marry, but her father will not consent until the young man's herd is a third as large as his own. The brands are very similar. Shortly the elder gentleman begins to miss cattle and they suspect the young man of rustling them. He is accused, but denies the accusation and offers to help run down the culprit. When they follow the rustler they discover it to be the girl. The father, impressed with her determination, gives his consent to the wedding and the blotting of the brand ceases.

"Edelweiss" (Eclair), Aug. 21.—Famous French players set forth the characters in this picture of an Alpine story. The chief characters are a guide and two families of travelers. In one family there is a young man and in the other a girl and these are lovers, but the girl is crazy to go up into the hills to get some edelweiss flowers. Her parents won't hear of her going and the young man is afraid of the heights. A guide sells him a bunch of edelweiss, but because he has been paid with a bad coin he exposes the sale and the girl is disgusted. The girl herself then goes up the hills with the guide and the timid lover becomes brave, follows and gathers edelweiss for her on his way. The picture is well acted, but is conducted so as to be funny; the consequence is that we don't feel very much sympathy with the heroine, who seems silly, and the picture fails to affect us powerfully.

"The Godfather" (Reliance), August 26.—This picture seems not very well photographed, but is wisely conducted and very well acted. The plot of the story is complicated, but is made clear. Two men, both of whom are fond of gambling, love the same woman. The unsuccessful one remains the friend of the young husband and wife and is the godfather of their child, a son. The husband ruins himself at play and dies and the boy grows up. He, too, gambles away his money and runs away to the West. Unknown to either, he and his godfather play cards and the youth cheats, is discovered, attempts to kill the godfather and is about to be hanged when the godfather recognizes him. They go back to the East together and meet the mother. The weakness in the story lies in the fact that there is no character which compellingly attracts us. These characters won't appeal strongly to the average spectator.

SEE ADVERTISEMENT ON PAGE 595.

TWO WEEKS SOLID WORK ON THE PLOT
TYPEWRITING EXPENSE TWO DOLLARS
DOLLARS WORTH OF POSTAGE FOR HAWKING SCENARIO OVER THE COUNTRY
REWRITING IT AGAIN. OLD ONE LOST IN THE MAILS
ACT II
REWARD: CHECK FIVE DOLLARS
$ 5.00 FOR SCENARIO
THE MOVING PICTURE WORLD

The Trials of a Scenario Writer.

Manufacturers Advance Notes

BRONCHO BILL'S LAST SPREE (Essanay).

Motion picture theaters are now very well acquainted with "Snakeville" and some of it's residents, to wit: "Mustang Pete" and "Alkali Ike." "Broncho Bill," who has for some time, and for some reason, been kept out of the limelight, again takes the center of the stage in Snakeville's affairs in the Essanay comedy, "Broncho Bill's Last Spree." Broncho Billy has become almost a nickname for G. M. Anderson, who plays the part. Mr. Anderson seldom essays to play comedy, but when he does, and in the character of the roystering, never-you-care, "Broncho Bill" he is more than acceptable.

At the top of the hill a lone figure appeared one beautiful Sunday morning in "Snakeville." He gazed down at the sleepy village and then, without warning, let out a savage war-whoop, and started down the hill, wildly waving a brace of revolvers. It was Broncho Bill.

saddles. Broncho soon left his pursuers behind. Taking a short cut, he pulled up at his cabin, turned the horse loose and went inside. He was tired and almost sober. He decided to go to bed. He was soundly sleeping when the sheriff and the cowboys broke into the room and clipped handcuffs on him.

In the meantime, Ezra Boneacre, still grumbling at his luck, was surprised to see an elderly lady from the East, carrying a bag, cross the street from the depot. "Ez" was the only one in sight and she asked if he knew William Jones. "Ez" had never heard the name before and shook his head. The old lady brought out a faded photograph and asked "Ez" if he had ever seen this man, her son. She was Broncho's mother.

He explained to her that Broncho lived only a short distance and that he would accompany her there. They arrived just a moment after the sheriff and "Ez," asked the

Scenes from "Broncho Bill's Last Spree" (Essanay).

A few moments later the mad Mullah staggered into the saloon and with a volley of oaths and lead soon cleared the establishment. Turning to the bar he picked up the nearest whiskey bottle, drained it dry and looking to his gun let out another whoop and started out into the street. Down another block he found old Ezra Boneacre, a ranchman, watering his horse. Ezra was very deaf and had not heard the shots and was not apprised of Broncho's whereabouts until the puncher was on him, had ripped off his boot and was endeavoring to shoot it full of holes by tossing it in the air. Boneacre did not stop to argue, but limped off on one foot at the best speed he could negotiate.

An Englishman, who had just come from his room, was Broncho's next victim. He was forced to dance to the tune of rattling bullets at his toes and only until Broncho exhausted his ammunition did he find it possible to escape. Inside the hotel the guests were already fleeing to cover when Broncho entered, smashing away at everything in sight. "Alkali" Ike, asleep upstairs, suddenly flounced out of bed, when a leaden pellet, fired at random below, scratched his thigh. In the church peace and good will suddenly was turned into pandemonium when the rioter burst in and broke up the meeting. In the meantime the various victims of Broncho's disorderly conduct had fled to the sheriff's office.

Broncho had returned to the Red Eye when he looked back and saw the sheriff and his victims coming up the street. Quickly he leaped into the saddle on the nearest horse and dashed out of town before the sheriff and his quickly organized posse of cowboys could get into their

old lady to wait outside, with the intention of being certain of the surprise. Calling the sheriff to one side he explained the unfortunate situation.

Sheriff Dixon had a mother,too. Exacting a promise from Broncho to keep straight and play fair he slipped off the handcuffs, and pinned the star on Broncho's bosom. Next he slipped the handcuffs on his own wrist and gave Broncho the free end.

The old lady entered and it was explained that her son, Sheriff Jones, had just captured a desperate character. After embracing the dazed Broncho she turned to the "culprit." Her eyes were filled with tender motherly concern as she poured out advice. "Don't drink," she cautioned him. "Be a good man like my son." "Look at him," she said, proudly, "through his soberness and his energy he has become sheriff of this county. I brought a bible for him, but seein' he's kept good I think I will give it to you. Read it." But the sheriff couldn't stand it any longer and pocketing the bible with a mumbled promise to do so he started out, half dragging the stunned Broncho after him.

At the sheriff's office this official unlocked the handcuffs, slammed them on the table and glared at Broncho. "You are a case, Bill, he mumbled, "you sure are a bad pickle. How long is she going to stay?" "A week," replied Bill. The sheriff hesitated, then slapping his knee he arose, protesting as Broncho started to take off the star. "Keep it on. You'll have to be sheriff of this county for the next seven days. I'll have to keep out of sight, I suppose, so I'll take a little fishing trip up in the hills. See that you maintain law and order in this town while I'm gone."

He turned to the door, then felt in his pocket and pulled out the bible that Broncho's mother gave him.

"And see here, you drunken galoot," he said, as he paused on the threshold, "you had better read this bible your dear old mother gave to me!"

And Broncho did.

"THE THUMB PRINT."

Vitagraph Players, Assisted by Captain Faurot, Successfully Portray the New Criminal Catching Method.

The identification of criminals by the "thumb print" method was first brought to public notice by the dramatization of Mark Twain's story "Puddenhead Wilson." The play was of the same title and the title role was taken by that delightful comedian, Frank Mayo, since deceased. As the despised country lawyer, "Puddenhead" fastens the crime upon the real perpetrator by means of the "thumb print" theory, which was his fad, thus saving the suspect who would have been convicted by circumstantial evidence.

Scene from "The Thumb Print" (Vitagraph).

Recently the "thumb print" method has been duly recognized in the New York criminal courts and has been the means of bringing wrong doers to justice. The expert in these cases is Captain Joseph Francis Faurot, of the New York Police Department, and wide publicity has been given to his achievements with this novel but effective method of detecting criminals.

A clever adaptation of the "thumb print" theory is now brought out by the Vitagraph Company in the forthcoming picture "The Thumb Print," in which the crime of murder, circumstantially ascribed to the wife of the victim, is clearly proved to be the deed of quite another person . The dominant character in the story is a postmaster in a small town who attempts to win a wife and a fortune by hook or crook. By destroying letters from an accepted lover the postmaster convinces the woman that the lover is unfaithful and wins her consent to marriage. By fraudulent means he takes the little fortune of a trusting Italian and, with wife and money, departs for the big city, where he hopes to be safe from the memories and consequences of his rascality.

There the unexpected happens; the woman meets her supposed unfaithful lover and learns of her husband's perfidy. There, also, he is discovered by the Italian who has been defrauded and who finally gains his revenge by stabbing the villain with a pair of shears belonging to the wife.

The wife is arrested and is tried for the crime upon circumstantial evidence and is likely to be convicted when the "thumb print" expert comes into the case and demonstrates the error of the presumption and frees the woman. It is in this scene that Captain Faurot takes part, making the actual contrast of the thumb mark of the woman and of the Italian who left the tell-tale print upon the shears with which the murder was committed.

Strong situations and stirring scenes mark the progress of the story to its climax and the happy finale is accomplished when the accused woman is acquitted and leaves the court room upon the arm of her faithful lover.

"THE CRUSADERS" MAKING BIG HIT.

Julius Singer wires the Moving Picture World from Kansas City, Mo., under date of August 21, as follows: "The Crusaders shattered completely all records here Sunday for attendance at the Twelfth Street Theater, thus demonstrating what can be accomplished with a theater with large seating capacity and a moving picture of merit, backed up by a very liberal expenditure of money in judicious advertising with large newspaper display, pictorial posters, heralds, etc. Street in front of theater packed and jammed from early morning till late in the evening with people clamoring for admission, necessitating the use of four policemen to maintain order. We are, this Monday morning, still counting the receipts. Photo taken of crowd in front of house; will send you one. The Crusaders booked for two more weeks at Twelfth Street Theater, with six more to follow at other theaters of this city."

REX DISCOVERS EUROPE.

We can hardly tell how it happened, but somehow we overlooked the importance of the newly-established Rex branch office in London. Merely establishing a foreign branch is not in itself a notable event, so the World in its last issue gave it only a young bit of space. But just as Rex is not like other film manufacturers, so the Rex London office is not like other branch offices. It is the first of twelve foreign branch offices, and absorb it from us, this is going several. Since then we learn of the opening of the Vienna and Copenhagen offices, and the Berlin and Paris headquarters are scheduled for an early inception.

Rex has crossed the ocean, not like the adventurers of old, seeking new worlds to conquer. It has been invited to invade Europe and vanquish it. Ever hear of anything like it? Actually inviting a conquerer to come and take possession. The answer is, of course, that possession means a boon to the picture-going European public. Exhibitors, pressmen and showmen of wide and thorough film experience, pronounce Rex the king of all American film, and possibly it is only pride in their own product that prevents them from admittedly conceding it the acme of all the brands American or European, on both markets.

Rex has afforded London an encore of the coronation. Rex was crowned! JOE ENGEL.

"BY THE HOUSE THAT JACK BUILT" (Imp).

Subject of Cover Illustration.

Nearly all the mythical beings mentioned in the Nursery Rhymes of Mother Goose appear in the Imp release of Monday, September 11, in a film with the above title. It is a fairy story that will at once be familiar to children in all English speaking countries and will be witnessed with interest by their elders. It is a pretty little drama with a beautiful story of the adventure of a bond girl, who is transported to the land of the fairies by The Old Lady of Bambury Cross on her fabled White Horse. There she meets all the characters mentioned by Mother Goose at the House That Jack Built, including Old King Cole and his son; Little Bo Peep, Taffy, the Welchman, the Priest All Shaven and Shorn, Little Boy Blue, Simple Simon and many other of the mythical beings, supping with the fabled king at which time the Four and Twenty Blackbirds are released from the pie and begin to sing. The bond girl eventually marries the prince after some attendant difficulties which cause the banishment of Taffy and the Wicked Queen. The cast is a large one, the costumes elaborate and the ensembles large. It is one of the most interesting fairy stories ever attempted.

STOLE FILM.

Gordon Chollar, a discharged employee of Will Carleton's motion picture show, Berryville, Ark., was arrested at Eureka Springs, Monday morning, August 14, on a charge of stealing a reel of film from the show. He admitted his guilt when arrested and is now in jail awaiting trial next week. His offense is grand larceny and may give him about two years in the penitentiary.

ESSANAY
FOUR REELS EVERY WEEK
Tuesday—Thursday—Friday—Saturday
GET EVERY ONE OF THEM

ESSANAY RELEASES FOUR REELS PER WEEK.

Fourth Reel On Thursday.

The Essanay Film Manufacturing Company, of Chicago, have announced that beginning the week of September 4th, they will issue a fourth reel, the new release day being Thursday. Regarding the variety and nature of the various releases, it is said that no special date will be made for comedy, drama and Western, but that the Essanay program will be sufficiently varied to suit all exhibitors. Below is given the list of releases for the first four-reel week of the Essanay Company:

Tuesday, September 5th, melodrama, "The Diamond Gang"; Thursday, September 7th, comedy, "The Dark Romance of a Tobacco Can," and "Never Believe in Signs"; Friday, September 8th, comedy-drama, "The Wrong Glove"; Saturday, September 9th, Western comedy, "Broncho Bill's Last Spree." The last named subject is another of the Essanay Company's Snakeville series and is a special feature. Another of the Snakeville comedies is ready for release, under the title of "Town Hall To-night."

NOT FREE POSTERS.

New Rochelle, N. Y., August 19, 1911

Editor Moving Picture World, New York City,

Dear Sir: We printed up last week a quantity of circulars for the use of exhibitors in billing "Romeo and Juliet," and your paper was kind enough to inform its readers in the issue of the 26th that this matter was to be had gratis. This is correct, but the item stated that the matter was posters. This is incorrect, as the matter referred to consisted of circulars and not posters. This circular material will be sent exhibitors free of charge as long as the supply lasts.

Very truly yours,
THANHOUSER COMPANY.

HALLBERG'S NEW CATALOGUE.

We are advised by Mr. J. H. Hallberg, "The Economizer Man," that his new 100-page motion picture catalogue is now in the printer's hands. The conditions under which this will be distributed to the trade will be announced in Mr. Hallberg's regular advertising space in the World very shortly. Watch for the announcement as this work will be valuable not only as a catalogue, but as a reference book for operators and managers, containing, as it does, many hundred illustrations, tables, data, etc.

MONOPOL CO. CONTROLS DANTE.

The Monopol Film Company, of New York, has acquired from B. E. Clements, et al., the Helios production of Dante's Inferno, together with all rights and title. They also hold the dramatic copyright. This acquisition puts the Monopol Company in full control of all the dramatic rights of Dante's Inferno in America.

It is their intention to sell state rights for both productions. The Milano film, which is in five reels, and the Helios film, in two reels, will be leased on separate arrangement.

STOLEN REELS.

The Empire Film Company, 150 East Fourteenth Street, New York City, ask us to state that a liberal reward will be paid for information that will lead to the recovery of four reels lost or stolen from one of their delivery wagons:

"Indian Love" (Bison).
"Gasoline Elopement" (Imp).
"Visit of a Friend," "New Kind of Arm Chair" (Itala).
"The Picnic," "A Foot Romance" (Powers).

CAPTIVATING ORCHESTRA EFFECTS.

Progressive exhibitors are ever on the lookout for orchestral effects that will enhance the picture and at the same time give the charm of novelty or originality to the show. This is provided in a very effective manner by a set of chimes that have just been placed upon the market by the Leedy Manufacturing Company, 1063 East Palmer Street, Indianapolis, Ind. These chimes are designed primarily for the moving picture exhibitor. They are made from special metal tubing and the scale has a compass of one and a half octaves, chromatic, from C to F. The natural notes are nickel plated and the sharps or flats copper plated, for the convenience of the musician. The Leedy chimes are mounted on a rack 59 inches high by 41 wide, said rack being of a takedown model, which can be set up or taken down in a few minutes. There is hardly a picture shown in which the impressive music of the chimes cannot be used with good effect, but the careful drummer or pianist will be careful not to overwork them and so maintain the novelty of the effeect. The price of $60 for the complete set, with rack, seems reasonable indeed, as they are carefully tuned and have sufficient volume of sound to fill any auditorium. Traveling exhibitors can be supplied with a fibre case, in which the whole outfit can be transported or checked as baggage, at an additional cost of $15.

CALENDAR OF INDEPENDENT RELEASES.

MONDAY, AUGUST 28th, 1911.

AMERICAN—The Western Doctor's Peril (Western Drama) 1000
CHAMPION—A Daughter of Dixie (Dramatic)..... 950
ECLAIR—A Marriage in the Stars (Comedy)..... 775
ECLAIR—An Obliging Young Man (Comedy)..... 235
IMP—His Royal Highness (Comedy).....
IMP—Hot Springs, Arkansas (Scenic).....
YANKEE—The Power of Devotion (Dramatic).....

TUESDAY, AUGUST 29th, 1911.

BISON—An Indian Legend (Dramatic).....
POWERS—The White Chief (Dramatic).....
THANHOUSER—The Moth (Comedy).....

WEDNESDAY, AUGUST 30th, 1911.

AMBROSIO—The Doorkeeper (Dramatic).....
AMBROSIO—Tweedledum's White Suit (Comedy)....
CHAMPION—How Tony Became a Hero (Comedy).. 950
NESTOR—The Parson and the Bully (Dramatic).....
RELIANCE—A Straight Path (Dramatic).....
SOLAX—The Patched Shoe (Comedy).....

THURSDAY, AUGUST 31st, 1911.

BISON—The Diamond Smugglers (Dramatic)..... 1000
IMP—The Toss of a Coin (Comedy).....
ITALA—No Release.
REX—The Torn Scarf (Dramatic).....

FRIDAY, SEPTEMBER 1st, 1911.

BISON—The Sheriff's Love (Dramatic).....
LUX—Bill as a Gamekeeper (Comedy)..... 504
LUX—The Invisible Wrestler (Comedy)..... 340
SOLAX—The Hold-Up (Military).....
THANHOUSER—Romeo and Juliet (Dramatic).....
YANKEE—A Great Wrong Righted (Dramatic).....

SATURDAY, SEPTEMBER 2nd, 1911.

ITALA—Clio and Phyleters (Dramatic)..... 1550
GREAT NORTHERN—The Foundling (Dramatic)....
POWERS—Silver Tail and His Squaw (Dramatic)....
RELIANCE—Clouds and Sunshine (Dramatic)..... 1000
NESTOR—Mutt and Jeff and the German Band (Comedy)

GREAT CHAMPION PICTURE COMING.

Manager Dintenfass, of the Champion Film Company, announces the production of an exceptionally meritorious subject under the title "The Red Devils." This is one of Sidney Drew's plays produced originally as "The Red Men" and presented throughout the English speaking world by Mr. Drew's own company. The Champion has purchased the right to adapt this play to pictures, and it will be produced under the personal direction of Mr. Drew. A large company of performers has been engaged for the purpose and a sensational picture will be the result. Special music has been arranged for "The Red Devils." The release date is September 13.

SEE ADVERTISEMENT ON PAGE 595.

Calendar of Licensed Releases

CURRENT RELEASES.

MONDAY, AUGUST 28, 1911.

BIOGRAPH—Swords and Hearts (Dramatic).....1000
KALEM—The Branded Shoulder (Dramatic).....1000
LUBIN—The Secret (Comedy)..... 600
LUBIN—Fountain of Youth (Comedy)..... 400
PATHE—The Ranch in Flames (W. Drama)..... 900
SELIG—In the Shadow of the Pines (Dramatic)..... 696
SELIG—Among the Japanese (Edu)..... 304
VITAGRAPH—The General's Daughter (Military Drama) 1000

TUESDAY, AUGUST 29, 1911.

EDISON—The Surgeon's Temptation (Dramatic)..... 995
ESSANAY—The Playwright (Dramatic).....1000
GAUMONT—Jimmie to the Rescue (Dramatic).....1000
PATHE—Pathe's Weekly (Topical).....
SELIG—A New York Cowboy (Dramatic).....1000
VITAGRAPH—The Wrong Patient (Comedy)..... 551
VITAGRAPH—Queer Folks (Comedy)..... 448

WEDNESDAY, AUGUST 30, 1911.

EDISON—Betty's Buttons (Comedy)..... 450
EDISON—The Silent Tongue (Comedy)..... 550
ECLIPSE—Sights of Berlin (Scenic)..... 423
ECLIPSE—A King for an Hour (Comedy)..... 572
KALEM—Building the New Line (Dramatic).....1000
PATHE—For the Sake of the Tribe (Dramatic).....1000
VITAGRAPH—The Three Brothers (Dramatic).....1000

THURSDAY, AUGUST 31, 1911.

BIOGRAPH—The Baron (Comedy)..... 587
BIOGRAPH—The Villain Foiled (Comedy)..... 411
LUBIN—Romance of Pond Cove (Dramatic).....1000
MELIES—The Call of the Wilderness (Dramatic).....1000
PATHE—The Medicine Woman (Dramatic).....1000
SELIG—Thro' Fire and Smoke (Dramatic).....1000

FRIDAY, SEPTEMBER 1, 1911.

EDISON—The Declaration of Independence (Historical)1000
ESSANAY—Putting It Over (Comedy).....
ESSANAY—Miss Chatterer's Experience (Comedy).. } 980
KALEM—On the War Path (Dramatic)..... 955
PATHE—The Carrot Caterpiller (Edu.)..... 625
PATHE—A Wedding Procession in Bavaria (Scenic).. 375
VITAGRAPH—The Thumb Print (Dramatic).....1000

SATURDAY, SEPTEMBER 2, 1911.

EDISON—New York State Barge Canals (Scenic)....1000
ESSANAY—A Western Girl's Sacrifice (Dramatic)....1000
GAUMONT—African Sharpshooters (Scenic)..... 210
GAUMONT—Giving the High Sign, or, the Woman Hater (Comedy) 775
LUBIN—The Easterner's Sacrifice (Dramatic).....
PATHE—A Daughter of the South (Dramatic).....1000
VITAGRAPH—The Prince and the Pump (Comedy)...1000

ADVANCE RELEASES.

MONDAY, SEPTEMBER 4th, 1911.

BIOGRAPH—The Stuff Heroes Are Made Of (Dramatic) 998
KALEM—Rory O'More (Dramatic).....1000
LUBIN—A Gay Time in Washington (Comedy).....
PATHE—The Hermit (A Western Drama).....1000
SELIG—How Algy Captured a Wild Man (Comedy)....1000
VITAGRAPH—Jealousy (Dramatic) 1000

TUESDAY, SEPTEMBER 5th, 1911.

EDISON—The Three Musketeers, Part I (Dramatic)....1000
ESSANAY—The Diamond Gang (Dramatic)..... 980
GAUMONT—A Society Mother (Dramatic).....1030
PATHE—Pathe's Weekly No. 36 (Topical).....
SELIG—The Totem Mark (Historical Drama).....1000
VITAGRAPH—A Friendly Marriage (Dramatic).....1000

WEDNESDAY, SEPTEMBER 6th, 1911.

EDISON—The Three Musketeers, Part II (Dramatic).1000
ECLIPSE—Clever Beyond Her Years (Dramatic).... 675
ECLIPSE—Lake Thum in Switzerland (Scenic)..... 325
KALEM—When Two Hearts Are Won (Comedy)....1000
LUBIN—A Question of Modesty (Dramatic)..... 600
LUBIN—Pardon Me (Comedy)..... 400
PATHE—Honoring a Hero (Dramatic).....1000
VITAGRAPH—The Willow Tree (Dramatic).....1000

THURSDAY, SEPTEMBER 7th, 1911.

BIOGRAPH—The Old Confectioner's Mistake (Dramatic) 998
LUBIN—The Story of Rosie's Rose (Dramatic).....
MELIES—The Hobo Cowboy (Dramatic).....1000
PATHE—The Redman's Dog (Indian Drama).....1000
SELIG—A Tennessee Love Story (Dramatic).....1000

FRIDAY, SEPTEMBER 8th, 1911.

EDISON—At Jones's Ferry (Dramatic).....1000
ESSANAY—The Wrong Glove (Comedy)..... 990
KALEM—When the Sun Went Out (Dramatic).....1000
PATHE—Culture of the Dahlia (Educational).....
PATHE—Arabian Types and Customs (Scenic).....
VITAGRAPH—Cherry Blossoms (Dramatic).....1000

SATURDAY, SEPTEMBER 9th, 1911.

EDISON—That Winsome Winning Smile (Comedy)... 500
EDISON—No Cooking Allowed (Comedy)..... 500
ESSANAY—Broncho Bill's Last Spree (W. Comedy).. 980
GAUMONT—Mated by Chess (Dramatic)..... 660
GAUMONT—Farming—Old and New Methods..... 377
LUBIN—The Ranch's New Barber (Comedy).....
LUBIN—The Ward (Comedy).....
PATHE—A Tragedy at Sea (Dramatic).....1000
VITAGRAPH—Jimmie's Job (Comedy).....1000

WEST—MAKER OF PICTURE HISTORY.

Whatever may be the future of the moving picture business in Australia and New Zealand, the credit for the pioneering work in this class of amusement will always belong to West's, Ltd., whose influence have spread far and wide over southern lands. The well-known motto "While I live I'll grow" can be fittingly applied to the enterprises of this firm than any other similar venture anywhere, for theaters and branch theaters and touring companies are carrying the name of West into every city and town where there is room for legitimate amusement. The future geographer will soon demonstrate the importance of a settlement by a bare recital of the fact that West's, Ltd., have established themselves in a given town he indicates. Early in the year H. E. O. Gee, the managing director, made a tour of the centers at which his firm are doing business, and was immediately seized with the importance of making further provision for patrons Two additional establishments were opened at Perth, another at Fremantle, whilst it was found necessary to arrange for additional premises in another part of Adelaide. Premises have had to be extended in Melbourne, whilst in Sydney, despite the fact that the firm already runs the Glaciarium, the Palace and the New Princess Theater, the biggest theater south of the line—Olympia, Paddington—is nearing completion. A gigantic studio is in course of construction on the roof of the company's great office block in Pitt Street, and generally speaking, "Wests are making things prove."

EDWIN LEACH.

YERKES EFFECTS FOR DANTE FILM.

Mr. Thomas Gaffy, the sound effect expert, of the Yerkes Manufacturing Company, has been operating the sound effects for the exhibition of the Dante's Inferno picture, at the Auditorium Theater, Baltimore, having been engaged by Mr. Mozart, of the Monopol Film Co., to instruct sound effect men for their various companies. Judging from the way the audience applauded his efforts, is proof positive that sound effects are a most essential part of the picture and wide-a-wake managers will be quick to realize their importance. The Yerkes Manufacturing Company are constantly working out new sound imitations and the Yerkes Building, at 202 E. 88th St., New York, is a busy spot these days.

SEE ADVERTISEMENT ON PAGE 595.

LETTERS TO THE EDITOR

EDITOR WRIGHT OBJECTS.

Bellefontaine, O., Aug. 9.

Editor Moving Picture World:

Dear Sir—Some time ago I embarked in the book publishing business and gained a very flattering sale for a booklet intended for Scenario writers. I have since then sold the business and retired from the game. When I prepared the work, I took the unusual liberty of dedicating it to a certain editor and author as a humble medium of appreciation for many kinduesses he unselfishly extended to me when I was new to authorship. He had absolutely no knowledge of the contents nor of the appearance of the booklet until he received a presentation copy. I am reliably informed that stories are being persistently circulated to the effect that the gentleman in question was cognizant of the complimentary personal mention and all other material the booklet was to contain, and that he was financially interested in the venture. The reports are malicious falsehoods. They not only do an injustice to the editor before mentioned, but also seek to steal from the undersigned what credit may be due him for a careful compilation of his experiences. I have reason to believe that it will not be difficult to trace the origin of these malicious yarns and I have already taken steps to ascertain whether the originator has sufficient financial responsibility so that a suit for libel will prove worth while.

I thank you for permission to use space in your interesting journal.

Very truly,

WILLIAM LORD WRIGHT.

SAYS HE'S A "SORE-HEAD."

Philadelphia, Pa., Aug. 15, 1911.

Editor Moving Picture World:

Dear Sir—I am a "sore-head.". I make this declaration on my own initiative, simply because I do not wish our friend. Emmett Campbell Hall, to go to the trouble of calling me one in a later issue.

Why am I a "sore-head?" Well, here is one reason: On the 12th of June I sent a scenario to a much advertised manufacturer of films. I received no acknowledgment of it; this is, of course, O. K. On June 28, I asked for a report on my script. This letter was ignored. On the 22d of July I again wrote for a report. I got the script back on the 27th of July. You will find that 40 days elapsed before I heard anything regarding the script.

When it came back, with it came a short note, which said, "It is good, but unfortunately we can't use it."

That is all right; some don't offer any reasons as to why they are returning scripts. I looked the script over carefully (you know I hadn't seen it for 40 days); on the back in the handwriting of the director (I suppose) was a memorandum. This memorandum had been partly erased, but some of it was still readable.

It read "good story here," but after that the words were pretty well erased. The last two words were what held the eye. They came just before the initials of the man who made the memo.

Those two words were "MAKE COPY." If you can beat that kind of business you have simply got to cheat. I sent that story out again, but I rewrote the last page, which had on its back the memorandum, this page I have in my possession at this time.

How can you expect anything else but these piratical methods? If any film maker will stoop so low as to re-vamp a plot already done by his neighbor (neighbor meaning any one who makes films), how can a scenario writer expect to be given a square deal?

I wonder how long "Scribner's Magazine" would last if a bunch of "hack writers" were hired to re-vamp the last issue of "McClure's" or "Munsey's?" Yet we see week after week, on the screen, pictures that cause the audiences to say, "Oh, Gee! that's the same thing as that one of 'Who's this' we saw last Saturday."

Mr. Emmett Campbell Hall, in a recent article from his facile pen (or rather typewriter), says: "Whether scenario writing does or does not pay depends on the scenario."

Right there I disagree with Mr. Hall; it does not in any way depend on the scenario. It depends in a great measure on the "Digestive Organs" of the Editor who reads the manuscript. If it depended entirely on the scenario, why is it the moving picture public is subjected to the hardship of watching the "unwinding" of a photoplay two years old, made over slightly, and with a new name. I have in mind a scenario which originally was released by a foreign film maker in the "dark ages." This to my knowledge has been re-vamped by three American manufacturers. The last "re-vamp" being released Aug. 4.

What would I not give for the privilege of calling two or three editors and as many directors, by their first name. O Raptures! Just imagine, you "outside writers," what it must mean to walk into a studio and say to the editor: "George, here's a comedy I turned out last night; let's have the money now, will you?" And then go up to the "sacred" director and say: "Joe, I'll let you take me out to lunch to-day." Can you imagine anything more delightful than a "Utopia" like that?

If you want something like that to really happen, "Oh, ye outsiders," get a job re-vamping.

Oh! by-the-way, I almost forgot something. On June 6 I sent a scenario to a well-known firm; on the 26th of June, I received the synopsis of my script. I have made two written attempts to get the rest of it back, but without avail. Why do they retain this part of the script?

I will use this paragraph in which to thank the editor of the Moving Picture World for his liberality in opening his pages to the "outside writers" of photoplays. It is refreshing to find an outlet for opinions and facts like this journal, which is not "subsidized" and has no "censor" among the film makers. I thank you, Mr. Editor, in the name of all the "outside writers" (although I have no power to speak for them), for your liberality and stand in this momentous question of poor pay and poorer treatment of the clan.

Come on, you writers of "returned with regret" scripts; clean up your typewriters, and agitate, and you too, Mr. Exhibitor, remember the "Boston Tea Party." Throw overboard those re-vamped films and demand what you pay good money for.

As I believe my allowance of "printers' ink" must be about off the rollers, I will bring up with a quick stop.

My best wishes to the Moving Picture World and the "outside writers."

Yours very truly,

INTER NOS.

ANOTHER GOOD OPERATOR.

Wilmington, Del., Aug. 19, 1911.

Editor Moving Picture World:

Dear Sir.—Being an "Old Timer," and having been in every principal city in the country, I feel justified in calling your attention to the most perfect projection I have ever witnessed in my travels.

In pursuance of my business I had occasion to remain here the past week, and visited "The Lyric," on four different days, and saw in all, twelve reels of "Independent" films.

Not once during the entire shows was there the slightest discoloration in the light and it was beautifully handled in every respect. Although the subjects appeared old, I could easily have imagined them painted on the screen.

Upon inquiry, I learned the operator's name to be William Gilbert, and that he is using a "Standard" machine.

I believe such an example as Mr. Gilbert teaches the public, as well as ourselves, that the photoplay is fast ascending to the throne of perfection.

Such careful effort deserves commendation, and I trust you will give this letter space in your valuable publication.

Wishing you the success you so richly deserve, I remain,

Yours truly, ALBERT BROOKFIELD.

SEE ADVERTISEMENT ON PAGE 595.

BIGGER AUDIENCES
BIGGER PROFITS

You can get them—it's just a matter of giving *better pictures* than the man down the street or around the corner. Every film you show will give *best* results if you use the

Bausch and Lomb
Projection Lens

This lens shows clean-cut, clear, bright and sharp pictures—because it is the finest lens ever produced for the purpose—and the proof is that we are selling such an enormous quantity of them. Keep ahead of the other fellow and keep your audience.

Write for special Projection Lens Booklet OO.

Our name, backed by over half a century of experience, is on all our products,—lenses, microscopes, field glasses, projection apparatus, engineering and other scientific instruments.

Bausch & Lomb Optical Co.

NEW YORK WASHINGTON CHICAGO SAN FRANCISCO
LONDON ROCHESTER, N.Y. FRANKFORT

CAMERAMAN, ALSO DEVELOPER wanted for Western studio. Apply, stating experience and further particulars, to "Middle-West" care M. P. World.

Licensed Film Stories.

BIOGRAPH.

SWORDS AND HEARTS (Aug. 28).—As Hugh Frazier, son of a wealthy tobacco planter, leaves to join his company in the Confederate Army, he becomes engaged to Irene Lamhert, a beautiful, but cold and calculating girl, who promises her hand when he returns victorious. Unknown to Hugh, Jennie Baker, a little girl of the "poor white class," has fallen passionately in love with him. Her father is one of those who hate the "aristocrats," eking an existence selling berries, etc., from their little gardeu. Hugh, making a flying visit to Irene, is only saved from capture by Jennie's devotion, she taking his horse and donning his hat and coat, by which she leads his pursuers astray. That night, Jennie's father is killed leading an attack by Bushwackers upon the Frazier Mansion in an attempt to secure the family wealth, but old Ben, the negro servant, anticipates their designs by taking the family strong box and burying it. The Bushwackers, however, burn the old mansion to the ground, Hugh's father perishing in the ruins. Hence, when Hugh returns, he finds himself homeless. Irene has turned her attentions upon a Union officer, but Jennie is still faithful. Hugh now sees her worth, and old Ben appears with the strong box which has remained hidden since the night of the attack.

THE BARON (Aug. 31).—Two waiters, vain of their personal appearance, have their photographs taken by an itinerant photographer. The boss catches them and "Fired!" is the result. One of them hits upon a scheme to get easy money by posing as a baron. Things are coming his way, when he is met by his erstwhile friend, who gives the snap away. However, he would have succeeded in marrying an heiress, hut for a mixup at the license bureau, giving hiu a dog's license instead of a marriage license.

THE VILLAIN FOILED (Aug. 31).—An unsuccessful suitor gets his rival drunk, so as to win the girl away from him. The intended victim's friends, however, thwart the villain's plans by making it appear that the girl's sweetheart had attempted suicide because of her coldness. This so impresses the girl that she consents to an immediate marriage to the young man hy the minister they have called in.

KALEM.

RORY O'MORE (Sept. 4).—The patriot Rory O'Moore, fleeing from the English soldiers, steals a moment with his sweetheart, Kathleen, who has beeu followed by Black William, the informer. Thus his hiding place is betrayed. Kathleen learns a price has been placed on Rory's head. Hearing an attempt will he made to capture him she warns him, and to gain time intercepts the redcoats. Closely pursued, Rory plunges into the water, with every chance of getting safely away, hut bearing the cali of a drowning soldier who has folowed after him, Rory turns and swims to the man and aids him to gain the shore. The captain of the pursuers is for allowing Rory to go on his way, hut Black William demands his arrest. Rory is imprisoned and later placed on trial. When asked to plead, he makes the well known reply: "If to fight for Ireland be a crime, then I am guilty." The judge places the black cap upon his bead and pronounces the death sentence. The good priest, Father O'Brien, however, has a plan. Marching to the gallows platform with Rory, at an opportune time he cuts the rope that hinds our hero's arms. One well planted hlow lays out the executioner and Rory is over the wall where he finds a horse awaiting him. Reaching the shore he finds his sweetheart aud mother, with a boat ready to take him to the ship in waiting. Bidding farewell to Erin he is off to America.

WHEN TWO HEARTS ARE WON (Sept. 6).—Alcibiades Shamley and Cassandra, a sweet young girl, with a very bad temper, are married. After the wedding Cassandra prepares her pup, Cara, for the wedding journey. The Pullman car porter discovers the dog in the car and Alcy and his bride are promptly put off. She wires her uncle, the vice-president of the road, asking that all the employees of the railway be discharged as Cara has been insulted. Reaching their first stopping placc, Alcy is informed that no dogs are allowed. Cassandra insists she will keep the dog and they start out for another hotel. Alcy finally hribes the clerk of a railroad hotel to permit them to keep the pup. They are hardly safely landed, however, before the pup causes trouble. To cap the climax he makes a meal of the maid's new hat. In the meantime, Alcy has been receiving a series of telegrams from his wife's relatives, all in the same vein. The last one is a dandy: "Take my tip. A six-barred fence isn't in it with Cassandra's temper. Some of her own medicine will cure her.—Uncle David." As Alcy finishes reading this interestiug message, the maid demands pay for the hat the pup has destroyed. This is more than Alcy can stand, and he proceeds to make things lively generally, winding up by accusing the pup of swallowing his collar button. Alcy throws the dog into the soup tureen, and starts on a general rampage. Cassandra picks up her uncle's telegram and sees a light. Stopping her husband in his mad career, she begs him to forgive her and obediently admits she is conquered.

WHEN THE SUN WENT OUT (Sept. 8).—Tom, about to go on a hunting trip, consults his almanac and finds there will be a total eclipse of the sun, visible about 2:45 p. m. On his way he stops to visit his sweetheart, Nell. He has hardly left the cabin when in an attack by Indians, Nell's father is shot and she is made captive. Returning to the cabin about noon, Tom discovers Nell's absence, and noting the signs about realizes her danger. Trailing her to the Indian camp he seeks out the hig chief and says: "Release her or I shall put out the sun." Instead of heeding Tom's request, the chief orders him tied to a stake. Just then the heavens begin to darken until the sun is totally eclipsed. The Indians, believing tbat Tom has made his threat good, release the captives, who quickly make their escape. A few minutes later the sun coming out from under the eclipse, tbe Indians start in pursuit of their fleeing prisoners. Nell's horse soon gives out. A few miles further on Tom's horse drops also. They continue running on foot dodging their pursuers until they cross the trail of a party of new settlers just as tbe Indians are about to reach them. A short and sharp fight takes place, the Indians being finally defeated. Tom tbanking his rescuers declares that friends in need are friends indeed.

VITAGRAPH.

THE PRINCE AND THE PUMPS (Sept. 9).—Asleep in the hammock, with her dainty little "tootsie" hanging over the side, lay pretty Betty Terry, but not so sound asleep she cannot see handsome Dan Ballard crawl underneath the hammock and take her pump from her foot, press it to his lips and hurry away. When he returned to the hammock, finds it vacant and a note from Betty, saying: "Find me out if you care, You can have me if you dare."

He reads the note, takes his glove from his pocket, and leaves it in the hammock.

Betty's maid finds the glove, and brings it to Betty, who tells her mother and her maid all that has happened.

The owner of the hotel gives a masquerade ball for his guests. Dan decides to masquerade as "Prince Charming" and Betty masquerades as "Little Red Riding Hood." Dan, as "Prince Charming," has the slipper, and insists upon trying it upon all the ladies feet, and learns when he tries it on Betty's foot that the pump belongs to her. She evades bim. The next morning, after the reception, Betty's maid is so impressed with the experience of her young mistress, she thinks there may be a possibility or her meeting a "Pince Charming," by taking her place in tbe hammock. She takes a pair of Betty's shoes and places them on a stool near the hammock. Dan sees the maid and mistakes her for his sweetheart, rushes to tbe hammock and folds the anxious maid in his arms. She grabs him around the neck and holds on like grim death. He extricates himself just as Betty comes upon the scene, and greets him with shouts of laughter, accusing him of making love to her maid.

Next day Betty goes horseback riding, comes to a high stone wall is attracted by some blossoms, brings her horse close to the wall, and climbs upon it. The horse walks away and she is unable to get into the saddle again. Dan sees her predicament, and tells her if she will let him try on the slipper again, which he takes from his pocket, he will bring the horse within reach and help her out of her difficulty. After some hesitancy, she accedes. Dan dares to ask her to be his wife. She consents and makes him her "Prince Charming."

JEALOUSY (Sept. 4).—Discarded, like a passing fancy or a momentary toy, the woman, who, a short time before had basked in the favor of her lord and master, stands with jealous rage, hesitating between her burning love for the man and enmity for the woman who has taken her place. High strung and impetuous she cannot bring herself to the level of a cringe to beg for what she believes is rightly hers. It is plain to be seen by the expression of her face and the convulsive twitching of her body that she is aflame with hatred and defiance. These are supplemented by the passion of her soul in the destruction of the armlet, which she tears from her arms as if to obliterate every reminder of the man she once loved. These mementoes seem to be everywhere recalling her to the majestic heights of vindictive rage; then bringing her down to the depths of despair and uncontrollable sorrow.

He beckons to her to bring him wine, she proceeds to obey, when the last straw is placed upon her sensitive nature; she beholds the hand of the unworthy object of her affection, drawn by the hand of his new found love within the draperies.

"The Wine!" It is the wine of death. Trying to shut out the thoughts of it all, she covers her eyes as she passes the glasses with their contents within the portieres. The deed is done! She glances at the lifeless hand, which had but a moment ago received the potion.

Her bejeweled dagger in her hand, and the prayers to Bhudda on her lips, she retires from the room, staggers back again, holding her hand over her dagger-pierced breast, plunging forward she grasps the silent hand of the man in her own, and dies with the calm smile of resignation and happiness.

A FRIENDLY MARRIAGE (Sept. 5).—A struggling prospector strikes a rich lead, and suddenly finds himself a rich man. Lillian, his daughter, is given the full benefit of her father's wealth. She starts East to visit her aunt, who takes her to Europe and introduces her into society. There Lady Somers takes a fancy to her, and is announced in the society columns as a wealthy heiress from the West. Lord Francis's attorney calls his lordship's attention to this notice, and it is agreed if a suitable settlement can be secured from Lillian's income, he might consider a matrimonial alliance with her. The attorney calls on Lady Somers, and a meeting is arranged between Lillian and Lord Francis.

The contracting parties show a friendly disposition towards each other, and decide that they will be married and consider the transaction merely a friendly relationship, she allowing him a certain portion of her income from her father.

Lord Francis possesses ability as a writer, submits a manuscript for a novel to a London publisher. His friendship for his wife ripens into love, and she becomes very much in love with him. While writing his book, he employs, unknown to his wife, a very attractive stenographer, with whom his wife happens to see him conversing, as she is passing the window of his study. Lillian is very much disturbed. When he comes into her room she is ready to find fault with him; be explains the situation to her and hands her a cablegram from her Western home, which contains the news of her father's loss of his entire fortune. She is greatly distressed, but he reassures her of his ability to take care of her by showing her the check from his publishers, and an order for an additional production from his pen. Lillian is the willing recipient of his proffered embrace.

THE WILLOW TREE (Sept. 6).—Tom Rawling, a young farm hand, lives with his mother and his cousin Ruth, to whom he is engaged. Tom cannot get work. He receives an offer to go to the Canadian Northwest. His mother advises him to accept it.

Before going, she asks him if he ever gets a shelter of his own in the new country to plant before the door a willow tree, as they have before their cottage at home, to keep old memories alive. He promises her to do so. He prospers in Canada and is able to buy a small cabin. He plants the willow and writes his mother that he hopes to have her and Ruth soon with him. It is a severe winter. Tom gets caught in a storm, is half frozen and falls down a steep bank, striking head and losing his memory from tbe accident.

A year passes and they receive no letters at home, and know nothing of Tom. Mrs. Rawling is taken ill and dies on her death bed. She gives Ruth some money and bids her to go to the Northwest and seek Tom. Ruth goes, and through seeing the willow growing at the door of Tom's cabin, she finds him. By recalling the associations of the willow tree he finally recovers his memory.

Restored to health, he and Ruth are soon married.

CHERRY BLOSSOMS (Sept. 8).—Billie and Dollie are very much in love with each other, and they declare their love under the cherry trees.

In later years Billie receives news of his appointment as a cadet at West Point: he promises to return to Dollie as soon as he graduates and claim her for his wife.

WOOD FOLDING CHAIRS

All styles, hard maple. Seats fold independent of legs. Best and cheapest chair on the market for Moving Picture Shows.

Columbus Awning & Furniture Company

832 Ninth Avenue New York City

ESSANAY

FOUR REELS EVERY WEEK

Tuesday—Thursday—Friday—Saturday

GET EVERY ONE OF THEM

ECLIPSE

KOSMIK FILM

Featuring the Best European Films

A Gaumont Every Tuesday and Saturday, an Urban-Eclipse Every Wednesday

Gaumont

Gaumont Release Tuesday, September 5, 1911 Reel about 1030 feet

A Society Mother

THE Gaumont feature which was scheduled for release on July 29th but was *not released* because the shipment was lost *in transit from Paris.*

Note the new date of release

Sept. 5, 1911

THE THIRD in the **"Life as It Is"** SERIES

Madame Tabor, a social climber, persuades her daughter to marry a dissolute nobleman because of his wealth and social standing. His brutality soon forces the young bride to return to her home, where she is welcomed sympathetically by her father and sisters, but her mother insists that their position in society is endangered and returns with her to the drunken husband. For the sake of appearance she is forced to resign herself to the prospect of a wretched existence for the rest of her life.

Eclipse Release
Wed. Sept. 6, 1911

Clever Beyond Her Years

A Child Drama Introducing Excellent Views of French Rural Life.

Drama. About 675 feet.

Gaumont Release
Sat. Sept. 9, 1911

Mated By Chess

A Beautifully Colored Film Telling a Sweet Little Romance.

Comedy-Drama. About 660 feet.

Lake Thun in Switzerland

A Short Excursion on this Famous Lake in the Mountains.

Scenic. About 325 feet.

Farming — Old and New Methods

Showing the Marvels Wrought by the Use of Motor Driven Farm Machinery.

Industrial. About 377 feet.

REGULAR ADVANCE ANNOUNCEMENTS MAILED FREE

WRITE TO

ECLIPSE

George Kleine

166 N. State St., Old No. 52 State St.

CHICAGO, ILL.

Licensed by the Motion Picture Patents Co.

Gaumont

While at West Point he meets the daughter of the United States Minister to Japan, and becomes very much infatuated with her. The minister's daughter is a confirmed flirt and considers Billie another string to her bow. He calls on Dollie before going to Japan, but they are to be merely friends, he suggests, and shakes hands with her. In Japan he receives an invitation to a garden party, and again meets the minister's daughter. She arranges to meet him in the garden underneath the cherry blossoms in the Japanese garden. She is coming towards him with an armful of cherry blossoms, which bring to his mind his first love. She turns away, to meet her other admirer—to whom she is also engaged. Billie sees her, is conscious of her insincerity, demands from her his class ring, which he gave her when she promised to marry him. She appeals to Billie, but he is done with her, and she haughtily turns toward the house.

Billie is again at home, in cherry time. He goes to the old cherry tree, where he first met Dollie. She has made a custom of visiting the old trysting place in remembrance of the happy days and of the only one whom she has ever loved—there she meets Billie, who asks her to forgive him and take him back to her heart, which she does.

JIMMIE'S JOB (Sept. 9).—Jimmie, a baseball "fan," reads a notice in the newspapers of an interesting game between two of the leading teams, and feels that his presence is necessary to its success. The typewriter employed in the same office is "on to him" and when he is seized with violent cramps, she is not surprised. But not so with the sympathetic boss, who advises him to get home and receive the kind attentions of his mother.

Jimmie goes straight to the baseball grounds, and the boss returns to the office, where he finds a newspaper containing an announcement of the ball game on his desk, placed there by the typewriter. The boss sees the announcement and decides to take in the game himself, much to the satisfaction of the typewriter.

On his way to the ball field, Jimmie's attention is attracted by a thug who is trying to steal a young lady's pocketbook. Dexterously taking his cigarette from his mouth, he places it to the neck of the thief, saves the young woman's purse and gets a vigorous blow from the miscreant. This does not, however, deter the youngster from getting in to see the game. In the midst of his enthusiasm his boss takes a seat and joins in the national game, contributing his encouragement to the local favorites. Jimmie soon attracts the attention of his boss and everybody else. His boss makes a mental note of Jimmie's remedy for the cramps, and the next morning at the office gives him "a call down," in the midst of which the young lady whom he saved from being robbed enters the office. She is the boss's fiancee, and her eulogistic description of Jimmie's bravery as her protector wins the boss's admiration, and instead of a prompt dismissal, Jimmie is rewarded with a five-dollar bill and unstinted praise from his superior.

HER CROWNING GLORY (Sept. 12).—Helen, the daughter of Mr. Bunny, a wealthy widower, is a mischievous child, as well as a spoiled one. She comprises the whole family and makes her father her willing and happy slave.

Mr. Bunny decides to engage a governess for Helen, and her advent is the signal for rebellion on the part of the child, who does not hesitate to show it by slapping and striking the governess, whenever she gets the chance. Mr. Bunny is smitten with the governess, who possesses a luxuriant head of hair and a face that is a shame to speak of. He seems to be fascinated by them, and finally asks her to become his wife. Little Helen observes her father's attentions to the governess. Helen's nurse does not think any more of Mr. Bunny's choice than little Helen. She puts Helen up to clip the radiant locks of the governess sleeping in the chair by the window where she is drying her hair after giving it a shampoo. Helen does the job with neatness and dispatch.

When the governess is awakened by a kiss from Mr. Bunny and discovers the loss of her crowning glory she is a sight, which turns the love of her employer to ridicule. He tells her that she can consider herself dismissed not only from his heart, but from his home. She makes a hasty exodus and the home of Bunny runs on with the same tranquillity as it did before it was disturbed by the lady with the "Godiva" tresses.

EDISON.

THE DECLARATION OF INDEPENDENCE (Sept. 1).—We see Jefferson writing the declaration with extracts from the famous document and the next morning the argument and final adoption of it by Congress, while John Adams' son, afterward the sixth President of the United Seates, has stationed himself at the door to listen for the news so that he may notify the old bell ringer in the tower of Independence Hall and enable him to send the news broadcast through the city by the iron tongue of the old liberty bell.

NEW YORK STATE BARGE CANALS (Sept. 2).—In this latest Edison educational offering, interesting from beginning to end, we are impressed by the fact that man appears to have little part

in the stupendous work. The massive and complicated machinery seems to act as though it were itself alive and endowed with intelligence. An electrically-operated bridge conveyor, 420 feet long, weighing 600 tons; a dipper-dredge feeding hydraulic disposal boat, cantilever cranes; a movable dam of bridge type (the first of its kind in America); concrete locks in operation, etc., are all shown and each adds its peculiar interest. Huge buckets raise tons of rock and dirt, opening and closing their tremendous jaws, enormous cranes swing, raise and lower, and a chain of curious conveyors on a belt slowly eats its way into the shore.

THE THREE MUSKETEERS (Part I) Sept. 5).—D'Artagan leaves home to seek his fortune. Armed tagnan leaves home to seek his fortune. Armed with his father's sword and a letter to the Captain of the King's Musketeers, he rides forth boldly to face the world.

At a wayside inn he arrives just in time to rescue a young woman from the clutches of several of the Cardinal's spies.

He arrives in Paris shortly after and presents his letter to Captain de Treville of the Musketeers. Here he catches his first glimpse of the famous Three Musketeers, Athos, Porthos and Aramis, and decides to fight his way into the Musketeers. In leaving, he runs into Athos, who berates him for his stupidity. This is more than he can bear, even from a Musketeer, and a duel is arranged for one o'clock at the rear of the convent. Hastily turning from Athos he comes into violent contact with Porthos, tearing his cloak from his shoulder and disclosing his ragged jerkin beneath. D'Artagnan bursts into violent laughter at this unexpected disclosure and is challenged to a duel at two o'clock at the convent grounds.

Upon reaching the street he spies Aramis chatting with two musketeers and decides to join them, when he discovers that Aramis' foot is resting upon a beautiful lace handkerchief. Wishing to ingratiate himself in the good will of Aramis, he calls his attention to the handkerchief. Aramis denies ownership, but D'Artagnan insists that he saw him drop it and, picking it up, hands it to him. D'Artagnan is again soundly berated for his stupidity; the result is another challenge at three o'clock at the convent.

D'Artaguan has lost so much time quarreling that he finds it now time for his first duel. He hurries to the convent only to find all three musketeers waiting. Hardly has he crossed swords with Athos, however, when a company of the Cardinal's guards appear and attempt to take them into custody for dueling. D'Artagnan volunteers to fight on their side and is gladly welcomed. The fight proves a glorious victory for the musketeers, who gather up the swords of their fallen enemies and march triumphantly from the field, arm in arm with D'Artagnan, their sworn friend.

They are all brought before the king, but when he hears of the odds against them he not only rewards them, but promises to make D'Artagnan a Musketeer.

THE THREE MUSKETEERS—PART TWO (Sept. 6).—D'Artaguan having discovered that the girl he has rescued on his way to Paris is none other than the Queen's confidante. Constance, loses little time in becoming better acquainted.

The Queen has a secret love affair with the Duke of Buckingham and as a token of her love, she gives him a set of twelve diamond studs. Richelieu's spy, Milady, discovers this and at once reports it to the Cardinal. He sends Milady to steal the studs and persuades the King to give a state hall and ask the Queen to wear the diamond studs, which he does.

As soon as she hears this request she writes a note to Buckingham, but finds she has no messenger whom she can trust. Here Constance comes to her aid.

The Queen gives her the note and also her handkerchief as a token and she leaves to find D'Artaguan. He is not far away, so she tells him his mission, gives him the note and handkerchief and bids him God-speed. Richelieu's spy has overheard their plans and hurries to report the matter to the Cardinal. He sends the spy out on the road ahead of D'Artagnan with instructions to prevent his reaching Buckingham.

D'Artagnan in the meantime has confided to his comrades that he is on a dangerous mission and all three decide to accompany him.

The spy manages to leave D'Artagnan's three friends disabled, but our hero arrives safely at Calais, where he finds the port has been closed.

Buckingham's boat is about to lift anchor. He forces the Captain of the port to have him rowed out to the ship, where he meets Buckingbam and finds that Milady is also on board. Milady manages to cut off two of the diamond studs and hurrying out of the cabin jumps into D'Artagnan's boat and is rowed ashore. Realizing that Milady has taken them they hastily call for a boat to go ashore, but Milady has taken the last one, so there is no way but to swim. Taking two valuable studs from Buckingham to replace the stolen ones, D'Artagnan leaps through the port and swims ashore.

He wins the race to Paris, arriving in time to have the two studs set and delivers the twelve intact to the Queen, who generously rewards him by giving him a valuable ring and also his heart's desire, Constance.

AT JONES' FERRY (Sept. 8).—Jones' Ferry was an ingenious sort of an affair and one that

EDISON FILMS

Tuesday, September 5th

The Three Musketeers

By Alexandre Dumas
Part One
Cast.

D'Artagnan, a young Gascon....Sydney Booth
Athos, Porthos, Aramis } The Three Musketeers { Herbert Delmar, Jack Chagnon, Harold Shaw
King Louis XIII.....William Bechtel
The Queen.....Miriam Nesbitt
Constance, her attendant.....Mary Fuller
De Treville, Captain of the King's Musketeers .....Robert Brower
Duke of Buckingham.....Herbert Barrington

Dumas' famous story of the time of Louis XIII of France, showing the celebrated Three Musketeers and their dashing young comrade, D'Artagnan. A complete story full of adventure.

Wednesday, September 6th

The Three Musketeers

By Alexandre Dumas
Part Two.
Cast.

D'Artagan a young Gascon.....Sydney Booth
Athos, Porthos, Aramis } The Three Musketeers { Herbert Delmar, Jack Chagnon, Harold Shaw
Cardinal Richelieu .....Marc McDermott
King Louis XIII.....William Bechtel
The Queen .....Miriam Nesbitt
Constance, her attendant.....Mary Fuller
Milady, the Cardinal's spy.....Carey Lee
Duke of Buckingham ....Herbert Barrington

D'Artagnan, the famous young musketeer, is entrusted by the Queen's attendant, with whom he is in love, on a confidential mission. Through many perils he is successful. This story is complete in itself and is splendidly presented.

Friday, September 8th

"At Jones' Ferry"

Cast.

Jones .....Charles Sutton
His Daughter .....Laura Sawyer
His Son, a young lumberman....Herbert Prior
The Boss of the lumber camp...James Gordon
His Daughter .....Mabel Trunnelle
His Son .....Richard Neill

This dramatic tale is played in beautiful and unusual surroundings. It shows the lumberman's life, the qualnt ferry boat on the river, a girl's fall into the water, floating through the rapids on a log, and her heroic rescue.

Saturday, September 9th

On One Reel.

"That Winsome Winnie Smile"

By Carolyn Wells
Cast.

Winsome Winnie .....Gertrude McCoy
Her Best Young Man.....Darwin Karr
The Busiest Man in the Hall..Edward O'Connor
The Successful Bidder at the Auction .....Charles Ogle

The famous Winsome Winnie is introduced to the motion pleture public for the first time on the screen and they will be charmed to make her acquaintance. Her smile conquers every one.

"No Cooking Allowed"

Cast.

Two Young Art Students....(Marie Tenner, Elsie McLeod)
The Landlady .....Mrs. William Bechtel
The Young Doctor.....Richard Tucker

A breezy farce of how two young girls evaded the rule of a heartless landlady and incidentally made a new and most desirable acquaintance.

Thomas A. Edison Inc.

72 LAKESIDE AVENUE
ORANGE, N. J., U. S. A.

kept Jones' family in funds for years until the son, John, grew to manhood, and learned the lumberman's trade; while Nellie stayed at home and took care of the house. With the exception of Dick, a friend of her brother's and son of Big Morton (foreman of the lumber camp) none won her favor; while John was in love with winsome Dolly, Morton's daughter.

One day Big Morton lost his temper and struck John in the face.

Hot words passed between the two and that started the feud between the Jones and the Mortons.

Old man Jones kept his hatred buried in his heart, just biding his time when he would get back at Big Morton.

Old Jones' day came at last. An accident happened to Dolly Morton, who slipped and fell from the logs in the river. In a moment she was in the rapids and being hurled down the stream. Big Morton saw it and so did Dick, but they were helpless, till suddenly Dick realized that if he could cut across country and over the south fork of the river, he could catch the unconscious girl on the logs at Two Mile Bend, and save her. He crawled through the under brush and made for Hallday's farm. There he got a horse, and reached Jones' Ferry at the south fork, but it was locked. He is pleading with Jones to unlock the ferry and help him save the life of Dolly Morton. The old ferryman saw his chance for revenge and refused. But Nellie took the keys from her father's hand and unlocked the ferry. Dick reached the fork in time to rescue little Dolly and bring her back to the Jones' home, where Big Morton finds her. Nellie brought the two men together again, while little Dolly snuggled close into John's arms.

THAT WINSOME WINNING SMILE (Sept. 9).—Winsome Winnie is besought by the Particular Young Man to go motoring with him and declining the invitation in order to help in the Charity Bazaar at the Armory. He goes with her, and the other girls decorate the booth. The other girls discover Winnie talking to a prepossessing looking man and they are highly incensed that while they work she flirts. But, when we look closely and see what Winnie is saying to the gentleman, we find that her smile has conquered the individual and he suddenly appears before the booth and makes the announcement that although he is the busiest man in the room, he intends to do all of the decoration for them because Winnie has smiled upon him.

When the sale opens her smile makes the customers flock around the booth so that they are soon sold out and still there is money offered. Winnie offers to auction off a kiss. The bidding is fast and furious from everybody. Old Colonel Dare finally makes the highest bid and wins the kiss, but not until the "busiest man in the hall" has tried to put in his bid, offering his last ten dollar bill for it. The Colonel takes the kiss, pays one hundred dollars for it and then Winnie finds that her own particular young man does not approve of this proceeding and is more than put out. We see her conquering him as she has conquered everybody else by the winsome smile.

NO COOKING ALLOWED (Sept. 9).—Two economical young ladies, art students, engage a furnished room intending to do housekeeping, but discover that cooking is not allowed. The girls are not over scrupulous about abiding by such oppressive rules and proceed to boil a head of cabbage, very much to the annoyance of a young doctor who occupies the room overhead. He promptly complains to the landlady, who assures him of an immediate investigation.

She demands to know the cause of the horrible odor emanating from their room. They explain that ill-smelling liniment they are using for a bad case of diphtheria is the cause of it. The landlady, fearing contagion, summons the young doctor, who responds to the call. Instead of finding a distressful case of illness, he finds two young girls in the best of health struggling convulsively to control their mirth. Both girls explain the situation to him and show him the contraband cabbage. Being fond of this article of food, he accepts their invitation to join the feast, and finds a girl of his own heart.

LUBIN.

A QUESTION OF MODESTY (Sept. 6).—Ralph Earl, a young real estate agent, receives a letter from a "woman doctor"—Jane Joyce, M. D. She wishes to rent an office, and will call at noon. Ralph infers that she is some hopeless old maid. But "business is business," he will see her.

Dr. Joyce arrives. She turns out to be a beautiful and fascinating young woman. It's a case of love at first sight on both sides. So anxious is Ralph to have her near him, that he removes the furniture from one of his own offices and gives it to her.

After "Dr. Jane" had rented the office, Ralph insists upon introducing her to his mother. He takes her home.

Mrs. Earl, Ralph's "mama," is a hypochondriac, sits all day in a closed room, beside a table covered with medicines furnished her by her regular physician, Dr. Titus.

When Ralph and Dr. Jane arrive at "mother's," Jack suggests that Jane be his mother's physician instead of Dr. Titus. Mrs. Earl is not at all enthusiastic over this proposition. She snubs Jane cruelly. Jane and Ralph are thus forced to take their departure and go into the garden.

About this time Dr. Titus arrives, gives Mrs. Earl two more bottles of "dope," which he follows up with a proposal of marriage. Ralph enters.

Several days after this, while Mrs. Earl and Dr. Titus are motoring, they come upon Ralph and Jane in an affectionate embrace. She jumps from the car and hears down upon the young lovers. Seizing Ralph, she tries to drag him away. She slips—and falls.

Ralph takes Dr. Titus aside, and Jane examines the injured member. The leg is broken below the knee. The widow is carried home in the car. Then Jane leaves the party and returns to her office.

But not for long. When Dr. Titus attempts to operate, the widow rebels. Modesty forbids. The doctor is driven from the house by her angry expostulations.

Ralph hurries 'round to Dr. Jane's. She sets the leg, and soon the widow is very comfortable. A few days later Mrs. Earl commands all Dr. Titus's bottles to be thrown out by Jane and Ralph. She then gives them her blessing.

PARDON ME (Sept. 6).—Mr. Bobbs, an elderly gentleman and very polite, runs into the brush of a billposter and gets paste in his eyes. He begs pardon most effusively. He bumps into several other people and is continually getting into trouble. But each time he raises his hat and, bowing low, implores that his clumsiness may be excused. He finally interferes with a policeman making an arrest. The prisoner escapes. The policeman refuses to "pardon him," and so we find our hero crying out from behind bars, "Pardon me."

THE RANCH'S NEW BARBER (Sept. 9).—Red Dog is to have a lady barber. There is a sign to that effect in the window of a vacant store. The cowboys make ready to give her a rousing reception.

They hold up her stage coach, take the horses from it and drag her in triumph to the hotel. The next day they decorate the shop for her and draw lots for the chance to be the first man in the chair. The lady barber reaps a harvest of long hair, whiskers and mustaches, which the boys sacrifice at the shrine of their fair divinity.

About this time, Bill James is sent on an errand by his wife with instructions to hurry back. But unfortunately for his peace of mind, he wanders into the tonsorial grotto and is duly shorn of one-half of a luxurious beard.

Then his wife, who has become impatient at his prolonged absence and has gone forth to seek him out, discovers him. Bill is dragged from the chair and his wife takes him home and completes the shearing of her lamb.

Bills face bears testimony to her work.

As the boys have disgorged all their money and valuables in payment for their tonsorial debauch, the lady barber returns to her hotel, disguises herself as a boy and bids Red Dog a fond adieu, leaving a sign on her door reading as follows: "Gone to trim more whiskers."

BILL'S WARD (Sept. 9).—Rusty Wright and his chum Bill have been pals for years, standing by one another through all the hardships. Then they strike it rich.

Soon after Rusty is taken ill and on his death bed asks Bill to take care of little Georgie, to whom he wills his share of the "Little Georgie" mine.

Fourteen years pass and Bill is deeply in love with his beautiful young ward. But Georgie's love for Bill is the love she has for a father.

At this time Arthur Jennings, an Easterner, arrives at a neighboring ranch to visit his uncle.

He falls in love with Georgie. When Bill finds this out he becomes extremely jealous. Georgie returns Arthur's affection and they come to Bill for his permission. But Bill, still hoping to win Georgie, refuses.

He must give in in the end, however, to the man who saves his life. For when Bill is held up by thugs, Arthur arrives on the scene, puts the thieves to rout and brings Bill home.

DIVIDED INTEREST (Sept. 11).—John Converse is a young widower and the father of two little ones. Lester, the boy, has formed a strong attachment for Miss Stone, a pretty young woman, who returns the little fellow's affection. Margie, the little girl, is very much devoted to Mrs. Weeds, a pretty young widow, who also returns her affection.

Converse, seeing the strong love between the quartet, decides to win the heart of one of the women, but finding it almost impossible to choose between them, determines to test the two.

He writes a letter to himself, supposedly from his employers, stating that it will be necessary for him to take a business trip of two weeks. When he tells the two women of his intention, they beg to be allowed to take charge of their favorites, to which Converse naturally consents. Instead of going on the trip, he remains in the near vicinity to watch the two women, who prove faithful to their trusts. He can make no choice.

He writes a letter to each woman stating that her favorite has been stricken with smallpox. This test solves the problem, for Miss Stone, horrified at the contents of the letter, permits her fear of contagion to conquer her love for Lester. She writes a letter to the Converse home expressing her sympathy, but will not venture near.

Mrs. Weeds hurries to the Converse home and begs to be allowed to nurse her stricken Margie. Upon being ushered into the children's bedroom, she finds them enjoying a sleep. Not comprehending the reason for Converse's joke, Mrs. Weeds leaves his home in anger.

But he follows close behind her and after explaining the reason for his action, he prevails upon the loyal little woman to become the mother of his kiddies.

HIS GIRLIE (Sept. 13).—Betty Jordan and Ralph Raymond are very much in love with each other, but Betty's father thinks she is too young to marry and refuses to give his consent. Ralph is so persistent that Mr. Jordan thinks it best that he should not call on Betty any more, and forbids him from even seeing her. This is too severe a blow for the young couple, and they hit upon an idea whereby Betty shall be kidnapped. Ralph arranges with two workmen in his employ to take his automobile and go to the Jordan home and steal Betty. The men leave to kidnap Betty—but make a sad mistake. Mr. Jordan has thought it best to take Betty away on a short trip so that she will not meet Ralph. He has given the key of his house to a young couple who have just been married, allowing them the use of his estate for their honeymoon. The workmen arrive and steal the young bride. Ralph is scared to death when he finds they have an unknown girl. He hastens to the Jordan house with the bride, who is in a dead faint. Just as he is entering the house, Betty, who has stolen away from her father, returns. Explanations follow, the young bride and groom, Betty and Ralph, run over to the minister's home and there Betty and Ralph are married. They return home to find father very angry, but, as in most similar love affairs, father finally forgives them.

AL MARTIN'S GAME (Sept. 14).—Will Denton, a society man, tiring of the East, calls upon his chum, Harry Warner, and tells him of his resolve to go West. Harry gives Denton a letter of introduction to his father, who is a ranch owner in the West. Denton, seeing the photograph of Harry's sister, Helen, falls in love with it. Denton arrives in the West and meets a miner in hard luck, Al Martin. Denton buys Martin's horse and in doing so shows considerable money. Martin resolves to get it. Later on he holds Denton up, takes him to his cabin, where he and his Indian companion rob Denton of his money, the letter of introduction to Harry Warner's father and also the photograph of Helen Warner, which Denton had brought West with him. Martin decides to impersonate Denton. Leaving the Indian to guard Denton in his (Martin's) cabin, Martin calls at the Warner ranch and is cordially received by Warner and his daughter—in fact, it is a case of "love at first sight" between Martin and Helen. Denton, while being detained in Martin's cabin, is treated nicely. One day the Indian, who is Denton's guard, gets drunk and falls in a stupor in the cabin. Denton then manages to escape, but wanders around and finally gets lost in the desert. In the meantime Martin, whose love affair with Helen has been progressing very smoothly, arrives at his own cabin, only to find the Indian in a drunken stupor and Denton gone. Martin, who really likes Denton, fearing Denton may have taken the wrong trail and been lost in the desert, tries to find him there. Taking a bottle of water along, he searches for some time in the desert and finally finds Denton, almost unconscious from a terrible struggle in the desert from thirst. Martin, who has denied himself water while searching for Denton, is in pretty bad shape himself. He gives Denton the water, puts him on his horse and finally brings him out of the desert and back to the cabin. Martin then confesses to Denton what he has done, after which, though, hardly able to drag himself along, he struggles over to the Warner ranch and tells Helen all about his deception. She forgives him.

SELIG.

HOW ALGY CAPTURED A WILD MAN Sept. 4).—Phillip Stoddard and his friend, Teddy Windleigh, two wealthy New Yorkers, are acting as hosts to their sweethearts on a yachting cruise through the South Seas. One of the party, Algy Montmorency, an English fop and braggart, makes himself pretty solid with the girls by constantly telling of his wonderful exploits with a gun.

While passing an uninhabited island, later named Santa Cruz, they decide to go ashore and hunt goats. Algy protests, but is finally persuaded to join the party.

They have only been ashore a short time, when Algy and the girls, who have become separated from the rest of the party, are frightened almost to death by the sudden appearance in their midst, of a wild-eyed, long-haired, skin-clothed man of gigantic size. He had jumped from a ledge of rock above them. Algy, who has been telling the girls of his great deeds, gives one horrified glance at the wild man, and runs for his life. The girls thus deserted, run in the opposite direction. The

Dante's Inferno

MILANO FILMS—5 REELS

Playing second week at Shubert's Auditorium Theatre, Baltimore and Klaw & Erlanger's Grand Opera House, Cincinnati, Ohio, and first week at Princess Theatre, Montreal, Canada and the Academy of Music, Richmond, Virginia to crowded houses.

Virginia, North Carolina, South Carolina, Georgia, Alabama, Florida, Mississippi, Tennessee, Lousiana

Manager Jake Wells, who controls one of the largest circuits of theatres in the country, came to Baltimore, and after seeing the World's Greatest Allegory purchased the exclusive rights for nine States.

Arkansas

After the first three days of capacity business in Richmond he purchased one more State, *Arkansas,* making a total of ten States.

MILANO DANTE'S INFERNO has won the unanimous approval of Press, Public and Clergy and has been instantaneously established as the greatest money-maker in America.

Approved by the National Board of Censorship.

We have everything needed to play the best Theatres, bookings for which are available in every City and Town in every State or Province in the U. S. and Canada.

NOTE !—We will book your route for you if you wish

Startling Lithograph Work from the Courier Co. of Buffalo

24-Sheet Stands.
2 Styles, 8-sheet Stands.
5 Styles, 3-Sheet Stands.
4 Styles, 1-Sheet Stands.
12-Page Illustrated Booklet in two colors.

ALSO HAND CARDS—DATED

Complete lecture.
20 Styles and Sizes of Cuts.
16 Wonderful Photographs of Actual Scenes in the Film.
Large Photo Frames, Press Matter—50 different notices, etc., etc.

Exclusive State Rights for sale to responsible parties only who can furnish Surety Bond for $1,000.00

MILANO DANTE'S "INFERNO" Company, No. 1
Belasco Theatre, Wash., D. C.,
Aug. 28th to Sept. 3d

See the Marvelous Production at any of the following Cities:

Company No. 2—Princess Theatre, Montreal Aug. 21st to Sept. 3d.
Company No. 3—Princess Theatre, Chicago, Ill., Aug. 26th, indefinite.
Company No. 4—Garrick Theatre, St. Louis, Aug. 26th, indefinite.
Company No. 5—Shubert's Theatre, Brooklyn, N. Y., Aug. 28th to Sept. 9th.
Company A—Wells Circuit, Norfolk, Va., Aug. 28th to Sept. 2d.
Company B—Wells Circuit, Nashville, Tenn., Aug. 28th to Sept. 2d.
Company C—Providence Opera House, Providence, R. I., Aug. 28th to Sept. 9th.
Company D—Majestic Theatre, Los Angeles, Sept. 3d to 16th, inc.
Company E—Adelphi Theatre, Philadelphia, Pa., Sept. 4th, indefinite.

Eight other companies are now being formed and will open September 11th. All the above companies are now being routed up in all the big theatres in the United States and Canada. SIMPLEX Projecting Machine used with each show

ALL COMMUNICATIONS TO

MONOPOL FILM COMPANY

145 WEST 45th STREET **P. P. CRAFT, Gen'l Manager** **NEW YORK CITY**

wild man hesitates a moment, then dashes after Algy.

The wild man has almost succeeded in capturing Algy, when he is interrupted by the others and Algy is rescued. With the aid of ropes, the wild man is later captured and brought on board ship. The following day he gains possession of a knife and cutting his bonds, he grabs Algy and diving overboard swims to shore with the terror stricken Englishman.

Reaching shore the wild man carries Algy, who has fainted, to a cave and calmly sets about amusing himself by making Algy change clothes with him. He takes the braggart's revolver away from him and in examining it accidentally shoots himself in the foot. This gives Algy his chance to escape, which he does. The wild man follows and is captured by the rescuing party and for the second time hoisted on board the yacht. This time he is carefully guarded.

Phil and the girls overhear Algy explaining with great gusto to the assembled audience how he captured the wild man of Santa Cruz. The girls are convinced of Algy's lying abilities and turn from him in disgust. Phil and Teddy forgive them and all ends happily.

THE TOTEM MARK (Sept. 5).—Little Zeetah, a daughter of an old chief of the Mississaugas, was stolen by a marauding warrior of the fiercer Ojibways, and grew up in his tribe, where her beauty won her endless suitors. To all she turned a deaf ear, and the young squaws, seeing how her attractions prevented the bucks from paying proper attentions to their charms, conspired to rid the village of her.

Their opportunity came when she refused a proud young chief, and they declared her a witch. She was sentenced to be sent adrift upon a rapid stream bound in a canoe where her fate was sure, for beneath the village were terrible falls. Just at this time, the old Mississauga chief sent his son, Lotokah, to the Ojibways with presents, and he, discovering his sister's identity by her totem mark, was able to save her and restore her to her mother's arms.

A TENNESSEE LOVE STORY (Sept. 7).—Two Tennessee farmers, John Harris and Henry May, have been enemies for years. Harris's son, Ed, loves Pearl, the only daughter of May.

The lovers meet and Pearl agrees to marry Ed. But the parents of both object, and Will May threatens to kill Ed if he ever speaks to Pearl.

The following day Ed Harris and Will May go into the woods to hunt game. A deer is seen browsing. Will creeps up and is about to shoot when Ed shoots behind a bush, and the bullet missing the deer, kills Will May. Ed, unconscious of the fatality, follows the deer.

That night, Pearl elopes with Ed. They are married and go to a distant county to live. The next day, Will May's body is found by two hunters, one of whom, Daily, a friend of May, has seen Ed Harris hunting near the place where Will was found dead. Harris believes that Ed murdered his son, and he swears to kill on sight the man who killed his son and stole his daughter.

Time passes. Ed and Pearl are happy in their little home with their infant son. Daily discovers the pair and he informs Pearl's father, who arms himself and enters Ed's cabin to kill him.

Ed is rocking the baby's cradle. The old man raises his gun to shoot. A cry from the baby stays Harris's finger and saves Ed's life, for it gives the young father a chance to plead for his life.

When Ed swears on the Bible that he did not kill Will, old Harris believes him. When the young wife enters, she finds her father singing the baby to sleep.

ESSANAY.

THE DIAMOND GANG (Sept. 5).—The story begins with the receipt of a telegram by the chief of police telling him to search for three men, Jake Samuel, Jack Laclede and William Morrows, suspects in the Norcross diamond robbery. A young detective, Philip Bowen, is assigned to the case and after a search locates Jake Samuels, a diamond importer, supposedly, in a city office building. Disguised as the janitor, he overhears the conversation between the crooks and is about to make the arrest when the thieves apprehend him and gagging him and tieing him to a chair, leave him in the office while they hurriedly leave with the loot. With some difficulty Bowen slips off his gag, edges over to the 'phone and calls the chief. A squad of police, accompanied by Bowen, are soon in pursuit and a chase begins. The pursuers finally gaining upon them, the thieves desert their auto and take refuge in a deserted barn, where they fire on the police until their ammunition is exhausted. The capture is then easily effected and the three crooks dragged off to the police station.

THE DARK ROMANCE OF A TOBACCO CAN (Sept. 7).—Grace Williams, a little colored girl, working in a tobacco factory, slips a note into a can of tobacco. The note gives her address and her object—matrimony. Some years later young George M. Jackson buys the package of tobacco and hastens to his rooms, where he finds his lawyer, who hands him his uncle's will, in which is contained the information that young Jackson must marry within a week after his uncle's death if he wants his fortune. Nervously Jackson opens his pipe—and finds the note. With little hesitancy Jackson writes to the colored girl and tells her to come on. On the last day she arrives—to young Jackson's utter horror, astonishment and despair. She is put out, after which George proposes to the maid and drags her with all haste to the marriage license bureau, where the couple are married.

NEVER BELIEVE IN SIGNS (Sept. 7).—A lady laundress has a sign painted on the shutters of her house, which, when only one shutter is in view, makes a misleading statement. The legend that this one shutter bears is sufficiently interesting, however, to excite the curiosity of the male pedestrians who are passing, but their delight is turned into disgust when the saucy little laundress slams the other shutter closed and the complete sign is seen.

THE WRONG GLOVE (Sept. 8).—Arthur and Stella are much interested in each other, but at the choir rehearsal Arthur seems to pay more attention to Florence, the soprano. At the end of the rehearsal Arthur, whose anger is now aroused by Stella turning her attention to Fred, Florence's beau, tries to make matters worse by adoringly picking up Florence's glove, as he supposed, and thrusting it into his pocket. The quarrel seems to be a lasting one until one evening the young people are decorating the church, when Stella finds her glove in Arthur's pocket and thinks that Arthur's quarrel was really only a joke, when everything is settled up, much to the surprise of Arthur, who is only enlightened when he learns that instead of Florence's glove, he has been carrying and adoring his former sweetheart's.

BRONCHO BILL'S LAST SPREE (Sept. 9).—Broncho Bill of Snakeville, is on one of his sprees. Loaded down with all kinds of artillery, comes up Main Street, firing both pistols. He first visits the town bar and chases everybody out; he breaks into the hotel and causes a panic there; breaks up a prayer meeting; puts an English tourist to flight; grabs the boot off of "Alkali" Ike's foot and shoots at it in the air. Finally, tired of his sport, he borrows a horse and starts for home, shortly after to be pursued by the sheriff and his posse. Bill is asleep when they arrive and they have little difficulty in effecting his capture. In the meantime Broncho's mother arrives and starts for Broncho's place of residence. The "San Francisco Kid," her companion, enters first and informs the sheriff of the pitiable and lamented arrival of this trying moment of Broncho's mother. The sheriff finally agrees to exchange places for the time being with Broncho, and pinning the star to Broncho's chest, locks himself to Broncho and when the mother is brought in her son is introduced to her as the sheriff of Snake County. The mother then turns on the real sheriff and points out her son as a good example, telling him to mend his ways. She then gives the "bad" man a Bible which she had brought for her son, and tells him to read and try to be as good as Will. Only until Broncho's mother returns to the East does Broncho relinquish his star and after that the bad man is turned loose on his promise to keep to the straight and narrow way.

PATHE.

THE HERMIT (Sept. 4).—A man who is alone in the world loses all that he holds dear when his son dies. In consequence he leaves civilization and going to the wilds lives the life of a hermit. Near him is a man and his little family who are prospecting for gold without success. One day the little daughter of the prospector wanders away and is found by the hermit, who takes her to his cave, feeds her and gives her a nugget from his store, for during his years of hermitage he has acquired wealth. The little girl later tells her father where she saw the gold and he robs the old man, but is seen and followed. How the father is saved from death or disgrace by his little daughter is a most pleasing story.

HONORING A HERO (Sept. 6).—Col. Crosby, an officer in the Union Army and the father of a very charming daughter, with whom a young officer is deeply in love, is ordered to the front, and he and the young lieutenant lover take a sad farewell. On the field Col. Crosby is badly wounded and is sent home, where he subsequently dies. The heartbroken family wishing to keep the body near them, have the gallant soldier buried near the house. Later, when the war is over and time has assuaged the anger of war a movement is started to decorate the graves of those who died in war. The grave of Col. Crosby is overlooked, however, owing to its unusual place, and the story of the young lieutenant lover's devotion in winning recognition of the forgotten officer's resting-place makes a delightful romance.

THE REDMAN'S DOG (Sept. 7).—A ranch owner leaves his ranch and his daughter to carry the weekly payroll to the men on the job. On his way he is waylaid by bandits and taken to a nearby copse and tied to a tree; his horse, however, runs away and arrives back at the ranch house. Here his daughter finds it and calling to her aid an Indian working on the place asks him what to do. The Indian calling his dog finds the trail and by following the intelligent beast finally finds the ranchman in his unhappy situation. Then tying a note to the dog's collar he sends him after aid, which eventually arrives just in the nick of time.

THE CULTURE OF THE DAHLIA (Sept. 8).—This most interesting picture shows how the experienced horticulturist cultivates his dahlias and it tells its story so plainly that any one after seeing the picture should have no excuse for the raising of poor flowers of this kind. The dahlia is undoubtedly one of the garden beauties, and such a film as this ought to stimulate the interest of the community, and result in your home town being made even more beautiful than it is.

A TRAGEDY AT SEA (Sept. 9).—Two sailor lads are in love with the same girl and bad feeling between them starts when she shows her preference for Jack. Jim is a bad loser and on the voyage of the good ship "Robert Graham" more trouble brews over the cabin boy, who is championed by Jack when Jim wants to hit him. All this so works on the morbid mind of Jim that he decides on a terrible revenge, in which he must sacrifice every one in his desire to revenge himself on Jack. Just before Jim is to take his trick at the wheel he steals into the hold and lays a time fuse into the powder room, then going above and relieving the helmsman, he lowers the only boat and rows away. In a few minutes there is a terrific explosion and the great schooner is blown to atoms. Jim thinks all are lost and returns with the awful news that all are gone to a watery grave, but Jack, floating ashore on a spar, lives long enough to tell the true story, which leads to the arrest of Jim. The poor girl who awaited the coming of her lover so patiently hurns her wedding dress and we last see her in the cloisters of a nunnery.

GAUMONT.

A SOCIETY MOTHER (Sept. 5).—Madame Tabor is a social climber married to a man of limited means and she has never felt that her financial position was giving her ample opportunity to gain the social prestige which she desired. As her daughter, a fair and comely girl, comes to the age when she may enter society, the mother finds herself armed with a new weapon for use in her social campaign. The daughter is attractive and if she will but make herself agreeable will doubtless marry some man of wealth and thereby secure for her mother the aid of a monetary sore that will enable her to reach the heights for which she longs.

Scene from "A Society Mother" (Gaumont).

A rumor comes to the Madame that a wealthy and eligible bachelor will be in attendance at the next Ambassador's Ball, and she begins to lay plans to capture him for a son-in-law. On the evening of the ball she shows her thoughtlessness of the girl's feelings by forcing the modest child to wear a low-necked gown in spite of her aversion to the costume. At the ball the mother does the bulk of the courting and forces the maiden into the rich man's company as much as possible. He proves by his every action that in spite of his wealth he is only a cad. On every occasion she repulses his wealth overtures and finally tells her mother that he can make no headway with her independent child.

The society mother tells him to leave the matter in her hands, and has a distressing interview with the daughter, who is finally talked into submission, and after a brief courtship the engagement of the couple is announced. In spite of her protests the weddlug is celebrated. Fifteen days later the broken-hearted bride is reading a number of letters from her friends, congratulating her on her supposed good fortune, when her husband comes home badly under the influence of liquor and treats her with great unkindness.

She forthwith leaves him and returns to her home, where she is welcomed sympathetically by her father and sisters, but the iron-hearted mother clearly disapproves of her action, and returns with her to the drunken husband. Here in the presence of the revolting groom the society mother explains to the girl that for the sake of appearances she must resign herself to the prospect of a wretched existence for the rest of her life.

RORY O'MORE

THE STORY OF AN IRISH PATRIOT

EVERY SCENE IN THIS

Rory O'More and His Sweetheart Kathleen

The Greatest Irish Picture Ever Produced Was Made in Ireland : : : :

This thrilling portrayal is based on the story, "Rory O'More," written by Samuel Lover, Esq. Samuel Lover was an Irish gentleman and a patriot born in 1794: died 1864.

The Capture of Rory O'More

The grandest scenic background ever used in Motion Photography

Rory O'More takes you into a new atmosphere. You see rural Ireland as it was early in the Nineteenth Century with its quaint buildings and costumes and scenic splendors that enrapture at every glance.

Farewell to Erin

When we tell you that Rory O'More and the coming Kalem Irish productions are vastly superior to our issues of Irish stories last year, you will partly understand the quality of the big features about to be released.

Condemned

A Feature For Every Exhibitor

Never before in the history of the motion picture business has such a strong headliner been offered and the wise exhibitor will book this film at once.

Father O'Brien Wishes Rory's Mother and Kathleen Godspeed

Released Monday, September 4th — **Approximate length 1000 feet**

Beautiful Photography, Magnificent and Thrilling Action, A Powerful Story Told Amid the Beauties of the EMERALD ISLE

WHEN TWO HEARTS ARE WON

Mr. Sidney Drew (Brother of John Drew) in a part he has made famous on two continents

Released Wednesday, Sept. 6th

Approximate length 1000 feet

WHEN THE SUN WENT OUT

An Indian Classic

Released Friday, Sept. 8th

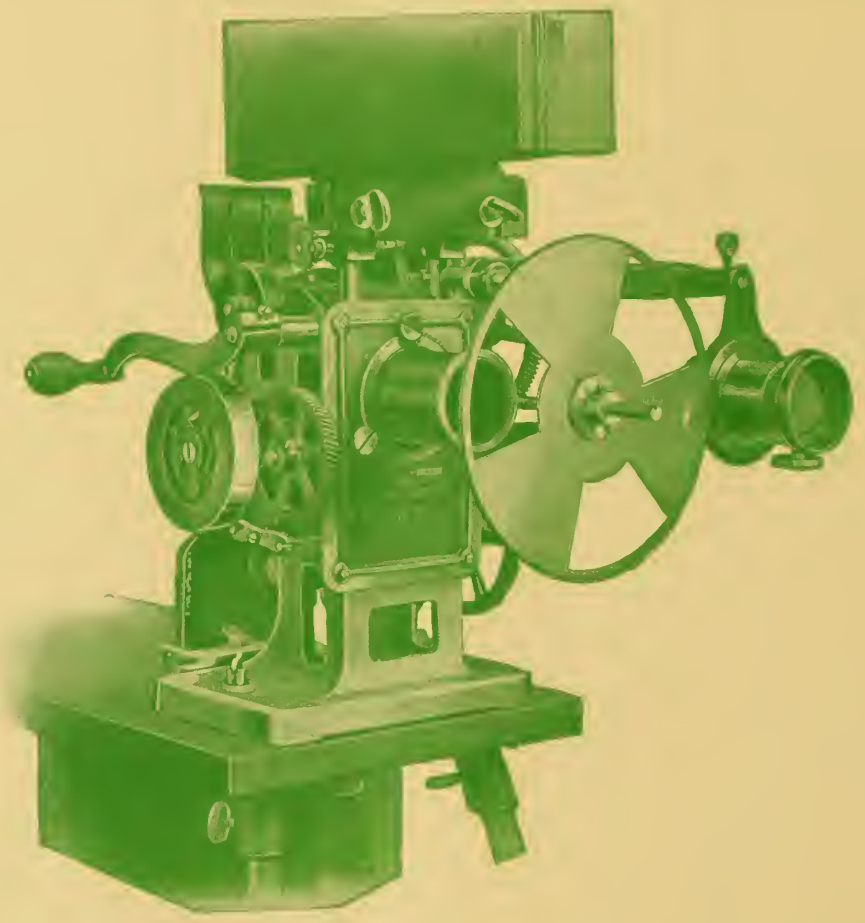
Approximate length 1000 feet

KALEM COMPANY, Incorporated

NEW YORK, 235-239 W. 23rd St. LONDON, 45 Gerrard St. W. BERLIN, 35 Friedrich Str.

POWER'S CAMERAGRAPH NO. 6

THE PERFECT MOTION PICTURE MACHINE



"We have used the No. 6 machine for over a year and it has given us the best of satisfaction. Our patrons tell us that they have never seen a clearer or more steady picture."

Pomona, Cal., June 10, 1911. HOUZE BROS., Lyric Theatre.

"I want to say the Power's No. 6 is all right. If I were putting in any number they would all be Power's. I have seen a great many other makes, but have not seen any that looks as good as mine. I have two in my operating room here and I have three other houses and have six machines in all."

Conneaut, Ohio, June 12, 1911. J. C. FLACK, The Star Photoplays.

"I have used one of your No. 6 machines over a year and would not trade it for a new machine of any other make. Have never paid out a penny on the machine for repairs."

Bolivar, N. Y., June 13, 1911. A. L. MERRITT.

"After operating for five years from coast to coast, both on the road and in permanent houses, using almost every kind of machine made and under every kind of condition, have found the Power's No. 6 head is the only one really built to stand the strain."

Victoria, B. C., Can., June 2, 1911. P. KANE, Crystal Theatre.

You can't afford to be without a POWER'S NO. 6. Our partial payment plan, which is extended to established and responsible exhibitors, makes it easy for you to buy it.

WRITE TODAY FOR PROPOSITION G

NICHOLAS POWER COMPANY

115-117 Nassau Street
NEW YORK CITY

For fourteen years the leading makers of motion picture machines

A TUESDAY SPECIAL

Released Sept. 5th, 1911

"Red Feather's Friendship"

'Cast thy bread upon the waters" is the theme for this, one of our **Best Indian Plays,** A MASTERPIECE in **Photography, Acting** and **Scenic Effects,** also a beautiful story clearly and plainly told.

A SATURDAY FEATURE

Released Sept. 9th, 1911

"THE TWIN SQUAWS"

Try to imagine the trouble caused by Indian Maiden Twins who are so much alike that even their Indian Braves who have been life-long chums quarrel because each thinks the other is making love to the wrong one.

It's a puzzle, can you solve it?

—TRY—

Have you run **"BABES IN THE WOODS"**

DON'T MISS IT

Powers Motion Picture Co.

145 West 45th Street, NEW YORK CITY

Studio: Napera Park, N. Y.

MATED BY CHESS (Sept. 9).—Edwin and Marjorie are two lovers whose fathers, not being on friendly terms, will not consent to their engagement.

Marjorie has several girl friends visiting her and in the course of their play a quoit ring is accidentally sent into the adjacent garden, where Edwin's father, who is working out a chess problem, is unexpectedly crowned.

Marjorie sends a servant to recover the ring, but the old man is indignant and refuses to give it to him.

Marjorie's father, therefore, goes to insist upon an immediate return and is about to commence a heated altercation when his glance falls upon the chessboard.

He pauses to consider the problem and soon the two enemies are pitted against each other in an exciting chess match.

Each places his child as a stake in the game. Each loses a game and using these results as an omen of good, the fathers consent to the children's engagement.

FARMING—OLD AND NEW METHODS (Sept. 9).—In the first picture we have an excellent representation of the old fashioned plow, slowly and laboriously dragged across the fields by a pair of

OLD AND NEW METHODS OF FARMING (GEO. KLEINE).

horses, while in the second picture a vivid contrast is afforded by the view of the plow with multiple shares drawn by a powerful motor traction engine. This film affords a striking idea of the march of progress in agricultural matters.

ECLIPSE.

CLEVER BEYOND HER YEARS (Sept. 6).—Little Jane, a child of eight years, takes the management of a large farm during her mother's illness.

SCENE FROM "CLEVER BEYOND HER YEARS" (ECLAIR).

She proves herself to be an excellent superintendent, keeps a watchful eye on every one, shows herself a wary dealer both in selling and in buying.

While keeping in touch with the many details of the farm management, she still finds time to care for her mother and for her little baby sister.

LAKE THUN IN SWITZERLAND (Sept. 6).—In this film the spectator is taken across Lake Thun, running through the Swiss Canton of Berne, and back, a distance of about twenty miles. For picturesque scenery, Lake Thun almost equals the matchless beauty of the Lake of Lucerne, and is deservedly popular with the tourist in Switzerland. The shores of the lake are dotted with quaintly built villas, standing in beautiful gardens, and nestling amidst the richest foliage. A pleasure steamer, crowded with passengers, is seen gliding peacefully between the town of Thun and the Interlaken plain, and as the tour proceeds the villas and gardens give place to precipitous shores, and splendid views are obtained of the great snowy peaks of the Bernese Oberland range of mountains, while above the lake rise the wooded heights of St. Beatenberg. Strikingly picturesque also are the mountains of Stockholm and Nieden.

LAKE THUN (GEORGE KLEINE).

On the return journey a very beautiful tinted view is given of the sun setting behind a mountain range.

MELIES.

THE HOBO COWBOY (Sept. 7).—"Happy" Larry, a tramp, was taken suddenly sick, and staggered into the nearest house, wherein were seated Bill Smith and his only child, a little girl in her teens. Bill was for putting the tramp out, but the girl recognized something good in his face, and begged her father to admit him. Her word was law in Bill's house.

"Happy" soon became well under Gertrude's ceaseless care, and when it was time to depart, Bill presented him with a suit of clothes to start life anew. He also offered him a drink of whiskey, but Gertrude was quick to obtain his promise to remain "off the stuff."

"Happy" decided to quit tramping and earn an honest living. He gained employment at a ranch as a cowboy, and it was not long before he gained popularity among them all. He took their hazing and jokes with perfect good nature and was dubbed the best sport on the ranch.

One day the boys layed before him their request that he run for sheriff. "Happy" was embarassed, but the boys held him up with revolvers and made him promise. "Happy" won out, of course, as everyone expected, and his work as

SCENE FROM "THE HOBO COWBOY" (MELIES).

sheriff was creditable. Not long after his election, however, Bill Smith had a quarrel with the saloon keeper, in which he shot and wounded the latter. A posse was formed, and, headed by the Sheriff, tracked Bill to his home. "Happy" held the boys off and himself placed handcuffs on his old friend Bill. Just then Gertrude entered and ran into her father's arms. She turned and pleaded with "Happy." It was too much for the latter. He could not resist the appeals of the girl who had nursed him back to life. With his revolver he made the boys put their hands up until Bill had time to cross the border. Then he threw down his gun and surrendered.

Some of the boys were for lynching "Happy," but one level-headed fellow suggested that he have a chance to tell his story. When he repeated how Bill and his daughter had saved his life and made him what he was, the boys' anger relented and Bill was forgiven.

But this Sheriff, although once a hobo, had too much conscience to continue in office. He wrote the boys that he had not done his duty and that he guessed that after all he was made for a hobo. Donning his old clothes he slipped out unnoticed and hopped the first "freight."

Independent Film Stories

IMP.

THE HAUNTED HOUSE (Sept. 4).—Cabel Davis, a miserly old skinflint, holds a mortgage on a house belonging to Samuel Perkins, and is scheming to buy it cheap. Perkins is poor and has a handsome daughter, Mary. Davis calls and insists on the payment of money due and Perkins tells him he cannot meet the obligation. Davis leaves, threatening him.

The old miser conceives a cunning plan to prevent the mortgaged house from being rented, and makes visits to the old house, using a sheet and emitting ridicous noises to convince the villagers that the house is haunted. The place is visited by several, who go away terror-stricken, as the old miser takes a black cat up through the cellar-way and shows it through the window.

In the meantime, Milton Dawson, a young station agent, meets Mary Perkins and falls in love with her. He learns from the people in the village that the Perkins house is haunted. He decides to do a little investigating, and trails Davis to the house and sees him enter through the cellar.

Young Dawson follows and sees the old villain drape himself with a sheet and step out on the roof. He follows and finds Davis on the roof with a crowd below, scared out of their wits. The old man appears with the sheet draped about him. Dawson steps out, and grabbing him, snatches off the sheet and exposes the fraud to the gaze of those horrified below. Davis is brought down on the sward and confesses his nefarious scheme, and is despised by all his neighbors. So penitent is he that he writes a release of the mortgage in the presence of the crowd when in danger of bodily injury. Dawson takes the paper to Perkins and astonishes him by his revelations. He is very grateful and summons Mary and it is all explained to her. Dawson is not satisfied with thanks and takes the shy young girl in his arms and she is not offended.

DUTY (Sept. 7).—Homer Gardner, the light keeper, ascends the tower to light his lamps and soon after the mechanism that rotates the tower becomes useless, owing to a broken part. Gardner is appalled at the consequences. His wife is ill and he has no one to depend upon except his small son, Willie. Hastily summoning the boy, he assigns him the task of turning the tower, while he rows to the mainland in a skiff, to obtain repairs to the light. Bidding the child goodbye, he sets forth.

The sea is rough, but he makes the first part of his journey without mishap, and sets out on the return trip. He runs his boat on a rock, and a plank is splintered. The boat rapidly fills and sinks and, he takes to the water and swims in the direction of the light.

The boy becomes exhausted from his exertion. The mother notices that the light is not reflected seaward. She staggers up the steps, weak and ill, and finds Willie unconscious in the tower. She looks out upon the water and observes a ship headed for the rocks. She revolves the light and the ship is providentially saved.

Gardner manages to drag himself up the slippery steps of the lighthouse and enters the living room, to find his wife gone. Staggering up the long and tedious stairway he finds her, exhausted, but still at her post, turning the light.

Later, the captain of the vessel that was saved by Mrs. Gardner visits the light and presents the husband with a medal. The big-hearted keeper of the light in turn presents it to the brave woman who kept the light revolving.

RELIANCE.

THE GODFATHER (Aug. 26).—A woman is loved by two men and marries one. The disappointed suitor becomes the godfather of her baby boy and goes West, after depositing $5,000 to the credit of the baby,—an amount won on a horse race. The husband's gambling proclivities cause the woman much sorrow, and after his death she is wrapped up in her boy. On his 21st birthday he receives the money, and against the entreaties of his mother, loses it gambling. Ashamed, he goes West and becomes involved in a quarrel in a card game with his godfather, whom he shoots in the arm. He is about to be lynched when a ring upon his finger is recognized by the man as one he gave the baby more than twenty years back. The youth's life is saved, and the terrible lesson makes them both renounce gambling. They go East to the boy's mother, who is overjoyed to see her boy again, and who looks with loving eyes upon her old sweetheart.

A STRAIGHT PATH (Aug. 30).—A busy man neglects his wife. Even the serious illness of his boy fails to keep him home and the child dies in his absence. A friend, in love with the woman, takes advantage of every opportunity to be with her. A youth, driven to desperation, breaks into her home and is captured by her at the point of a gun. He breaks down, sobbing, and tells her a story of privation which touches her heart, and she gives him some money and a photograph of her dead boy as a reminder that the only road to

A Reminder

HAVE YOU NOT BEEN BUMPED AGAINST THE WALLS OF EXPERIENCE IN THE MOTION PICTURE FIELD OFTEN ENOUGH TO HAVE LEARNED THE IMPORTANT LESSON?

IT PAYS TO GET YOUR FILMS FROM A RELIABLE SOURCE!

It pays to reject all dubious offerings!

A SHORT REVIEW OF YOUR PREVIOUS EXPERIENCES AND YOU WILL AGREE WE ARE RIGHT. YOU WILL REMEMBER THE FIFTY-TWO INDEPENDENT BRANDS THAT WERE ADVERTISED AVAILABLE, ETC. THE SALES COMPANY AT THAT TIME SECURED THE BEST OF THOSE MANUFACTURES OF FILM, FOREIGN AND DOMESTIC, AND HAVE SINCE SECURED NUMEROUS OTHER MANUFACTURES OF THE HIGHEST CLASS.

WE STAND ON SURE FOUNDATION THAT CANNOT BE SHATTERED.

WHEN YOU ARE APPROACHED BY PROMOTERS WITH ALLURING PROPOSITIONS, INSPECT THE POSSIBILITIES OF THEIR FUTURE COMPARED WITH PAST ADVENTURES.

BEWARE OF INFERIOR PRODUCTIONS AND STICK TO THE OLD RELIABLE

WEEKLY PROGRAM

		MONDAY		
Imp	Eclair	Yankee	American	Champion
		TUESDAY		
Thanhouser		Bison		Powers
		WEDNESDAY		
Champion	Solax	Reliance	Ambrosio	Nestor
		THURSDAY		
Rex		American	Itala	Imp
		FRIDAY		
Yankee	Solax	Lux	Thanhouser	Bison
		SATURDAY		
Powers	Itala	Gt. Northern	Nestor	Reliance

We always have held and always shall hold our business on the merit of our goods—*THE BEST.*

111 East 14th St., New York City

MELIES

WESTERN PICTURES

AUGUST 31st

THE CALL OF THE WILDERNESS.

SCENE FROM THE "CALL OF THE WILDERNESS."

A wealthy young Londoner, tired of city life, journeyed to Colorado, married a pretty Indian girl and had settled down to a peaceful Western life when word reached him to return at once to London to claim an estate. He went alone, and tried the society life, but the yearning for the woods was too great. He heard the call of his little bride and returned, but too late. A broken heart had been given eternal rest.

Length 1000 feet

September 7th

The Hobo Cowboy

A Story of Gratitude

A set of seven photos of our leading players $1.00.

One sheet poster of the "Star" Films Stock Company 20 cents.

G. MELIES

204 E. 38th St., New York

Western Representative

JOHN B. ROCK, 109 Randolph St., Chicago, Ill.

happiness is the straight path. A year later, still neglected, the friend pleads her to elope with him, and she finally consents. At that moment, the boy comes back to return the money, and the woman, not recalling his name, he sends in the photograph of her child. It brings back her words that the only road to happiness is the straight road, and she recalls in horror at her contemplated deed. Her husband suffers a breakdown from overwork and finds his wife sobbing on the little bed of their departed boy, and a realization of his fault causes him to ask her forgiveness for his neglect, and casting aside business cares, he takes her on a second honeymoon.

AMBROSIO.

THE DOOR-KEEPER (Aug. 30).—The old doorkeeper has a weakness for cards, and while engrossed in his game he forgets his duties. The tenants of the building, unable to secure admittance to their apartments, finally locate him and succeed in instilling in him a sense of his obligations.

TWEEDLEDUM'S WHITE SUIT (Aug. 30).—Tweedledum wears a white suit and is caught in the rain. He stubbornly proceeds on his way and encounters so many accidents that he is forced to return home in a pitiful state.

BISON.

AN INDIAN LEGEND (Aug. 29).—Waniga, the pretty daughter of the Mohawk Indian chief, falls in love with Flaming Arrow, an Ottawa brave. The romantic wooing is carried on amid great dangers. Waniga's tribe holds a pow-wow and plans an attack upon the Ottawas. She warns her lover, who prepares an ambush and defeats the attacking forces. Her treachery is punished by tying her in a canoe and sending her down the stream to death by drowning in the rapids. Flaming Arrow sees the canoe drifting down the stream and rescues her, and she is taken into the tribe.

THE SHERIFF'S LOVE (Sept. 1).—The Sheriff's sweetheart transfers her affections to another man, who turns out to be unworthy of the girl. While appropriating the day's receipts at the tavern, he shoots the proprietor, and the sheriff and posse riding hot on his trail, trace him to his home. The sheriff enters to arrest his man, but the pitiful pleading of the woman and her child prompt him to give the man another chance, and he permits him to escape. The posse is indignant and menacing, but finally forgives the sheriff for his fault of a too large heart.

THANHOUSER.

COUNT IVAN AND THE WAITRESS (Sept. 5).—Count Ivan, a wealthy Russian nobleman, is a dreamer, but not of revolutions. A bachelor, he has drifted into a placid old age, happy with his music and his books, and never contemplating any changes in the social conditions that surrounded him. But, just the same, he is accused of conspiracy, and to escape a sentence to Siberia that means death, he flees to America, landing practically penniless.

Music now becomes his sole means of support. He secures a position in a theater orchestra, and manages to earn a meagre living, until he incurs the enmity of the leader, and finds himself out in the street again.

There is a little, shabby restaurant, where the Count is accustomed to dine. The waitress, a self-reliant young woman, likes him for his courtly manners and his unfailing politeness.

To obtain some money, the Count pawns his violin. The dealer sees a chance to get rid of a bad bill, and passes it on his unsophisticated customer. When the latter offers it at the restaurant, he gets in serious trouble, and would have been arrested, had it not been for the interference of the waitress, and the fact that the policeman summoned happened to be the man to whom she was engaged.

Later, when the Count falls exhausted in the street, it is the girl and her sweetheart, who aid him give him shelter and restore him to strength.

The Count's friends in Russia although they have lost sight of him ,have not been idle. They manage to prove to the Czar that aged musician is not, and never has been, a conspirator. A royal pardon is issued, and search for him is started. This hunt ends successfully, just when the unfortunate Count is at the lowest depths.

His first thought, when he regains his wealth, is to reward the humble friends who stood by him when he was "a friendless old man." He buys the restaurant where she is employed, leaves a fortune in the cash register, and departs for Russia, realizing that he has safeguarded the future of the girl whose unselfishness deserved the reward she received.

AMERICAN.

ANNA HARRIS IN THE CHICAGO SWIMMING MARATHON (Aug. 24).—The Illinois Athletic Club annual river marathon, in the Chicago river, was an event of unusual interest. Sixty-four swimmers entered for the contest, which was won by Joseph Steuer, whose time of 43:21, over a course approximately one and one-half miles, is considered remarkable, in view of the conditions. The temperature of the water, between 58 and 60 degrees, was the coldest ever encountered in a similar swim. As a result, only nineteen of the original field finished. Steuer literally plowed his way through the water, using the Australian crawl and changing his stroke whenever necessary to rest himself.

THE WESTERN DOCTOR'S PERIL Aug. 28).—Doctor Arthur Kenwood receives an urgent call to a distant ranch. His way lies past the depot, and he passes shortly after a lone bandit has held up the agent and shot him. Charley Going, the brother of the agent, arrives on the scene in time to see his brother breathe his last and the doctor riding rapidly away from the town. He hurries to where the boys are loitering, with the announcement that Dr. Kenwood has shot his brother and has gotten away with the express company's money. A posse is formed, and they ride out in pursuit of the doctor. The fleeing bandit drops one of the money sacks, and the doctor finds it. He stops at the watering trough to refresh his horse, and is overtaken by the posse. Instead of his usually orderly deputies, the sheriff finds that the sight of the doctor infuriates them to a point where they desire to lynch his prisoner, and he has hard work to protect the doctor, and lodge him in jail. Charley Going frets at the law's delay in meting out justice. The sheriff is wily and guards his prisoner closely, for he fears the boys will take the law into their own hands at the first opportunity. Going hits upon a scheme to decoy the sheriff away from town, and kissing his little daughter, he goes to the boys to unfold his plan to them. They write a note to the sheriff, telling him he will find the real murderer at Bear Rock. He hurries away. In the meantime, Charley Going's little girl meets with a severe accident. Mrs. Going is frantic, and hurrying to the sheriff's house, she pleads with his wife to release the doctor that he may attend the child. The sheriff's wife tells her that it is impossible, but her womanly sympathy wins. When Charley Going and his lynching party arrive at the jail to force an entrance, they learn that the man they have come to slay is at their leader's home, saving the life of his only child. They hurry to the house. Reverently they lift their hats, as the doctor works, oblivious of their presence. The false note leads the sheriff to the real murderer, counting the money he has stolen. The sheriff makes him prisoner and hurries back to liberate the doctor. He arrives just as the doctor arises from the couch, the child is sleeping quietly, the danger passed. Charley Going steps forward and the doctor extends his hand, which is eagerly clasped by the penitent father.

THE DIAMOND SMUGGLERS (Aug. 31).—Jack Cooper and Ben Williams find that smuggling jewelry across the Mexican border is a profitable business. They are accumulating money at their nefarious trade, when one morning a little incident changes the whole tenure of Jack's life. He is riding along the trail when he finds a girl whose skirts are tangled in a barbed wire fence. He goes to her assistance and succeeds in freeing her, for which she thanks him and hurries away. After she is gone, he finds a piece of lace clinging to the fence, and removing it, he places it in his pocket. Jack resolves to see the lady again, and rides up the trail. He finds her and is invited to meet her mother. This visit is followed by others, until he is deeply in love with Ethel Volmer. He tells his partner he is through with smuggling for good, and Bill is deeply disappointed. Bill takes to drinking and gambling, and loses all his money, as well as Jack's. Jack has won the love of Ethel and plans to buy an interest in the ranch; when he comes home to claim his share of the money he learns that Bill has lost it all in gambling. He is keenly disappointed, but plans to make one more haul. He is detected by a ranger, who summons a posse and starts on his trail. In his extremity he rides to his partner and tells him of what has happened. Bill sees also a chance to vindicate himself with Jack. Taking the sack of smuggled jewels he rides out on the Bad Lands and fires his gun to attract the attention of the ranger and his posse. He is pursued and shot. Dying, he sees a vision of Jack and Ethel, happy in their love, and he knows that his sacrifice has not been in vain.

THE COWBOY AND THE ARTIST (Sep. 4).—The story opens with the betrothal of Charles Garvin and Clarice Winslow. They are extremely happy, and Ed. Gardner, a wandering artist, in search of lodging, is afforded a pleasant welcome to the girl's home, and greeted by the young cowboy. Charley leaves for the round-up and his sweetheart is amused by the artist. He amuses himself by playing with the heart of the simple Western girl, and when her cowboy lover returns he finds her in the arms of the artist. Leaving the faithless girl, he enters into dissipation and becomes intoxicated. While in this condition he picks a quarrel with the artist, but is interrupted by Clarice, who leads the artist away. Ed. Gardner plans a trip to the mountains. He starts on his journey alone. Arriving in the mountains, he beholds a scene of natural, rugged grandeur, that would make a beautiful picture. Satisfied, he proceeds to rapidly sketch the scene before him, until the falling dusk warns him it is time to return to the ranch. Gathering up his materials, he seeks the passage by which he entered, but is unable to find it. As the evening approaches, Clarice, at the ranch, awaits for him, and when he does not return, she becomes alarmed. He does not appear the following day, or the next, and full of apprehension for his safety, she seeks the boys and asks them to make a search for her lover. One by one they refuse, knowing the dangers of the canyon. Charley Garvin is the only man who knows the dangerous country, and at last Clarice asks him. He takes his canteen and starts upon his dangerous search. Ed. Gardner is about to give up the struggle. Tearing a leaf from his notebook, he writes a few lines and places the note in his breast pocket, and makes one final effort, only to fall back exhausted and unconscious. Charley Garvin comes upon him. He sees the note and reads it. Blind fury seizes him and he is about to go away and leave the helpless man to his fate. His honorable nature prevails, and, returning to Gardner, he picks him up and starts on his return. He conducts Gardner to the ranch, where Clarice and her mother are awaiting him. Gardner starts forward to clasp the girl in his arms. But Charley interferes. Gripping him by the arm, he calls his attention to the note. The artist attempts to wrest it from his grasp. Still holding him firmly, Charley silently extends the note to Clarice, who opens and reads: "If my body is found, notify my wife, Mrs. Ed Gardner, Bronx Apartments, New York City." Mortified at the duplicity of her erstwhile lover, the grief-stricken girl is sheltered in her mother's arms, and Garvin orders the artist to be gone.

THREE MILLION DOLLARS Sept. 7).—Mr. Joseph Close, ranchman, with his wife and daughter, visit the town for supplies. The daughter makes a hit with the storekeeper and it is with difficulty that the ranchman induces his daughter to leave.

They return home, and the ranchman finds a letter in his mail box from Wm. Schrider, Attorney-at-Law, informing him that his brother is dead, and has left the sum of three million dollars to his daughter, on condition that she produce an official certificate of her marriage one month from the date of her uncle's death.

He hurries to the house with the glad information, and his wife rejoices with him. They call Estella, and are astounded when she refuses to get married.

The ranchman offers his cowboys one thousand dollars each if they will help him. He suggests that they go to town and kidnap a handsome man and also abduct his daughter.

Accordingly, some of the boys are detailed to abduct the daughter, others to kidnap the handsome storekeeper, and the ranchman himself goes after a justice of the peace.

The daughter is secured with little difficulty, but Arthur White puts up a strenuous fight before he is tied up.

Leaving their captives bound and blindfolded, the cowboys repair to the opposite side of the barn for a friendly game of cards.

Arthur succeeds in freeing himself and is very much surprised to find his fellow victim is the girl that has captivated his fancy.

They mount a horse and ride away. The cowboys discover that their captives have escaped and start in pursuit.

The ranchman arrives at the barn with the justice, to whom he has offered a fat fee to perform the marriage ceremony. He is surprised to find everyone gone.

Estelle tells Arthur of the letter her father received. Arthur suggests that they go back and get married.

Returning to the barn, they replace the ropes, and blindfolding themselves, they await the return of their captors.

The ranchman meets the returning cowboys, who tell him their captives got away. They return to the barn, and are surprised to find their prisoners bound and blindfolded as they were when first captured.

The justice then performs the marriage ceremony and everyone is happy.

ECLAIR.

ALL ON ACCOUNT OF A COAT (Sept. 14).—Mr. Maurice goes away on a journey. His wife takes advantage of his absence, to invite his friend, Henry Baitup, to spend the evening. The maid employs the services of Charles (a species of panhandler), in delivering the note, and Charles profits by his visit to such an extent that he returns to Mr. Baitup's apartments in the evening and succeeds in donning a suit of clothes. Dressed in borrowed plumage, Charles struts among his friends in favorite haunts, into the ballroom of a neighbor of Mrs. Maurice, whose apartment joins that of her friend, who is giving a dance. Charles makes a tour of exploration, and crossing a balcony, enters the apartment of Mrs. Maurice. Unaware of the presence of Henry and Mrs. Maurice,

BIOGRAPH FILMS

Trade Mark Trade Mark

RELEASED AUGUST 28th, 1911

SWORDS AND HEARTS

A Story of the War Time in Old Virginia

As Hugh Frazier, son of a wealthy tobacco planter, leaves to join his company in the Confederate Army, he becomes engaged to Irene Lambert, a beautiful but cold and calculating girl, who promises her hand when he returns victorious. Unknown to Hugh, Jennie Baker, a little girl of the "poor white class," has fallen passionately in love with him. Her father is one of those who hate the "aristocrats," eking an existence selling berries, etc., from their little garden. Hugh, making a flying visit to Irene, is only saved from capture by Jennie's devotion, she taking his horse and donning his hat and coat, by which she leads his pursuers astray. That night, Jennie's father is killed leading an attack by bushwhackers upon the Frazier Mansion in an attempt to secure the family wealth; but old Ben, the negro servant, anticipates their designs by taking the family strong box and burying it. The bushwhackers, however, burn the old mansion to the ground, Hugh's father perishing in the ruins. Hence, when Hugh returns he finds himself homeless. Irene has turned her attentions upon a Union officer, but Jennie is still faithful. Hugh now sees her worth, and old Ben appears with the strong box which has remained hidden since the night of the attack.

Approximate Length 1,000 *feet*

RELEASED AUGUST 31st, 1911

THE BARON

Two waiters, vain of their personal appearance, have their photographs taken by an itinerant photographer. The boss catches them and "Fired!" is the result. One of them hits upon a scheme to get easy money by posing as a baron. Things are coming his way, when he is met by his erstwhile friend, who gives the snap away. However, he would have succeeded in marrying an heiress, but for a mix-up at the license bureau, giving him a dog's license instead of a marriage license.

Approximate Length 587 *feet*

THE VILLAIN FOILED

An unsuccessful suitor gets his rival drunk so as to win the girl away from him. The intended victim's friends, however, thwart the villain's plans by making it appear that the girl's sweetheart had attempted suicide because of her coldness. This so impresses the girl that she consents to an immediate marriage to the young man by the minister they have called in.

Approximate Length 411 *feet*

RELEASES FOR NEXT WEEK

SEPTEMBER 4th, 1911

The Stuff Heroes Are Made Of

How a Young Girl Cleverly Outwitted a Burglar

DRAMATIC

Approximate Length 998 *feet*

SEPTEMBER 7th, 1911

The Old Confectioner's Mistake

A Case of Toothache That Almost Caused a Tragedy

DRAMATIC

Approximate Length 999 *feet*

BIOGRAPH COMPANY,

11 East 14th Street, New York City

Licensees of the MOTION PICTURE PATENTS CO.

GEORGE KLEINE, Selling Agent for Chicago, 166 State Street, Chicago, Ill.

Charles plies his trade. The noise disturbs the couple, who think it is the husband. In a short time, the husband does return, and Charles, disturbed at his work, throws off Henry's coat—the coat is left behind. The police are called, and find in the pocket of the coat, the card of Mr. Henry Baltup. Henry is arrested, brought back, and accused. Then, the butler and valet bring in the real culprit, Charles. The real burglar is apprehended, and the anxious lover freed from his embarrassing predicament.

HOW POOR BABIES ARE REARED IN PARIS (Sept. 11).—There are many institutions in Paris which reflect credit upon that renowned city. Foremost among these, is the "Baby Home," which is noted for the care and attention afforded the little tots, and of which this film treats. We are invited to witness the bath and toilet of the little ones, and the daily weighing: we are shown how the babies learn to walk and enjoy the pretty sight of the "Five O'Clock Recreation Dance."

HOW TEDDY LOST HIS BET (Sept. 11).—Teddy, the Champion Cyclist, after a victory, is celebrating with his friends. They come across a cripple, upon whom the champion looks with disdain; the latter challenges the famous cyclist. The idea is vociferously ridiculed by all except a stranger, who offers to back the cripple with his bank roll. The professional accepts, and agrees to give the cripple a handicap of 500 yards. The start is made, and away goes the wonderful cripple, while the confident champion leisurely mounts his wheel and follows. The cyclist meets with unthought-of obstacles en route, over and through which his rival has adroitly wended his way. Bruised and panting, Teddy at last reaches the goal, just in time to witness the triumph of his competitor, for the crippled sport knew the road best—and Teddy had lost his bet.

REX.

THE TORN SCARF (Aug. 31).—Antone and Jose, two brothers, work to pay off the mortgage on their vineyard. Jose lives with his brother and Rose, his wife. Antone goes to town with a consignment of wine, and in his absence a scarf-dealer calls at the shack, and tempts her to purchase his wares. The gaudy scarfs appeal to her. The lure of the colors is on her, and unable to deny himself the sweet pleasure of owning it, she goes to a niche in the wall where the brothers hoard their meager savings, and with the hard-earned bagatelle buys the scarf.

Her brother-in-law, upon his return to the shack in the evening, asks her how and where she obtained the scarf, and the woman lies to avoid incriminating herself. But Jose divines the truth, and seeking the money, discovers it to be missing. He denounces her as a thief, and the woman, to save herself from having her offense disclosed to her husband, plunges her stiletto into her brother-in-law. In the short struggle which follows the guilty scarf is torn. Leaving him apparently dead, she rushes from the house. Then the realization of the full enormity of her double sin dawns upon her, and stricken with repentance and remorse, she re-enters the house. She works hard to bring the man back to consciousness, and at last her efforts are rewarded. Pitifully, she pleads for her brother-in-law's silence, asking him to spare her from her husband's execration. Her tears at last accomplish what her rage and stubborn struggle failed to achieve; she wins Jose's forgiveness and friendship, and upon the return of her husband he claims the ownership of the torn scarf, thus shielding his erring sister-in-law.

GREAT NORTHERN.

THE FOUNDLING (Sept. 2).—The poor mother cannot support her babe, and leaves it on the wayside, where it is found by a young couple, who take it home and nurture it in luxury. Their fondness for the foundling causes jealousy, and two members of the family plan to have the infant kidnapped. Meanwhile the mother has been engaged as nurse to her own child. She is loved by John, who delivers the mail to the house, and he proposes marriage to her, but she declines to wed and once more leaves her child. The jealous members of the family enlist the services of a gypsy, who carries off the child. The mother is distracted. A chase ensues, and the woman's lover tracks down the gypsy, and the child is recovered. The complicity of the other members of the family is discovered, and denouement speedily follows. In the end, the young mother is happily married to John.

CHAMPION.

GRANT AND LINCOLN (Sept. 4).—George Wharton leaves his Southern home to fight for the North. While in camp he chastises a fellow officer for insulting a lady and thereby gains his enmity. George's sister has a sweetheart, who is a Confederate officer, Robt. E. Lee. He was now a prisoner in the Union camp, and therefore when Martha wrote a letter to her brother George, she enclosed a note to Robt. E. Lee, a namesake of the famous General Lee.

George gets his mail, but unfortunately drops the letter to Lee, which falls into the hands of his enemy. The latter opens it, only to find a harmless missive. Notwithstanding, he forges an incriminating letter, supposedly for Gen. Robt. E. Lee, and places it in the original envelope, laying it where George will find it. With this accomplished, George is arrested through his enemy's connivance, tried and condemned.

The lad now sends a note to his sweetheart, the girl he had saved from insult, and she informs his sister. His sweetheart attempts an audience with Grant, but with no avail. Before this took place, the Confederate officer had escaped.

Meanwhile, George's sister also arrives and is also refused the pardon by Gen. Grant. She snatches a revolver from the belt of his servant and forces the general, at its point, to grant her request. The girl now dashes off to tell her story to Lincoln. Just then the Confederate officer, who had been re-captured, is brought in and he verifies her story. The pardon is granted.

While George's sweetheart is holding up the villainous officer at the point where the condemned youth is to die, his sister rides up with Lincoln's pardon. A double union takes place, and four young people reap their reward.

WHEN THE LAW CAME (Sept. 6).—The opening scene deals with a large and wooly town in which the Vigilant Committee and Judge Lynch is all paramount. But civilization was reaching out with a tamer's arm in the persons of judge and lawyer. When the serene looking judge pinned the badge of sheriff on big Dave Hopkins, the crowd enjoyed the occasion as a huge joke, and piled into Gorman's saloon to "liquor up" on the head of it.

It wasn't long before the new arm of justice was put to a test. Jasper Jones was a brute in his liquor cups, and at such times he would beat his child. Handsome Dave Marrou one day, being attracted by the cries of the little one, arrived just in time to prevent the father's brutality.

Jones swore a vengeance against him; but as he held and fingered the trigger of his gun, it suddenly went off and he fell in the throes of death. Now upon the arrival of Dave, the little one had crept under the cot, and when the parent fell dead, she came forth and wildly fled in terror from the house, finding refuge with the Governor's daughter, Bertha Pierson.

News of Jones' death soon circulated, and the judge was soon on the spot, with the sheriff and Dave Marron. Dave was innocent, but as he had fought with the man, the judge suspected him. Then the sheriff had to arrest him. Dave was adjudged guilty, and sentenced to death.

Dave had a sweetheart, the governor's daughter, Bertha. Fate ordained that she should learn from the little baby girl how her father had died. She sought her father and obtained a pardon. Thus it came about that as the drop was about to be sprung by Dave, the messenger dashed up with the paper of freedom, and Dave's life was saved.

SOLAX.

THE PATCHED SHOE (Aug. 30).—Andy Noodles, an adventure-craving rustic, reads the advertisement of a bogus detective agency, where, for the sum of $10, they will make him a "member of their force." After receiving his "Commission" and "Star," he sallies forth in search of adventure. He sees John Martin climbing out of his own window, having been locked out by his little daughter Mabel. Andy takes him for a thief, examines his footsteps and discovers one of his shoes has a patched sole, and follows the trail. Then follows a series of funny incidents in which several people wear the patched shoe and Andy follows them all. He ends up in the Martin home and is finally thrown out, much to the amusement of all but Andy, who leaves, swearing never again.

THE HOLD-UP (Sept. 1).—Lieutenant Harris and Mr. Drake, a wealthy but unscrupulous mine owner, are both in love with Colonel Barnes' daughter Ethel, but the Lieutenant is the favored one, much to Drake's chagrin. He swears vengeance. Later on he hears Lieutenant Harris and some of his brother officers laughingly conspiring to hold up the ambulance, which is returning from the station, with some of their comrades. They think if they disguise themselves effectively and do the job in true "bandit" style, it will be a great joke.

Drake utilizes his knowledge to wreck the Lieutenant's hopes and possibly lose his life.

He immediately informs the colonel that the ambulance is to be held up, but fails to inform him that it is a joke or who the "bandits" really are.

The colonel immediately sends a troop of cavalry to stop the "hold-up," with orders to "shoot to kill." They are just about to fire on the supposed brigands when Kitty, a friend of Ethel's, who is cognizant of Drake's intentions, arrives on the scene just in time to prevent a tragedy. However, the "bandits" are marched to the colonel for explanations, but he likes the lieutenant and his comrades, and realizing that they meant no real harm, lets them go with a reprimand.

YANKEE.

INSHAVOGUE (Sept. 4).—Brian Maguire, known as the "Inshavogue," struck terror to the hearts of the enemies of Ireland and was worshipped by Ireland's peasants. In a mountain fortress, he defied the entire British Army, and at last, when the struggle for freedom seemed hopeless, the British offered to the Inshavogue the following terms if he would leave Ireland: A pardon for him and his patriots, a large sum of money and land, and a free passage to his newly acquired property in one of the British possessions, but when Inshavogue came among them, he was immediately handcuffed, shackled, and cast into prison.

Inshavogue escaped into the mountains, left his wife in a peasant's hut and that same night she gave birth to a baby girl and lost her own life.

On the very same night, Lady Roderick, the owner of the estate, gave birth to a baby girl, who died almost immediately, and the physician in attendance, who had also attended the wife of the Inshavogue, takes the motherless babe of the Inshavogue and changes it for the dead body of Lady Roderick's child. The child grows to beautiful girlhood as the daughter of Lord and Lady Roderick. At her eighteenth birthday she is told her true history, and through the knavery of Sir Francis, a disappointed suitor, she meets her father; Inshavogue, when he realizes that the girl is truly his daughter, proclaims himself to the peasants and patriots of Ireland.

He is cast into prison and is pardoned through the influence of Lord and Lady Roderick.

FADED ROSES (Sept. 8).—Two country boys go to the front in the battle between the North and South. Jack West, the younger of the two, loves the village belle, Bessie Brooks, but being of a bashful nature he is unable to declare his love, still he is eager to let her know of his love and he sends her a bouquet of flowers, within which he encloses a note declaring his love and begs her to send back by messenger one of the flowers, which will signify that she returns his love. Bessie receives the bouquet, but does not see the note and tells the messenger there is no answer. Jack awaits the return of the messenger and when the boy returns empty handed, he leaves broken-hearted.

Thirty years later they meet again, she a spinster and he a bachelor. Jack now a Colonel in the Union Army, asks her why she refused his love thirty years ago. Bessie professes ignorance of any love declaration and the Colonel recalls the incident of the note in the bouquet. Bessie leaves the room and returns with a box, which she tells him has never been opened. Together they open the box and amidst the faded leaves there lies the note proclaiming Jack's love. Although thirty years later, Bessie gives her lover a satisfactory answer.

MESMERIZING MOE (Sept. 8).—Two jovial sportsmen, after a successful day of fishing, come upon old Uncle Moe, tight asleep with a fishing pole in hand. They decide upon having some fun with the old negro, removes his line from the water and attaching a large fifteen pound fish to his hook, they throw it into the pond. Uncle Moe is awakened by the jerk and is surprised when he pulls out a large fish. Chuckling with delight at his apparent success he goes to another part of the stream. As he leaves the spot the two jokers appear and detaching the big fish from the line, replace it with a very small one. When Uncle Moe returns with a very small fish he had caught at the other part of the stream and goes to put it on his line, imagine his surprise when he draws forth a small fish in place of the large one he had left there. Uncle Moe begins to imagine he is seeing things, and decides to change his location again. Taking the two small fish, he ties them together, examines them critically and drops them into the water, after having secured the end of the string to a rock.

When he returns the jokers had already been at work and when he draws up the string he finds two fifteen pounders in place of the two little ones he had left there. Uncle Moe decides not to take any further chances, and shouldering the fish he hobbles toward his hut in the hills. This is more than the jokers bargained for and in order to obtain their own fish they are compelled to buy them.

LUX.

BILL AS A GAMEKEEPER (Sept. 1).—Bill having applied successfully for the post of gamekeeper, is set upon his duties. Laden with guns and gamebags, he makes his way through the woods until he surprises two poachers. Without more ado he takes shelter behind a tree and fires. The miscreants fly, with Bill's grotesque figure in full chase behind them. They take refuge in a tree, but the new gamekeeper is fully equal to the occasion and prepares to follow. He is not as nimble as his prey, however, and gets rather badly left behind until he catches the poachers in a river. Boldly he follows, but his bags are too much for him, and he sinks beneath the surface. He is fished out at the eleventh hour by a couple of anglers, who promptly stand him upon his head and administer artificial respiration.

THE INVISIBLE WRESTLER (Sept. 1).—A certain famous wrestler challenges all comers, and, in response, there steps forward a dapper young man, who certainly seems no match for the burly professional. But there is more in him than meets the eye, for no sooner have the combatants closed than the newcomer renders him-

The Leading Motion Picture Producer of the World

SELIG SELIG SELIG SELIG

FOLLOW THE FLAG

NATURE Reproductions from the House of Selig meet the demand of discriminating exhibitors and public, with quality, originality and a certain exclusiveness of subjects that have won the praise of the world's connoisseurs.

Released September 4th, 1911

"How Algy Captured a Wild Man"

A breezy comedy based on the historic legend of Santa Cruz Island where this was produced

ength Approx. 1000 Feet — *Code Word "ANCIPTAL"*

Released Sept. 4th

COMING COMING

"LOST IN THE JUNGLE"

Selig Animal Masterpiece

A vivid picture of African Perils, surpassing any and all pictures of this nature ever produced.

Released Sept. 4th

Soon to be Released Book it Sure — **"TWO ORPHANS"**

The most elaborate picture drama ever produced by any maker. Months of time, thousands and thousands of dollars and the united energies of hundreds of people were employed to stage this three reel masterpiece.

COMING

TRADE MARK

Released September 4th, 1911

"THE TOTEM MARK"

A Selig Indian Drama in which love is the leading element—Picturesque and historic.

Length about 1000 Feet.

Code Word—"ANDJALI"

Released September 7th, 1911

"A Tennesse Love Story"

A strong story of simple people possessing fine qualities of humor, sympathy, and understanding of character.

Length about 1000 Feet.

Code Word, "ANEMONE"

FOLLOW THE FLAG

Selig Polyscope Co. TRADE S MARK Chicago U.S.A.

EUROPEAN OFFICES

LONDON — BERLIN — ST PETERSBURG.

self entirely invisible. Thus they have it up and down, the amateur constantly appearing and disappearing meanwhile, much to the professional's discomfiture. The invisible wrestler gains the victory and is decorated with a gold chain, which is placed around his neck.

NESTOR.

THE PARSON AND THE BULLY (Aug. 30).—Parson Lewis, who with his wife and two daughters had selected a little Western town for their headquarters. Jim Hadler, a gun-fanner, with the support of White Hanson, ex-prizefighter, had been the boys' acknowledged ruler, and had no intention of another usurping that rule. He not only broke up the parson's first meeting with his gun, but knocked him down when he remonstrated with Hadler for attempting to kiss his daughters.

The parson that night sent a letter to his son, Webster, telling him to come out at once, as he had found a community and needed his assistance. So annoyed was Hadler at the old gentleman's persistence, that when Webster arrived, the bully declared that nothing short of the young parson's conquering his friend, the ex-prizefighter, could persuade him into allowing the Lewis family to remain there.

Webster, being an amateur boxer, accepted the challenge and the boys insisted that they would stand by the champion, whoever it may be.

On the day of the fight the combatants in regular fighting attire in a ring begin fighting. In the fifth round the young parson shot over a solar plexus blow and an uppercut, which laid the ex-prizefighter on his back insensible.

The next day the prinzefighter, his friend Hadler, and the boys went to church to hear the parson's first sermon.

MUTT AND JEFF AND THE GERMAN BAND (Sept. 2).—Mutt and Jeff take a stroll, and this time they stroll in the path of a strolling German band. The clarionet, the piccolo, the cornet, the sliding trombone, the big bass horn and miscellaneous other brass noise-makers are seen in action—they are also heard by the butcher, the baker, the candlestick maker, the housewives, the street arabs, etc., who fire a volley of pennies and nickels at the German players.

Mutt soon tackles the sliding mysteries of an old sliding trombone and Jeff struggles in the mighty grasp of a dilapidated bass horn. Professor Schmitz, evidently another schemer, claims to teach music in all its ramifications in one lesson. Mutt and Jeff "fall" for this one lesson, and, being matriculated musicians, they make a bid for the people's small change.

Jeff spies a blind man mechanically turning the crank of what perhaps once was an organ, and sees the "coin" go in the direction of the man who cannot see. If he does not see the money coming, certainly he cannot see it "going." Mutt takes the bull by the horns and expedites matters. The loose change "goes."

POWERS.

BLACK CLOUD'S DEATH (Aug. 22).—Black Cloud, while drowning, is rescued by Little Crow, an Indian of another tribe. Black Cloud takes him as a brother. Both fall in love with the same squaw. Little Crow is chosen by the tribe to carry the totem bag to a friendly tribe. Little Crow is afraid, so Black Cloud takes his place. He is wounded in a battle with a tribal enemy, but returns with a message in the totem bag, which he gives to Little Crow, who carries them to the chief of his tribe. Running Fawn, thinking Little Crow is the hero, agrees to be his squaw. The deception is found out and little Crow is sentenced to the wolf pit for twenty-four hours. Again Black Cloud takes his place, comes out unscratched, and Running Fawn, realizing he is the hero, and that she loves him, throws herself in his arms. Little Crow, in frenzy, tries to kill him, but Black Cloud disarms him, and satisfied that he had paid his debt, lets him go.

AN INDIAN'S LOVE (Aug. 26).—Young Oak, a Shawnee Indian, deeply loves Blue Bird, a Choctaw Maiden. She is also loved by a half-breed gambler. Her father loses all at the cards and Half Breed suggests playing his money against the girl. The old Indian consents. The half-breed wins, as usual, and takes the young squaw with him. Young Oak, when he hears of this, takes the trail and overtakes the half-breed on a fallen log stretched across a deep chasm, where we see one of the most realistic knife fights that have ever taken place. Young Oak defeats the half-breed and as he plunges the knife into his chest, the gambler falls to his death below. Young Blue Bird gladly allows Young Oak to lead her to the tents of his people.

RED FEATHER'S FRIENDSHIP (Sept. 5).—Red Feather, an Indian brave, is attacked by a half-breed enemy, but is saved by the owner of a nearby ranch, who takes Red Feather to his home and puts him to work on the ranch, for which Red Feather swears eternal friendship. Tom Hogan, the foreman of the ranch, endeavors to make love, first to the ranchman's wife, and then to Red Feather's squaw. Red Feather finds it out, tells the ranchman, who thrashes Hogan and drives him from the ranch, making Red Feather the foreman. Hogan, for revenge, entices the ranchman's wife away by sending a letter purporting to come from Red Feather's squaw, asking her to come to a mountainous retreat, where she met with an accident. On her arrival Hogan captures her. In the meantime the ranchman and Red Feather find the letter, take the trail and arrive on the scene as Hogan tries to force his unwelcome attentions on his former employer's wife. A shot from Red Feather's weapon gives Hogan his just deserts and the Indian repays his debt.

THE TWIN SQUAWS (Sept. 9).—Prairie Wolf and Golden Rod "twin squaws," are in love with two Indian braves. Sam Jones, a cowboy, is discharged from the ranch for drunkenness. He joins an Indian tribe and becomes a renegade. He is discovered trying to make love to both the squaws and is severely chastised by one of the braves, who would have killed him but for the other Indians' interference, who informs him that he is a member of the tribe. The Indian brave lets him go with the warning that if he ever attempts to insult Prairie Wolf again he will kill him. The renegade, for revenge, sends a letter to the ranchman's daughter, enticing her away. He also entices the twin squaws and one of the braves to the same place. He captures and drives them all at the point of a gun to the mouth of the bear pit, where he is about to plunge them all to their death, when Blue Eagle, the other Indian brave, who has taken the trail, arrives. He kills the renegade, rescues the twin squaws and saves the ranchman's daughter.

CORRESPONDENCE

SAN FRANCISCO.

The Moving Picture Exhibitors' Association here is trying to have a law passed to put nickelodeons on an equal basis with the larger theaters, as the law now reads that Nickelodeons with a seating capacity of 400 or more, are not allowed to have people standing in the lobby behind the seats, while in the more pretentious theaters, they are permitted to stand.

The San Francisco Censor Board has eased up on coudemning pictures of late, owing, apparently, to two reasons, namely: the exchanges were making vigorous complaints and said they wouldn't stand for so much unreasonable condemnation, and the newspapers roasted the board thoroughly for putting their veto on reels without any plausible reason. They semed to enjoy particularly a grudge against the "Great Northern," and censored them so persistently that Mr. Markowitz, manager of the California Film Exchange (Ind.), refused to buy any more of that company's pictures. For a while as high as four reels a week were cast aside at the dictation of the board.

The Grand Theater is getting in the race too, and are running 3 first-runs a day, supplied by the Gen. Film Co. Alborn & Leahy are the proprietors.

The Globe Theater has cut out its vaudeville and is running five first-runs daily. It used to tag reels with the Lyceum, but now tags with the Garrick, two miles away. Two motorcycles are kept busy speeding the films back and forth.

A new theater called the Hayes Street has opened with a seating capacity of 1,200.

S. Pinkus, connected with the Wigwam Theater in an official way is the smiling kid these days. He, with two associates, is building a new theater at Polk and Clay Streets. It will open the first of the year near the entrance of the fair grounds. It will have a seating capacity of 1,200, and will run Licensed pictures.

The People's Theater, in the Mission, has cut out their vaudeville and piano player and are now running only pictures (Ind.).

The Essanay moving picture stock company is still in San Raphael and from the looks of things they are going to stay a while.

ONA OTTO.

SHAMOKIN, PA.

Manager L. J. Chamberlain, of the Theatorium, gave two "feature nights" week of Aug. 14. The first was on Monday, when Selig's "Ten Nights in a Barroom" was given. The second, on Wednesday, when "Enoch Arden," by the Biograph Company, was given. Capacity houses ruled both nights and an orchestra of four pieces was used, with special music arranged by W. C. Beane. In the last scene of "Enoch Arden," O. J. Powell rendered "Meditation," by Morrison, on the chimes in an able manuer. Many requests have been made to the management for a repetition of these pictures and there is no doubt but that Mr. Chamberlain will grant the requests during the fall. Other "feature nights" are to follow as soon as the films desired can be obtained.

On August 22 and 23 the M. W. A. held their convention here and in honor of this occasion. Operator "Doc" W. E. L. Reeger "done himself proud" in decorating the front of the theater. Not only is "Doc" a good operator, but he is "some" decorator as well. Business at this house is fine.

W. C. B.

ST. LOUIS.

A special feature film was cast on the screen at the Missouri Airdome Monday night, Aug. 14, when "The Tale of Two Cities" appeared. This film is fully 3,000 feet in length, and requires a run of 45 minutes. In order that there should be no delay, the management utilized two operators and two machines. The advance announcement of this film drew large crowds.

The Lyric Theater has booked the Pathe Weekly. It was scheduled to appear Aug. 15-16. Some of the subjects of interest are: "Bob Burnham at Point Breeze Track," where he established several records; "The Knights of Columbus at Detroit," in which members from all over the country appear, and several other interesting incidents.

The Ideal Theater, at Lempard and Lynch Streets, is reported for lease. It is a modern equipped building, seats 400; also has gas engine, motograph machine, dissolver, etc. The location is excellent for the winter season. Freund Bros. are the owners.

The St. Charles Theater showed several feature films this week. "The Blind Princess and the Poet" proved a very interesting subject, showing the extremities of true love, while "Jealous George" was a very amusing subject which enolved everything the name implies. "The Promoters," a Kalem product, also proved to be a high-class film.

Wm. Burton, a staff photographer on an evening paper, has signed to appear at the Aubert Airdome Sunday night, with a selection of his own pictures. The title of these is: Burton's Illustrated Storiettes. Mr. Burton tells a story on each picture cast on the screen. Saturday night, Mr. Burton will flash some of his "Current Events" pictures, amongst which are some interesting pictures of the famous 10-mile swim, the start, the finish and the winners, will be flashed. Mr. Burton has met with unusual success since producing these views. This will probably be a weekly feature at the airdome.

O. S.

Chicago, Ill.—M. Katz will erect a moving picture theater at 3116 Maple Square Avenue, to cost $12,000.

Wyanett, Ill.—C. A. Rollins, who has a moving picture show in Sheffield, will conduct a show in the Wyanett Opera House.

Sidney, Neb.—Howard Adams has sold his interest in the Crystal Theater and has purchased a new picture show at Fort Collins, Colo.

Richmond, Va.—A. C. Houston & Son, were awarded the contract for the erection of a moving picture theater for M. L. Hoffeimer, to cost $15,000.

YERKES' SOUND EFFECTS

Are used exclusively by the Monopol Film Co. for their DANTE'S INFERNO picture, and for the Kinemacolor Co.'s CORONATION PICTURES. Send for Our New Sound Effect List

Phone Lenox 600

Yerkes Manufacturing Company, 202 East 88th Street NEW YORK

QUALITY AND SUCCESS GO HAND IN HAND

IN ESSANAY PHOTOPLAYS

FOUR RELEASES EVERY WEEK!

TUESDAY THURSDAY FRIDAY SATURDAY

Watch for Our First *Thursday* Release, a Comedy, Coming Next Week

DRAMATIC—Release of Tuesday, August 29th

The Playwright

(*Length, approx.* 980 *feet.*)

A remarkably interesting dramatic photoplay, rich in fine detail, splendidly played. It tells of the struggle of a young playwright against adversity and of his ultimate success. It has that heart tug that pleases.

TWO SHORT COMEDIES—Release of Friday, September 1st

Putting It Over

(*Length, approx.* 460 *ft.*)

A short rapid-fire comic with some unusually funny situations.

On the same reel—

Miss Chatterer's Experience

(*Length, approx.* 520 *ft.*)

Miss Chatterer's adventure is something out of the ordinary and deliciously humorous.

WESTERN DRAMA

A Western Girl's Sacrifice

(*Length, approx.* 980 *ft.*)

With scenes laid in the East and West. A remarkably strong picture, splendidly acted by the excellent Essanay players.

We have the Catchiest, Most Attractive Posters made. Have you noticed them?

Essanay Film Mfg. Company

521 First National Bank Building, CHICAGO, ILL.

5 Wardour Street, London, W.

For Illinois Bookings for OLD WYOMING DAYS See
JAMES T. HENNEGAN
WRITE, WIRE OR PHONE, 167 W. WASHINGTON ST., CHICAGO, ILL., PHONE, MAIN 2330

Machines and Films For Sale

3 Second-hand Power's Machines, $90 to $170
1 Newly Rebuilt Head - - - $50
6 Second-hand Edison Machines, $85 to $110
Lot of Films For Sale Cheap
MAYER SILVERMAN
105 Fourth Ave , Pittsburgh, Pa., U. S. A.

Money Makers for you. Think of the people passing by or out of your place that would drop another nickel or dime. Many styles. Catalog No. 34 tells all.
KINGERY MFG. CO.
CINCINNATI, O.

I PAY THE HIGHEST SALARIES FOR
Singers and Piano Players
of any Picture Show Manager in the United States. If you are above the ordinary, write me; if not, save stamps.
JOHN B. ELLIOTT
LEXINGTON, KY.

ATTENTION
Non-subscribers
Send $1.00 Today
For four months'
Trial Subscription
Sept. 1st to Dec. 31st, 1911
MOVING PICTURE WORLD
Box 226 Mad. Sq. P. O., New York City

FOR SALE—Moving picture theater, Waukesha, Wis., 10,000 population, $20 month rent, $600, $300 down; or will rent complete, $50. One at Watertown, guaranteed $50 weekly profit. For Sale—All makes film, $5 per reel; new Powers No. 6, $150, Edison, Lubin, new, $100; Model B. gas outfits, $15, $20, $25; plush opera chairs, $2; light reducers, $15; song sets, $1; Passion Play, $75. For Rent—Any make film, $1 week. Will buy, Johnson-Jeffries film, Passion Plays, other film, machines, tents. H. Davis, Watertown, Wis.

Operators!
I guarantee quick and satisfactory repair work on all machines. Only genuine parts supplied. Get my prices on *ONE DROP OIL* and *BULL DOG CEMENT* the best articles of their kind on the market
H. A. MACKIE
853 Broadway, Cor. 14th Street New York
'Phone: 2478 Stuyvesant

DANTE'S INFERNO
Milano Production. 5 reels
Ohio Exclusive Rights
CONTROLLED BY OSLER & ERB
NOW BOOKING. PERCENTAGE ONLY
Ohio Opera House Managers, and others desiring dates, send in open time
FULL LINE OF PRINTING
Address OSLER & ERB :: Cincinnati, Ohio

A NEW LIFE TO YOUR HOUSE

PATHÉ'S WEEKLY

a film of current events of universal interest from the entire world.

It whets the interest, induces people to drop in and see it and invites them to renew the experience.

ISSUED EVERY TUESDAY
ALL BIG HOUSES HAVE BOOKED IT. HAVE YOU?

FIGHT FOR IT

BIDS are invited for the American exhibition rights of the film depict ng the fight between Bombardier Wells and Jack Johnson in England for the championship of the world. This film will be a box office winner. $100,000 was paid by the company that will film the fight for the privilege.

Address B. M. P., care of M. P. World

Changeable ILLUMINATED Program Sign

Easily operated, quickly changed, inexpensive. : :

Interchangeable letters stenciled in metal, specially arranged for any program. Illumination of each subject controlled individually.

Write for descriptive matter and money making particulars.

Zenith Manufacturing Co.
P. O. Box 252 CINCINNATI, OHIO

H. F. HOFFMAN

Lecturer of Special Releases
New York City and Vicinity

Now booking engagements for

Enoch Arden Dante's Inferno

and other feature pictures,

Care MOVING PICTURE WORLD
TELEPHONE, 1344 GRAMERCY

FREE SONG SLIDE SERVICE

furnished to managers and singers who book any part of their show through

F. C. Taylor's Theatrical Enterprises
51 West 28th St. N. Y. City
Phone 1405 Mad. Sq.

Free Plans To Increase Your Attendance

A POSTAL WILL BRING PARTICULARS

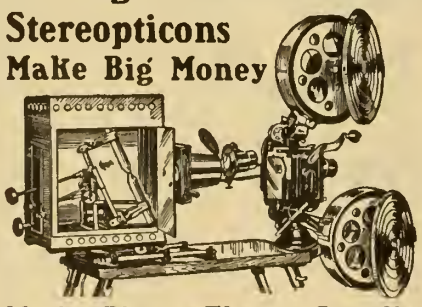
TAKITO OGAWA & CO.
156—W— Lake St.—M—. Chicago, Ill.

Announcement—SLIDES

We makeum, and we're goin' to tell you somethin' about it, that you don't "NO." We've got a catalog of about 200 Announcement Slides. Have you seen it? If not, why not? It's certainly not our fault. Now, as we "NO" that you have occasion to use these things, we would like to have a little quiet talk about them with you by mail, but if you are in a hurry and can't wait, we'll ship you 5 of these slides, postage paid, for $1.10. That's cheaper than stealing.

NIAGARA SLIDE COMPANY
Lockport, N. Y. Box 21-W

Moving Picture Machines Stereopticons Make Big Money



Motion Picture Theatre Supplies

We carry on hand at all times the largest and most complete line of Repairs and Supplies for all Standard Machines, also Tickets, Carbons, Screens, Chairs, etc. Can ship at once. Special Slides made to order. We also handle Motiograph, Edison and Powers Machines. Write today for THEATRE CATALOGUE.

CHICAGO PROJECTING CO.
219 S. Dearborn St. Dept. A. Chicago, Ill.

From the Patrons View Point

What Causes People

to continually patronize one Picture Theatre in preference to another? Of course, location, appearances, films, etc. have a great deal to do with it, but quality of the picture is what builds up a steady patronage that makes the business profitable.

This depends largely on your light and if you are using any other device than a

FORT WAYNE COMPENSARC

to step down your current you are not getting best results.

With our machine you can produce a clear, white, steady light that won't worry your "house" by continuous flickering and will surprise you with the difference it makes with the films.

It is the only device that can be changed instantly to any of the three intensities without breaking the circuit between adjustments.

But this is not all. We will guarantee that our Compensarc

Will Cut 65% from Your Light Bill

and we'll send you one on 30 days' free trial to prove it.

We have a little 22 page booklet that explains all the reasons why If you want a better light at ⅓ your present cost, send for it today. It's free.

FT WAYNE ELECTRIC WORKS
of GENERAL ELECTRIC COMPANY
1402 Broadway
Fort Wayne, Ind.

C 5

MR. EXHIBITOR:

You Can Now Read ANNOUNCEMENT No. 4

THE NATIONAL PROGRAMME on the road is proving a SENSATION. We never doubted that it would for one moment. The investment in the proposition runs into big figures; nothing short of UNEXCELLED QUALITY could have induced us to undertake it. We know the business, we know the difficulties of the market and we knew these things before we got into action. We have shown no tendency to haste, but slowly, conservatively and surely, we mean to drive home these very facts.

We selected September 7, 1911, for date of first release because we could not whip all of our elements into shape before that time. We have tackled every phase of the problem "SERIATIM," which in plain English means every step in its order. The first policy we chose for settlement was the policy of the organization and we adopted the EXCLUSIVE idea. Frankly we cannot conceive of anyone in the game doubting the wisdom of point No. 1. Next we tackled the makeup of the programme itself HERE and contracts abroad. We sent two men on the European trip with every facility to undertake business relations. They visited every country of Europe and returned with PRODUCTS SO STRONG, SO NOVEL, SO GOOD, TECHNICALLY OR FROM ANY VIEWPOINT, THAT WE KNOW: NO SKEPTIC can, after seeing our programme, feel any different about it than we do, namely, it is the biggest asset ever handled in the business for any person who has occasion to handle film. Having done these things we rested long enough to get the facts before you—*see the list.* If there is anything you want to know, write or wire us, but, above all, avail yourself of the opportunity to see the goods as per ANNOUNCEMENT No. 3.

A. ***EXCLUSIVE AMERICAN.***
"PLANTATION" "ROSE" "FEDERAL" "WASHINGTON" "MOHAWK" "OKLAHOMA" and "CALIFORNIA". *Other American releases to follow.*

B. ***EXCLUSIVE IMPORTATION.***
"CLARENDON" "MONO" "HELIOS" "LATIUM" "MONDIA" "HEPWORTH" "FILM D' ART" "AQUILLA" "SAVOY" "CAMERIA" "MESSTERS" "DEUTSCHES BIOSCOPE" "CROIX & MARTIN" and "DEUTSCHES BIOGRAPH".

C. ***SPECIAL ATTENTION.***
AN EMPHASIZED FACT.

WEDNESDAY, September 7th, 1911, *Exhibitors begin showing EXCLUSIVE NATIONAL PROGRAMME and every day thereafter.*

D. ***WHY?***
BECAUSE, the above mentioned goods merit themselves under position of class, quality, variety, (comedy and drama.) They are so different and of such high class that you are compelled to praise them.

E. ***ANNOUNCEMENT No. 3.***
Has been sent and is now en route, so try and ACT.

F. ***ORIGINAL.***
SPECIALLY DESIGNED ONE SHEET POSTERS IN FOUR COLORS EACH SUBJECT.

G. ***DIGNITY OF DECISION.***
After viewing, CRITICIZE and you will find that we have stated the facts.

ANNOUNCEMENT No. 4 is worth watching for.

EXCLUSIVE **territories to both the exchange and the exhibitor is the proposition which guarantees satisfaction to your patrons.**

NATIONAL FILM DISTRIBUTING CO.

NATIONAL FILM DISTRIBUTING COMPANY

34-36 West Houston Street, New York City, U. S. A.

NATIONAL FILM DISTRIBUTING CO.

NESTOR

"The Worth-While Film"

2
Worth - While Films
Each and Every Week

Flora Kitzmiller, Gem Theatre, Denver, Colo., says:
"Yes, we do GET TWO NESTORS A WEEK, and wish there were more."

2
Worth - While Films
Each and Every Week

Release of Wednesday, August 30th, 1911

"THE PARSON AND THE BULLY"

998 Feet of Feature Film that Will Enjoy Wide and Lasting Popularity

Mr. Exhibitor!

Whether your Exchangeman buys NESTOR or not, you want and must have

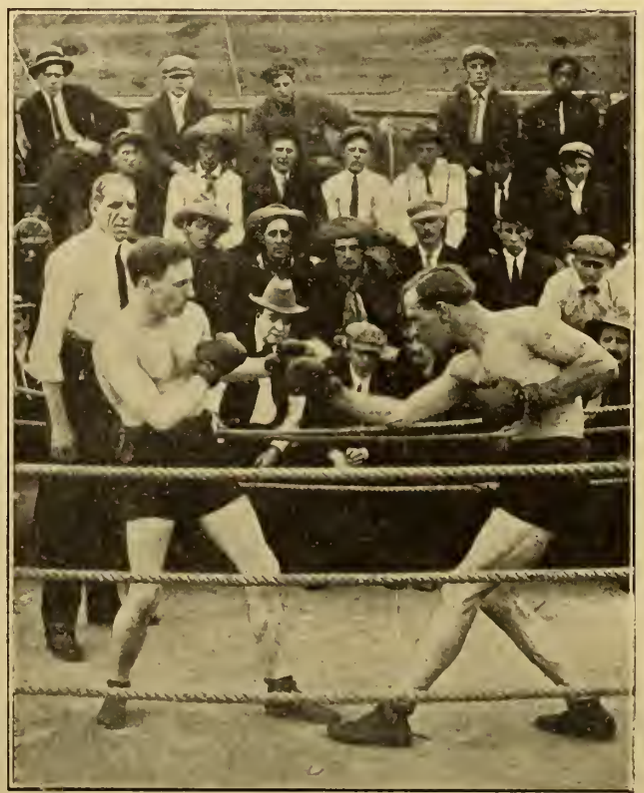
The Parson and the Bully

A bully Foto-Drama containing a bully story, a bully sermon and a bully scientific scrap, framed amid charming settings, cleverly acted, capitally staged and clearly photographed.

A Feature Among Features!

GET IT!

AT ALL REAL EXCHANGES



Scene from "THE PARSON AND THE BULLY"

NOTICE!

ANOTHER WORTH-WHILE NESTOR FEATURE IS NOW BLOSSOMING and WILL BLOOM

WEDNESDAY
Sept. 6, 1911

The Flower of the Tribe

A COWBOY-INDIAN THRILLER GRAPHICALLY PORTRAYING A MAID'S SPLENDID SACRIFICE.

EVERY SATURDAY
MUTT MIRTH & JEFF JOY
EVERY SATURDAY

"BUD" FISHER'S FUNNY FELLOWS

MUTT and JEFF

ARE HAVING THE DEVIL'S OWN TIME AT THE

NESTOR LAUGH FACTORY

EVERY SATURDAY
MUTT MIRTH & JEFF JOY
EVERY SATURDAY

Their latest mirth-provoker will be released SATURDAY, SEPTEMBER 2nd, 1911

"MUTT and JEFF and the GERMAN BAND"

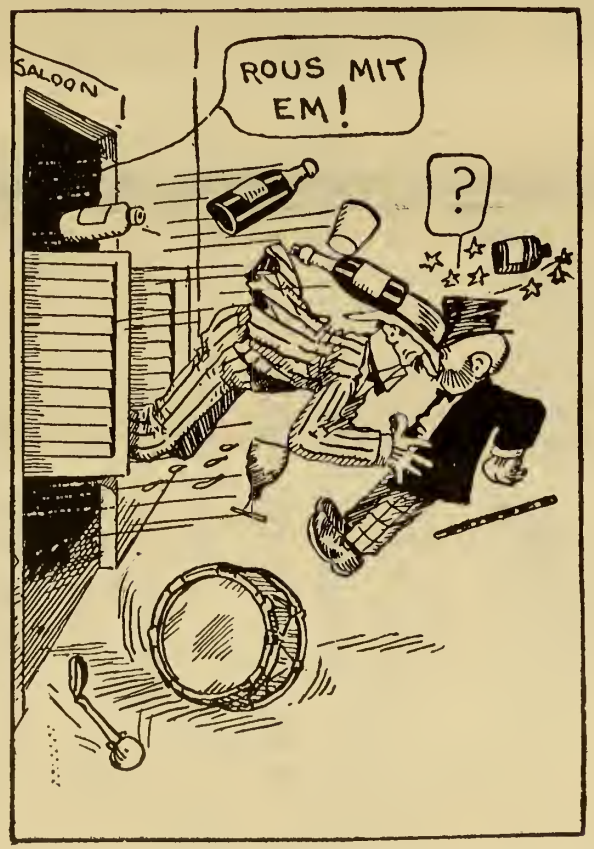
(Some Noise, Believe Muh!)

Mr. David Horsley,
147 Fourth Ave., New York City.
Dear Sir—The ***MUTT and JEFF*** comedies have made such *a big hit* in my house that I have instituted a ***MUTT and JEFF*** Day. That is, I advertise that every Wednesday these pictures will be shown. and it is a fact that my Wednesday *business has increased* on account of it.

They not only *afford much amusement* to my patrons, but they also *break the monotony* of the every-day class of moving pictures.

Keep on manufacturing them and earn the thanks of the public and the exhibitor.

FRANK L. BROWNE,
Mgr. Grand Theatre,
Rutland, Vt.



Mutt and Jeff

forever plunging into the bubbling waters of the *Ocean of Mirth*, encounter a German Band, also a blind organ-grinder. This "do-re-mi-fa" business is all to the good—it separates the people from their small change; so ***MUTT and JEFF*** decide to enter the musical ranks. Imagine Mutt with a sliding trombone and Jeff in the huge embrace of a bass horn! Their antics, not to mention the fortissimo playing of the German Band, and the pianissimo of the sightless organist, create no end of *boisterous* and *infectious mirth.* Show it and your patrons will swell the mighty *chorus of laughter.*

NESTOR

COMING! — Saturday, September 9th, 1911 — *COMING!*

"MUTT & JEFF and the ESCAPED LUNATIC"

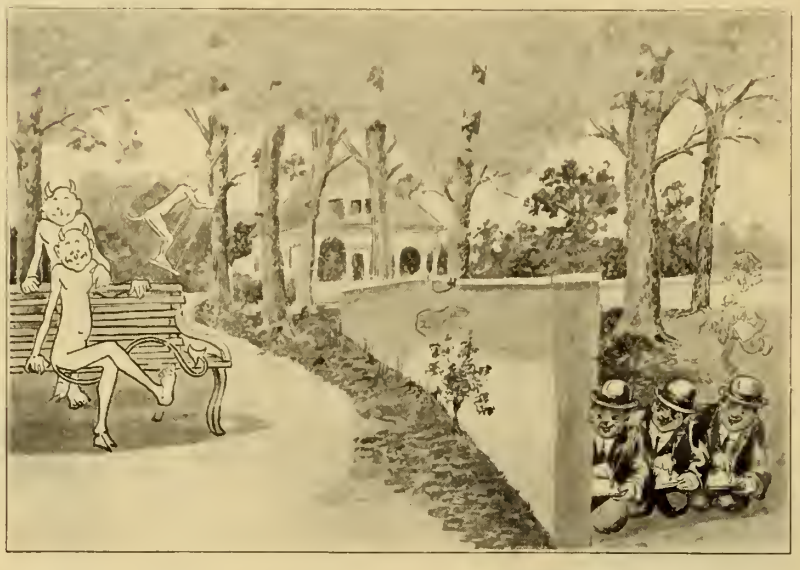
David Horsley, 147 Fourth Avenue NEW YORK

MOTION PICTURE DISTRIBUTING AND SALES COMPANY

Sole Distributors

NESTOR

IMPS ARE COPIED UNsuccessfully



They copy Imp plots. They copy Imp posters. They copy Imp ads. They copy Imp lobby displays. But they CAN'T copy that indescribable SOMETHING that *makes* an Imp *an Imp*. You've noticed it scores of times. You've talked about it. All of which is proof that you can't get Imp quality unless you get Imp films. If you can't get Imps any other way, *pay a little more film rental* and get a *contract* specifying that your service will include TWO IMPS A WEEK WITHOUT FAIL! Tell your exchange you're willing to pay a little extra to be sure of getting TWO IMPS EVERY WEEK. You'll get quick action. And you'll get big returns! Try it!

"THE HAUNTED HOUSE"

(*Copyright* 1911 *by IMP CO.*)

Love, melodrama and comedy all boiled down to the very essence. Write to your exchange every morning till you get "The Haunted House." Released Monday, Sept. 4th.

"DUTY"

(*Copyright* 1911 *by IMP CO.*)

Another great melodrama of the sea, the kind the people all love to see. The mechanical effects in this picture are simply great. Insist upon "Duty." Released Thursday, Sept. 7th.

Independent Moving Pictures Co. of America,
102 W. 101st St., New York. Carl Laemmle, Pres.
Are you getting our free lobby circulars?
Have you used the Imp Book as a booster?
Have you bought our $5 Imp Photo-Frame?

ASK YOUR EXCHANGE FOR THE IMP SPECIAL RELEASE

"Elks At Atlantic City"

Feature it for all you are worth!

Demand Two Imps Every Week

Business is BOOMING Like Sixty Now!!!

Business has taken a bigger jump in the past seven days than in any single week during the whole year. Extra men have been employed to help maintain the high excellence of Laemmle service during the big rush. Are we downhearted? Are our customers satisfied? Listen to Bardeen & Schmidt of Edgerton, Wis.: "You folks are certainly taking good care of us. You are giving us the right stuff. We are doing the business and we mean to stick to you. Many thanks."

Right now is the time for you to wake up, connect with the biggest and best film renter in the world and enjoy the prosperity that you deserve this fall and winter. Slip me a line this very day!

Carl Laemmle, Pres.

The LAEMMLE FILM SERVICE

New number
204 W. Lake St., Chicago, Ill.

Sykes Block. 1517 Farnam St.
Minneapolis, Minn. Omaha, Neb.
515 Mulberry St. 1110 Wyandotte St.
Des Moines, Iowa. Kansas City, Mo.

The biggest and best film renter in the world

OLD WYOMING DAYS

The most wonderful portrayal of thrilling wild Western celebration ever witnessed.

NOT POSED, but the actual pictorial production of the famous Cow Boys convention at Lander, Wyo., the fringe of our Western border.

Startling, death daring antics of the fearless Bronco Busters, roping and riding wild horses and steers. Cow Boys, Cow Girls and Indians, in fast and furious performance.

State Rights Selling Fast **Live Wires Get Busy**

THE WESTERN FEATURE FILM CO., 3843 Indiana Ave., Chicago, Ill.

GREAT NORTHERN

SUPREME IN ITS FIELD

Release for Saturday, August 26th

A TRAITOR TO HIS COUNTRY

An Exciting War Drama

Dealing with a Russian Army officer who bartered his country's secrets to Turkey---and paid the penalty for his treachery.

Release for Saturday, September 2nd

THE FOUNDLING

A pathetic story of a devoted mother's love and sacrifice for her child.

All First-class Independent Exchanges Handle Our Product

Sold Only Through Motion Picture Distributing and Sales Company

GREAT NORTHERN FILM CO.,7 E. 14th St., N.Y.

(NORDISK FILM CO. OF COPENHAGEN.)

An Everyday Occurrence

INDISPUTABLE EVIDENCE OF THE GREAT DEMAND FOR THE MOTIOGRAPH.

THE WESTERN UNION TELEGRAPH COMPANY

INCORPORATED

25,000 OFFICES IN AMERICA. CABLE SERVICE TO ALL THE WORLD

This Company TRANSMITS and DELIVERS messages only on conditions limiting its liability, which have been assented to by the sender of the following message. Errors can be guarded against only by repeating a message back to the sending station for comparison, and the Company will not hold itself liable for errors or delays in transmission or delivery of Unrepeated Messages, beyond the amount of tolls paid thereon, nor in any case beyond the sum of Fifty Dollars, at which, unless otherwise stated below, this message has been valued by the sender thereof, nor in any case where the claim is not presented in writing within sixty days after the message is filed with the Company for transmission. This is an UNREPEATED MESSAGE, and is delivered by request of the sender, under the conditions named above.

THEO. N. VAIL, PRESIDENT — BELVIDERE BROOKS, GENERAL MANAGER

RECEIVED AT Cor. Jackson Boulevard and La Salle St., Chicago, ALWAYS OPEN

c150 G GM 39

Pittsburg Pa Aug 18th 1911.

Enterprise Optical Mfg Co.

564 W Randolph St. Chicago, Ills.

Just sold every motiograph in the house ship two no 1000 A first express twenty seven inch pedestals 45 ampere rheostats fourteen inch steros four and one half in M P Lenses rush all speed.

Pittsburg Calcium Lt and Film Co

331pm,

Remember This

Your patrons are becoming more critical every day. You *MUST* improve your projection to hold them.
A good film service is wasted *UNLESS* you have a machine to properly project your pictures.

The MOTIOGRAPH insures perfect projection. Your house becomes known through the perfect pictures your patrons see. Your operator *CAN* take care of the MOTIOGRAPH without ever sending it to factory.

MANUFACTURED BY

THE Enterprise Optical Manufacturing Company 564-572 W. Randolph St. CHICAGO

For sale by progressive dealers in every city in America.

No. E-405. List $10.50.
Ask discounts of your Electric dealer. If he does not carry, write us direct.
Engineering Reports Free.

"DAYLIGHT PICTURES"

WITH ANY CURTAIN OR MACHINE

AT SMALL COST WITH

The Eye Comfort System of Indirect Illumination

Since the first advertisement in this paper, a few months ago, theatres in all sections of the country have installed this system. All enthusiastic, and acknowledge that theatre lighting has been revolutionized.

Even illumination throughout your theatre can be obtained without a light in range of vision.

No glaring side lights to detract from the detail of your picture, and more perfect depth and perspective are assured.

Our engineering department will furnish you, free of expense, reports and recommendations on request.

BETTER LIGHT AT LESS EXPENSE

Investigate—Write today

NATIONAL X-RAY REFLECTOR CO., 235 Jackson Blvd., Chicago

Gentlemen:—Send full information regarding lighting of our theatre.

LENGTH ..... WIDTH ..... CEILING HEIGHT .....

NAME ..... *ADDRESS* .....

CINES CO. of ROME

Studios and Factories, Rome and Padova

CAPITAL { Preferred Stock, Lire 2,000,000
Ordinary Stock, 3,750,000
Fully Paid-up Lire 5 750.000

EXCHANGE MEN WRITE TO US FOR PARTICULARS OF OUR FIRST RELEASE

Branch for the United States of America

445 Broome St., cor. Broadway

New York City

TELEPHONE, SPRING 9232

TELEGRAPHS, CINES NEW YORK

W. Stephen Bush

Has prepared and may be engaged to deliver special, complete LECTURES on

"Dante's Inferno"

(5 REELS, MILANO FILMS COMPANY)

"Jerusalem Delivered"

(4 REELS, CINES COMPANY)

These films mark a new epoch in moving pictures. They will bring the best audiences and the highest prices, provided they are properly presented with suitable music, lecture and effects. Careful rehearsals are necessary. Mr. Bush will, if desired, direct the rehearsal, provide music and of course deliver complete lecture during the running of the reels. In addition suitable reading matter for advertising the films in the daily press will be supplied.

Address

W. Stephen Bush

Care of Moving Picture World

125 East 23rd Street **New York City**

FILM FOR SALE

Over 1000 reels in stock at all times, from $2.50 up.

Three Musketeers	2 reels	$50.00
Dame of Montsereau	2 reels	50.00
Fall of Troy	2 reels	75.00

Send for catalogue.

A. J. CLAPHAM
12 E. 15th St., New York, N.Y.

"SILVERLIGHT"
Aluminum Motion Picture Curtain

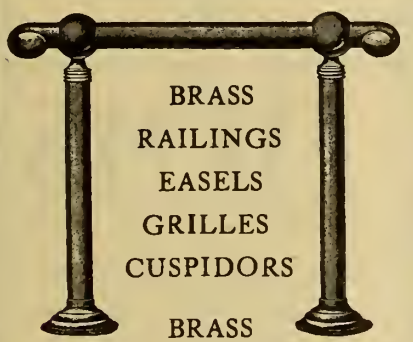
Extraordinary Features Are: Permanent Brilliancy Economy, Flexibility Non-cracking, Safety, Strength. Send for circular. Dept. M
Ralph J. Golson Supply Co. **84 Wabash Ave., Chicago**

Moving Picture Pianists

Are you "working up" your pictures? If not, why not? If so, you want some good melo-dramatic music. Send for free sample page of "Orpheum Collection of Moving Picture Music." Now being used and praised by many of the best houses in the country.
PRICE 75 CENTS.
Also latest cue music (series 1910) for 10 parts and piano, $1.00.
1-4 discount on both numbers.

CLARENCE E. SINN
1601 Sedgwick St. CHICAGO, ILL.

McKENNA



BRASS
RAILINGS
EASELS
GRILLES
CUSPIDORS

BRASS
KICK PLATES
STAIR TREADS, DOOR SILLS

McKenna Bros. Brass Co.
PITTSBURGH, PA.

ECLAIR

"All On Account of a Coat"

Funny title for a film, isn't it? Yet, a **really funny** film should wear a funny title.

RELEASED SEPTEMBER 4th

VERY SOON!
AMERICAN PRODUCTIONS OF GREAT MAGNITUDE

ECLAIR FILMS AMERICA

MADE IN AMERICA'S LARGEST AND FINEST STUDIOS

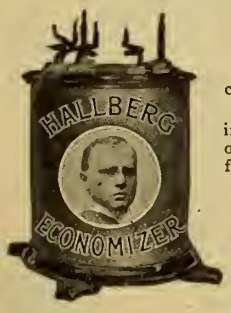
ECLAIR STAGE FAVORITES

Real Photos, 8 x 10 in. of The New American Eclair Stock Company. Not cheap half-tone reproductions, but actual high-grade photographs. Complete set, postpaid, **$1.50**

MOTION PICTURE DISTRIBUTING AND SALES COMPANY

ECLAIR FILM CO.
Factories and Studios — — FORT LEE, N. J.

HALLBERG, "THE ECONOMIZER MAN" Exchanges NEW MACHINES FOR OLD!



Stop Tinkering Your Old M. P. Machine. Write me, stating Make, Factory Number, and Condition of your machine, also what make of new machine you desire—I WILL DO THE REST!

Any Old Machine Will Project a Picture. Any OF the Latest Models Will Give You a Good Picture. When Used in Connection with the Hallberg Standard Economizer, You Get the Best that Money Can Buy, Not only in Saving on Your Electric Bill, but in Quality of Light on Screen. If You Are Using any Other Make of Current Saver, Write for my Exchange Proposition for the "Hallberg," Stating Make You Have, and Particulars of Your Current.

All makes Moving Picture Machines, Supplies, Electra Carbons Etc., always in stock.
Electric Fans for either A. C. or D. C. - $7.50 and up
Exhaust Fans for either A. C. or D. C. - $15.00 and up
Complete line of Opera Chairs and all supplies for M. P. Theatre

I EQUIP YOUR THEATRE COMPLETELY -:- WRITE FOR CATALOG W. 6

J. H. HALLBERG, 36 East 23rd St., New York

Mirroroide

Rollable Curtain or Screen

PROVEN BY ACTUAL TESTS

to show the brightest, clearest and best pictures in the world. No flare, haze or eye strain. We stand ready to prove it. Lasts a lifetime. No renewals. Not aluminum, but a pure mercury amalgamation, that is fire and water proof. Four coats on heavy 3,000 canvas.

We have the world beat and can prove it. Recommended from coast to coast. 200 endorsements on file.

Its durable, flexible brilliancy permanent. It's the curtain and screen you will eventually buy. Why experiment. You can keep your theater brightly illuminated during projection and save one-third on your juice bill.

Get copies of our endorsements of Mirroroide. 130 curtains and screens sold last week. The only curtain and screen strictly guaranteed. Demonstration samples 50 cents; ordinary samples 4 cents in stamps. List of dealers next week. Make us show you.

Coated by machinery. We make even the cloth. Quality of goods, texture and weight also guaranteed. Factory output 5,000 square yards weekly. We are working day and night, also Sundays to meet demand. Orders shipped in 3 days. Price A or B-Grade $2.50 per square yard, ready to frame or hang.

WRITE, WIRE OR CALL

BENJAMIN-GENTER CO.

NEWBURGH, N. Y.

LUMIERE

Cinematograph Film

THE ACME OF PERFECTION
A STANDARD IN QUALITY

GUARANTEED

Perfect in Manufacture

POSITIVE and NEGATIVE

(Sigma and Green Label)

3½ cents per foot (unperforated)

¼ cent. per foot extra for perforation

Fresh Stock is here and selling fast.

Methynol is the best developing agent known. Use it and save money.

Lumiere Jougla Co.

75 Fifth Ave., (Between 15th and 16th Sts.)

New York City

PHONE 531 STUYVESANT

Chicago Branch - 30 East Randolph St.

YANKEE

AS GOOD AS THE BEST 2

MONDAY FRIDAY

SEPTEMBER 4

"Inshavogue"

A Story of Ireland's Early Struggle for Liberty

Beautifully Toned and Tinted

SEPTEMBER 8

2 on 1 Mesmerizing Moe

A Humorous Tale of a Fishing Trip

Faded Roses

An Incident of the Civil War

YANKEE FILM CO.

344 E. 34th St., New York City

LUX FILMS

SPEAK FOR THEMSELVES

Released Friday, Sept. 1st

Bill as a Game-Keeper

COMEDY LENGTH 504 FEET

A comedy that will tickle both young and old.

The Invisible Wrestler

COMEDY LENGTH 340 FEET

This is a scream from first to last.

For the comedy part of your program, get this double reel sure.

IT'S A WINNER

R. PRIEUR

10 East 15th St. New York City

Telephone Call 3427 Stuyvesant

Sold Only Through

MOTION PICTURE DISTRIBUTING and SALES COMPANY

BIO CARBONS

STRONGLY FAVORED — NEVER FORGOTTEN

ALWAYS THE SAME

THROUGH
EVERY LIVE EXCHANGE

CHARLES L. KIEWERT CO.

39 CORTLANDT ST. NEW YORK CITY
19 SUTTER ST. SAN FRANCISCO, CAL.

WANTED—One hundred reels to buy. Must be A-1 order and cheap for cash. Mail lists and prices to J. FRISH. 61 W. 14th Street, New York, N. Y.

Films For Sale

500 Second-Hand Films
All Makes : $5.00 up

Send for Catalogue

GEO. W. SEIXAS
Film Broker

32 Union Sq., East NEW YORK
Phone 905 Stuyvesant

Ornamental Theatres

PLASTER RELIEF DECORATIONS

Theatres Designed Everywhere

Write for Illustrated Theatre Catalog. Send us Sizes of Theatre for Special Designs

The Decorators Supply Co.
2549 Archer Avenue : : CHICAGO, ILL.

SCENERY

PAINTED FOR MOVING PICTURE THEATERS
P. J. DONIGAN SCENIC STUDIO, 418 S. Kedzie Ave., Chicago, Ill
Phone, Garfield 2710
Write for our prices on Picture Curtains

$12,000

¶ Will purchase studio and factory in New York City, fully equipped with aristo lights, perforators, and printers, frames, tanks, etc.

¶ *Everything* necessary for turning out 30,000 feet per day. Perfect working system. Outfit almost new and a bargain.

Full inventory and particulars from

W. T. Stevens, % Moving Picture World

Licensed Release Dates

BIOGRAPH.

Aug. 10—An Interrupted Game (Com.)..... 606
Aug. 14—The Sorrowful Example (Dr.)..... 999
Aug. 17—The Blind Princess and the Poet (Dr.).1000
Aug. 21—The Diving Girl (Com.)..... 502
Aug. 21—$500 Reward (Com.)..... 496
Aug. 24—The Rose of Kentucky (Dr.)..... 997
Aug. 28—Swords and Hearts (Dr.).....1000
Aug. 31—The Baron (Com.)..... 587
Aug. 31—The Villain Foiled (Com.)..... 411
Sept. 4—The Stuff Heros Are Made Of (Dr.).. 998
Sept. 7—The Old Confectioner's Mistake (Dr.) 998

EDISON.

Aug. 25—Then You'll Remember Me (Dr.)...1000
Aug. 26—Two White Roses (Dr.)..... 960
Aug. 29—The Surgeou's Temptation (Dr.)..... 995
Aug. 30—Betty's Buttons (Com.)..... 450
Aug. 30—The Silent Tongue (Com.)..... 550
Sept. 1—The Declaration of Independence (Hist.) 1000
Sept. 2—New York State Barge Canal (Sc.)..1000
Sept. 5—The Three Musketeers (Part I) (Dr.)..1000
Sept. 7—The Three Musketeers (Part II) (Dr.)..1000
Sept. 8—At Jones Ferry (Dr.).....1000
Sept. 9—That Winsome Winning Smile (Com.) 500
Sept. 9—No Cooking Aloud (Com.)..... 500
Sept. 12—Off the Coast of Maine (Sc.)..... 265
Sept. 12—Under the Tropical Sun (Sc.)..... 735
Sept. 13—The Escaped Lunatic (Com.)..... 500
Sept. 13—For the Queen (Com.)..... 500
Sept. 15—The Lighthouse by the Sea (Dr.)....1000

ESSANAY.

Aug. 22—Gossiping Yapville (Com.)..... 400
Aug. 22—Summer Babies (Edu.)..... 600
Aug. 25—Fate's Funny Frolic (Com.).....1000
Aug. 26—"Spike" Shannou's Last Fight (Dr.)..1000
Aug. 29—The Playwright (Dr.).....1000
Sept. 1—Putting It Over (Com.)..... 980
Sept. 1—Miss Chatterer's Experience (Com.).. 980
Sept. 2—A Western Girl's Sacrifice (Dr.)....1000
Sept. 5—The Diamond Gang (Dr.)..... 980
Sept. 7—The Dark Romance of a Tobacco Can (Com.) 700
Sept. 7—Never Believe In Signs (Com.)..... 300
Sept. 8—The Wrong Glove (Com.)..... 990
Sept. 9—Broncho Bill's Last Spree (W. Com.) 980

GAUMONT.
(G. Kleine.)

Aug. 5—A Passing Fancy (Dr.)..... 800
Aug. 5—Flowers and Plants in Winter (Ind.). 190
Aug. 8—A General Strike (Dr.)..... 825
Aug. 8—A Raging Sea (Scenic)..... 175
Aug. 12—The Academy Girl (Com.)..... 585
Aug. 12—Jimmie's Luck (Com.)..... 405
Aug. 15—The Inventor (Dr.).....1000
Aug. 19—The Son of the Shunammite (Dr.)..1000
Aug. 22—The Soul of the Violin (Dr.)..... 930
Aug. 26—The Sunday Hunting Party (Com.).. 665
Aug. 26—The Island of Ishla, Italy (Scenic).. 332
Aug. 29—Jimmie to the Rescue (Dr.).....1000
Sept. 2—Giving the High Sign to Woman Haters (Com.).....
Sept. 2—African Sharp-Shooters (Sc.)..... 210
Sept. 5—A Society Mother (Dr.).....1030
Sept. 9—Mated by Chess (Com.)..... 660
Sept. 9—Farming—Old and New Methods (Ind.) 377

KALEM.

Aug. 4—The Colonel's Son (Dr.).....1000
Aug. 7—Peggy, the Moonshiner's Daughter (Dr.) 950
Aug. 9—The Round Up at Dawn (Com.).....1000
Aug. 11—The Romance of a Dixie Belle (Dr.). 985
Aug. 14—The Wasp (Dr.).....1000
Aug. 16—Special Messenger (Dr.).....1005
Aug. 18—The Promoter (Dr.).....1020
Aug. 21—Simple Ike Decides to Marry (Com.)..
Aug. 23—Don Ramon's Daughter (Dr.).....
Aug. 25—The Little Cripple (Dr.).....
Aug. 28—The Branded Shoulder (Dr.).....1000
Aug. 30—Building the New Line (Dr.).....1000
Sept. 1—On the War Path (Dr.)..... 955
Sept. 4—Rory O'More (Dr.).....1000
Sept. 6—When Two Hearts Are Won (Com.)..1000
Sept. 8—When the Sun Went Out (Dr.).....1000

LUBIN.

Aug. 19—Proclaiming Archbishop Preudergast (Scenic) 400
Aug. 21—A Religious Blossom (Dr.).....1000
Aug. 24—Bess of the Forest (Dr.).....1000
Aug. 26—Archibald, the Hero (Com.).....1000
Aug. 28—The Secret (Com.)..... 600
Aug. 28—Fountain of Youth (Com.)..... 400
Aug. 31—Romance of Pond Cove (Dr.).....1000
Sept. 2—The Easterner's Sacrifice (Dr.).....1000
Sept. 4—A Gay Time In Washington (Com.)..
Sent. 7—The Story of Rosie's Rose (Dr.).....
Sept. 7—A Question of Modesty (Dr.)..... 600
Sept. 7—Pardon Me (Com.)..... 400
Sept. 9—The Ranch's New Barber (Com.)....

MELIES.

Aug. 17—The Local Bully (Com.)..... 550
Aug. 17—Two Fools and Their Follies (Com.). 450
Aug. 24—A Spanish Love Song (Dr.).....1000
Aug. 31—The Call of the Wilderness (Dr.)....1000
Sept. 7—The Hobo Cowboy (Dr.).....1000
Sept. 14—A Shattered Dream (Dr.).....1000
Sept. 21—$200.00 (Dr.).....1000
Sept. 28—The Mission Waif (Dr.).....1000
Sept. 7—The Hobo Cowboy (Dr.).....1000

ECLIPSE.
(G. Kleine.)

Aug. 9—The Heiress (Dr.)..... 705
Aug. 9—Lyons, the Second City of France (Scenic) 295
Aug. 16—For the Honor (Dr.)..... 750
Aug. 16—Moss Covered Ruins On the Isle of Wight, Great Britain (Trav.)..... 250
Aug. 23—Condemned for Treason (Dr.)..... 980
Aug. 23—The Wool Industry of Hungary (Ind.). 135
Aug. 30—Sights of Berlin (Sc.)..... 423
Aug. 30—A King for an Hour (Com.)..... 572
Sept. 6—Clever Beyond Her Years (Dr.)..... 675
Sept. 6—Lake Thun In Switzerland (Sc.).... 325

PATHE.

Aug. 11—Tunny Fishing (Ind.)..... 195
Aug. 12—Billy's Marriage (Com.)..... 872
Aug. 12—Monuments and Cascades in Rome (Scenic) 128
Aug. 14—In the Paris Slums (Dr.)..... 500
Aug. 14—Extracting Palm Juice in the Forest (Ed.) 275
Aug. 14—Vienna, Austria (Scenic)..... 194
Aug. 16—The Trapper's Fatal Shot (Dr.)..... 912
Aug. 17—The Ad, the Maid and the Man (Dr.).1000
Aug. 18—Satan's Rival (Dr.)..... 900
Aug. 19—The Message of the Arrow (Dr.)....1000
Aug. 21—The Runaway Leopard (Com.)..... 475
Aug. 21—Chrysanthemums (Scenic) 475
Aug. 23—Through the Window (Dr.).....1000
Aug. 24—Cheyenne's Bride (Dr.)..... 892
Aug. 25—Nick Winter Turns a Trick (Com.).. 550
Aug. 25—Eastern Europe (Sc.)..... 300
Aug. 25—Across the Mountain Passes of New Zealand (Scenic)..... 215
Aug. 26—A Boy of the Revolution (Dr.).....1000
Aug. 28—The Ranch in Flames (W. Dr.)..... 900
Aug. 29—The Pathé Weekly (Topical).....
Aug. 29—White Chief (Dr.).....
Aug. 30—For the Sake of the Tribe (Dr.).....
Aug. 31—The Medicine Woman (Dr.).....1000
Sept. 1—The Carrot Caterpillar (Ed.)..... 625
Sept. 1—A Wedding Procession in Bavaria (Sc.) 375
Sept. 2—A Daughter of the South (Dr.).....1000
Sept. 2—Silver Tail and His Squaw.....
Sept. 4—The Hermit (W. Dr.).....1000
Sept. 5—Pathe's Weekly No. 36 (Top.).....
Sept. 6—Honoring a Hero (Dr.).....1000
Sept. 7—The Red Man's Dog (Ind. Dr.).....1000
Sept. 8—Culture of the Dahlia (Ed.).....
Sept. 8—Arabian Types and Customs (Sc.)...
Sept. 9—A Tragedy at Sea (Dr.).....1000
Sept. 13—Prisoner of the Mohicans (Dr.).....1000
Sept. 16—A Western Memory (Dr.).....1000

SELIG.

Aug. 8—Slick's Romance (Dr.).....1000
Aug. 10—Their Only Son (Dr.).....1000
Aug. 14—Jealous George (Com.).....
Aug. 14—A Turkish Cigarette (Com.).....
Aug. 15—The Regeneration of Apache Kid (W. Dr.) 1000
Aug. 17—The Blacksmith's Love (Dr.).....1000
Aug. 21—Saved from the Snow (Dr.).....1000
Aug. 22—Life On the Border (Dr.).....1000
Aug. 24—The Gray Wolves (Dr.).....
Aug. 24—Santa Cruz Beach and Cliff Drive (Ed.) .....
Aug. 28—In the Shadow of the Pines (Dr.).... 696
Aug. 28—Among the Japanese (Ed.)..... 304
Aug. 29—A New York Cowboy (Dr.).....1000
Aug. 31—Thro' Fire and Smoke (Dr.).....1000
Sept. 4—How Algy Captured a Wild Man (Hist. Com.) 1000
Sept. 5—The Totem Mark (Hist. Dr.).....1000
Sept. 7—A Tennessee Love Story (Dr.).....1000

VITAGRAPH.

Aug. 18—Vitagraph Monthly (Scenic).....1000
Aug. 19—A Second Honeymoon (Com.).....1000
Aug. 21—Wages of War (Dr.).....1000
Aug. 22—How Betty Won the School.....1000
Aug. 23—The Sheriff's Friend (West. Dr.)....1000
Aug. 25—My Old Dutch (Dr.).....1000
Aug. 26—A Handsomer Man (Com.).....1000
Aug. 28—The General's Daughter (Military Dr.)1000
Aug. 29—The Wrong Patient (Com.)..... 551
Aug. 29—Queer Folks (Com.)..... 448
Aug. 30—The Three Brothers (Dr.).....1000
Sept. 1—The Thumb Print (Dr.).....1000
Sept. 2—The Prince and the Pumps (Com.)..1000
Sept. 4—Jealousy (Dr.).....1000
Sept. 4—A Friendly Marriage (Dr.).....1000
Sept. 6—The Willow Tree (Dr.).....1000
Sept. 8—Cherry Blossoms (Dr.).....1000
Sept. 9—Jimmie's Job (Com.).....1000
Sept. 12—Her Crowning Glory (Com.).....1000

Classified Advertisements

[Classified advertisements, three cents per word, cash with order; 50 cents minimum; postage stamps accepted.]

SITUATIONS WANTED.

AT LIBERTY—After Aug. 26th, licensed operator, who can deliver the goods. Six years' experience. Best of references. Positively no booze or cigarettes. Responsible parties write quickly. Address, "PHOTOPLAY," 161 Pembroke Street, Bridgeport, Conn.

WANTED—Position as moving picture house manager. In Canada preferred. First class advertiser and show-card writer. Highest references. G. F. T., Box 22, Truro, N. S., Canada.

WANTED—By an experienced exhibitor, the management of a moving picture theater. Total crop failure here reason for seeking position. Am competent, reliable, like the business; do not use intoxicating liquors nor tobacco; am strictly honest. Can furnish bond. Address, GEORGE H. COX, Hays, Kansas.

AT LIBERTY—Moving picture operator, licensed. Will go anywhere outside Greater New York. What have you? WEBSTER, 587 Washington Ave., Brooklyn, N. Y.

THEATERS WANTED.

WANTED—A moving picture theater. Good location, seating capacity between 400 and 500. State full particulars. R. F., care of Moving Picture World, New York City.

WANTED—September next will buy or lease moving picture theater in small city of Middle West or Mississippi Valley. Box 94, Sterling, Mass.

THEATERS FOR SALE.

FOR SALE—Moving picture house, built about three years; seating capacity 500; opera chairs. Building located in large residential section of Hartford, Conn. Money maker. Owner non-resident and not a theatrical man. Address, S. C. DOTY, Real Estate Broker, Hartford, Conn.

EQUIPMENT FOR SALE.

FOR SALE—Powers Machine with No. 6 head, used only two weeks. Price, $100.00. Two Edison Exhibition Model Heads. Price, $25.00 each. Address, KOEN, care of Moving Picture World, New York City.

WANTED—A good second-hand economizer or transformer. Must be in good condition; 110 volts. Address, H. N. HUNT, Citizens Theater, Murfreesboro, Tenn.

THEATER FOR RENT.

FOR RENT—The Columbia Opera House, of North Adams, Mass.; population 22,000; capacity eight hundred. Large stage and suitable scenery. Opera, vaudeville and moving pictures. Address, 100 Holden St., North Adams, Mass.

ST. LOUIS CALCIUM LIGHT COMPANY
Established 1873
Oxygen and Hydrogen Gas furnished in tanks for Stereopticon and Moving Picture Machines. All orders to any part of the United States filled promptly.
516 Elm Street, ST. LOUIS, MO., U. S. A.

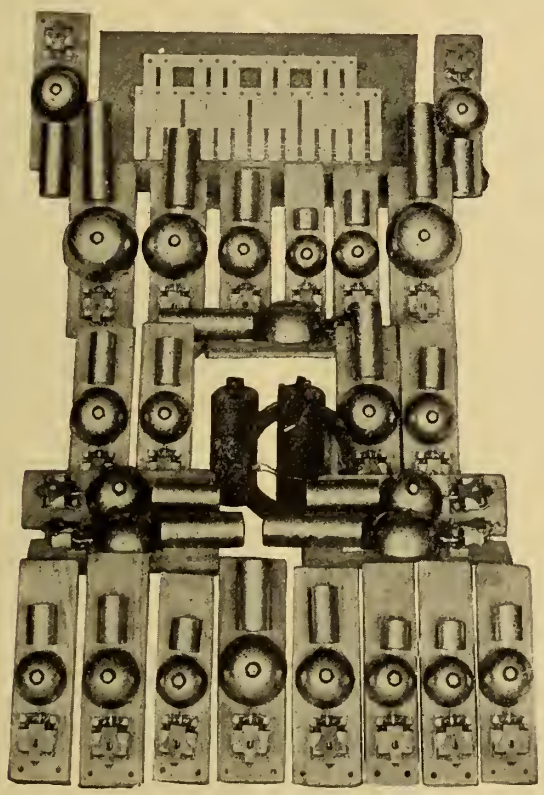
H. F. HOFFMAN
Lecturer of Special Releases
New York City and Vicinity
Care Moving Picture World
Tel. 1344 Gramercy

EAGLE FILM EXCHANGE
WE BUY the entire output of the Independent manufacturers. Ask about our Three-locked reel system.
Prompt service. Day and night service Write, wire or phone
23 NORTH NINTH STREET, PHILADELPHIA, PA.

Deagan Bells

Are a real attraction for Moving Picture Theatres.
So hundreds of satisfied exhibitors write us.

All prominent show houses use our Bells, or other musical instruments of our make.



Complete set ready to ship.

Be progressive and go one better than your competitor.

A set of Deagan Bells will give distinction to your theatre and increase your patronage at once.

Deagan's Musical Electrical Bells are made of finest bell metal, as per our own formula, and are fitted with our Patent resonaters which add fully 100% to the tone of the Bells as well as making the sound sweet, clear and silvery.

The Bells are played from a key board, same as a piano, and any one can play them with a few minutes' practice. They are correctly tuned to your piano, and can be played as a solo instrument, with or without piano accompaniment, as an accompaniment to songs, during intermission, etc.

The key board can be placed in any desired location and the bells be mounted in any part of the house, on the ceiling, side walls, under seats, corners, odd places, etc., producing the most startling effects to endless surprise and delight of the audience.

Any person can install a set of these Bells in a few hours; no experience is necessary, as complete instructions are included with each set.

We can supply you a complete outfit of these marvellous Bells for

$40.00 and up.

Don't miss this opportunity. Write to day for terms and catalogues.

J. C. DEAGAN, 3810 N. Clark St., Chicago

Independent Release Dates

AMERICAN.

Aug. 3—The Cattle Rustler's End (W. Dr.)..
Aug. 7—Cattle, Gold and Oil (Dr.).....
Aug. 10—The Ranch Girl (Dr.).....
Aug. 14—The Poisoned Flume (W. Dr.).....
Aug. 17—The Brand of Fear (Dr.).....
Aug. 21—The Blotted Brand (Dr.).....
Aug. 24—Anna Harris In the Swimming Marathon 500
Aug. 24—Aunty and the Cowboys (Com.).....
Aug. 28—The Western Doctor's Peril (Dr.)...1000
Aug. 31—The Diamond Smugglers (Dr.).....1000
Sept. 4—The Cowboy and the Artist (W. Dr.)..1000
Sept. 7—Three Million Dollars (W. Com.)....1000

CHAMPION.

Aug. 7—Dewey (Com.) 950
Aug. 9—Chief Fire Eye's Game (Dr.)..... 950
Aug. 14—The Three Calls (Dr.)..... 950
Aug. 16—How the Girls Got Even (Com.)..... 950
Aug. 21—When North and South Met (Dr.).... 950
Aug. 23—The Confessional (Dr.)..... 950
Aug. 28—A Daughter of Dixie (Dr.)..... 950
Aug. 30—How Tony Became a Hero (Com.)... 950
Sept. 4—Grant and Lincoln (Dr.)..... 950
Sept. 6—When the Law Came (Dr.)..... 950
Sept. 11—Charley's Buttle (Dr.).....

ECLAIR.

Aug. 21—The Edelweiss (Dr.) .....
Aug. 21—How They Work in Cinema (Com.)..
Aug. 28—A Marriage in the Stars (Com.)..... 755
Aug. 28—An Obliging Young Man (Com.)..... 235
Sept. 4—All On Account of a Coat (Com.).... 886
Sept. 11—How Poor Babies Are Reared in Paris (Edu.)..... 630
Sept. 11—How Teddy Lost His Bet (Com.).... 235
Sept. 18—Magic Music (Trick)..... 330
Sept. 18—When the Leaves Fall (Dr.)..... 665
Sept. 25—A Just General (Military Dr.).....1000
Oct. 2—Hearts and Eyes (Dr.)..... 630
Oct. 2—For Your Hats, Ladies! (Edu.)..... 370

GREAT NORTHERN.

July 15—At Sea Under Naval Colors.....
July 22—A Kind-Hearted Brother (Dr.).....
July 29—The Engagement Ring (Dr.).....
July 29—A Happy Home.....
Aug. 5—The Burglar and the Girl (Dr.).....
Aug. 12—The Mother's Mark (Dr.).....
Aug. 12—Teddy Trained By His Mother (Com.)
Aug. 19—The Victory of Love (Dr.)..... 950
Aug. 26—A Traitor to His Country (Dr.).....
Sept. 2—The Foundling (Dr.).....

IMP.

July 31—The Skating Bug (Com.)..... 500
Aug. 3—The Call of the Soug (Dr.).....1000
Aug. 7—The Old Peddler (Dr.).....1000
Aug. 10—Dorothy's Family (Com.).....1000
Aug. 14—A Boy's Best Friend (Dr.).....1000
Aug. 17—Behind the Times (Dr.).....1000
Aug. 21—Battle of the Wills (Dr.) 500
Aug. 21—Love In a Tepee (Dr.)..... 500
Aug. 24—As a Boy Dreams (Dr.).....1000
Aug. 28—His Royal Highness (Com.).....
Aug. 28—Hot Springs, Arkansas (Sc.).....
Aug. 31—The Toss of a Coin (Com.).....
Sept. 4—The Haunted House (Dr.).....1000
Sept. 7—Duty (Dr.).....1000

LUX.

July 28—Jim Crow: A Tale of the Turf (Dr.).. 500
Aug. 4—Bill Does His Own Washing (Com.). 439
Aug. 4—An Elopement By Aeroplane (Com.).. 465
Aug. 11—Bill Wishes To Make Butter (Com.).. 458
Aug. 11—The Cripple (Dr.)..... 462
Aug. 18—Bill Tries To Make Bread (Com.).... 406
Aug. 18—A Child's Courageous Act (Dr.)..... 540
Aug. 25—Bill Follows the Doctor's Orders (Com.) 450
Aug. 25—What a Pennyworth Did (Com.)..... 450
Sept. 1—Bill as a Game-Keeper (Com.)..... 504
Sept. 1—The Invisible Wrestler (Com.)..... 340

NEW YORK MOTION PICTURE CO.

BISON.

July 21—A Cheyenne's Courtship.....
July 25—Silver Wing's Dream.....
July 28—The Tables Turned.....
Aug. 1—A True-Hearted Miner.....
Aug. 4—Darkfeather the Squaw (Dr.).....
Aug. 8—Grey Cloud's Devotion (Dr.).....
Aug. 11—The New Cowboy (Dr.).....
Aug. 15—A Sioux Spy (Dr.).....
Aug. 18—An Indian Love Story (Dr.).....
Aug. 22—A Cowboy's Loyalty (Dr.).....
Aug. 25—Pioneer Days (Dr.).....
Aug. 29—An Indian Legend (Dr.).....
Sept. 1—The Sheriff's Love (Dr.).....

AMBROSIO.

(By N. Y. M. P. Co.)

Aug. 9—The Queen of Nineveh (Dr.).....
Aug. 16—The Candle Of Life (Dr.).....
Aug. 16—The Dread Of Microbes (Com.).....
Aug. 23—Gulnara (Dr.).....
Aug. 30—The Door Keeper (Dr.).....
Aug. 30—Tweedledum's White Suit (Com.)....

ITALA.

(By N. Y. M. P. Co.)

July 22—Foolshead Heels (Com.).....
July 27—The Fatal Sonata (Dr.).....
July 29—Toto Without Water (Com.).....
Aug. 3—The Evening Bell (Dr.).....
Aug. 5—Foolshead's Last Roguery (Com.)....
Aug. 10—Love and Discipline (Dr.).....
Aug. 12—Sport Restores Youth (Com.).....
Aug. 17—Toto's Cart (Com.).....
Aug. 19—Foolshead Manikin (Com.).....
Aug. 19—The Blunt Sword (Com.).....

NESTOR.

Aug. 2—The End Of the Trail (W. Dr.).....
Aug. 5—Mutt and Jeff Get Passes To the Ball Game (Com.) .....
Aug. 9—Roped and Tied (W. Dr.).....
Aug. 12—Mutt and Jeff and the Goldstein Burglars (Com.) .....
Aug. 16—Hands Across the Cradle (Dr.).....
Aug. 19—Mutt and Jeff In the Banking Business (Com.) .....
Aug. 23—Alias Yellowstone Joe (Dr.).....
Aug. 26—Mutt and Jeff and the Country Judge (Com.) .....
Aug. 30—The Parson and the Bully (Dr.).....
Sept. 2—Mutt & Jeff and the German Band (Com.) .....
Sept. 6—The Flower of the Tribe (W. Dr.)..

POWERS.

July 29—The Picnic (Com.).....
July 29—A Foot Romance (Com.).....
Aug. 1—Speculation (Dr.) .....
Aug. 5—Last of the Mohicans (Dr.).....
Aug. 8—Cheyenne Days (Scenic).....
Aug. 8—A Harmless Flirtation (Com.).....
Aug. 12—Lone Eagle's Trust (Dr.).....
Aug. 15—Babes In the Woods (Dr.).....
Aug. 19—The Squaw's Devotion (Dr.).....
Aug. 22—Black Cloud's Debt (Dr.).....
Aug. 26—The Indian's Love (Dr.).....
Aug. 29—The White Chief (Dr.).....
Sept. 2—Silver Tail and His Squaw (Dr.)....
Sept. 5—Red Feather's Friendship (Dr.)..... 960
Sept. 9—The Twins Squaw (Dr.)..... 975
Sept. 12—Gray Wolf's Grief (Dr.)..... 950
Sept. 16—The Horse Thief (Dr.)..... 950

RELIANCE.

July 15—The Angel (Dr.).....
July 19—A Forest Romance (Dr.).....
July 22—The Two Mothers (Dr.).....
July 26—Her Choice (Dr.).....
July 29—Thou Shalt Not Steal (Dr.).....
Aug. 2—The Broken Vows (Dr.).....
Aug. 5—His Son (Dr.).....
Aug. 9—The City (Dr.).....
Aug. 12—The Pitfall (Dr.).....
Aug. 16—Out Of Darkness (Dr.) .....
Aug. 23—A Little Child (Dr.).....
Aug. 26—The Godfather (Dr.).....
Aug. 30—A Straight Path (Dr.).....

REX.

May 18—An Exception To the Rule (Com.)....
May 25—Called Back (Dr.).....
June 1—The Monogram "J. O." (Dr.).....
June 8—From Death To Life (Dr.).....
June 15—The Twins (Dr.).....
June 22—On the Brink (Dr.).....
June 29—Securing Evidence (Dr.).....
July 6—Fate (Dr.) .....
July 13—The Vagabond (Dr.).....
July 20—Sherlock Holmes, Jr. (Dr.).....
July 27—Her Way (Dr.).....
Aug. 3—The Artist Financier (Dr.).....
Aug. 10—The White Red Man (Dr.).....
Aug. 17—The Colonel's Daughter (Dr.).....
Aug. 24—Castles in the Air (Com.).....1000
Aug. 31—The Torn Scarf (Dr.).....

SOLAX.

Jnly 28—Outwitted By Horse and Lariat (Dr.)
Aug. 2—When Reuben Came To Town (Com.)
Aug. 4—The Mascot of Troop "C" (Military)
Aug. 9—His Wife's Insurance (Com.).....
Aug. 9—A Bum and a Bomb (Com.).....
Aug. 11—An Enlisted Man's Honor (Military)
Aug. 16—The Phoney Ring (Com.).....
Aug. 18—Let No Man Put Asunder (Dr.).....
Aug. 23—A Gay Bachelor (Com.).....
Aug. 25—The Stampede (Military).....
Aug. 30—The Patched Shoe (Com.).....
Sept. 1—The Hold Up (Military).....
Sept. 6—Hector's Inheritauce (Com.).....
Sept. 8—The Best Policy (Mil. Dr.).....

THANHOUSER.

July 21—Two Little Girls (Dr.).....
July 25—The Smuggler (Dr.).....
July 28—A Doll'a House (Dr.).....
Aug. 1—The Pied Piper of Hameln (Dr.)....
Aug. 4—The Judge's Story (Dr.).....
Aug. 8—Back To Natnre (Dr.).....
Aug. 11—Cupid the Conqueror (Dr.).....
Aug. 15—Nobody Loves a Fat Woman (Com.)..
Aug. 18—The Train Despatcher (Dr.).....
Aug. 22—The Cross (Dr.).....
Aug. 25—The Romance Of Lonely Island (Dr.)
Aug. 29—The Moth (Com.).....
Sept. 1—Romeo and Juliet (Dr.).....
Sept. 5—Count Ivan and the Waltress (Dr.)

YANKEE.

July 21—Outwitting Father (Com.).....
July 21—Giant of the Ocean (Scenic).....
July 24—The Stepdaughter (Dr.).....
July 28—Deposited After Banking Hours (Dr.)
July 31—The Sea Vultnres (Dr.).....
Aug. 4—Truth Shall Prevail (Dr.).....
Aug. 7—Kathleen Mavourneen (Dr.).....
Aug. 11—Grey Wolf's Squaw (Dr.).....
Aug. 14—A Good Natured Man (Com.).....
Aug. 14—A Children's Paradise (Scenic).....
Aug. 18—Her Father's Secretary (Dr.).....
Aug. 21—Colleen Bawn (Dr.).....
Aug. 25—Retaliation (Dr.) .....
Aug. 28—The Power of Devotion (Dr.).....
Sept. 1—A Great Wrong Righted (Dr.).....
Sept. 4—Inshavogue (Dr.).....
Sept. 8—Mesmerizing Moe (Com.).....
Sept. 8—Faded Roses (Dr.).....

Get Simpson's Celebrated Song Slides

OF ALL THE POPULAR SONGS

Perfection of Artistic Coloring

ALFRED L. SIMPSON

113 W. 132d St. N. Y. City

¶ Put in our Easels and Poster Frames and watch your attendance grow.

Brass Push and Kick Plates, Door Guard Rails, Etc.

L W PRICES BEST WORK

DON'T LAY but write today for complete catalog

AGENTS WANTED

THE NEWMAN MFG. CO.

717-719 Sycamore St., Cincinnati, O.

SPECIAL ROLL TICKETS The Big Ticket. Any Printing Any Colors

5,000 . . . $1.25 | 20,000 . . $4.60 | 50,000 . . . $7.50
10,000 . . . $2.50 | 25,000 . . $5.50 | 100,000 . . . $10.00

Get the Samples Stock Tickets, 6 Cents

NATIONAL TICKET COMPANY - - - Shamokin, Pa.

THE BEST

is always

THE CHEAPEST

Electra Pink Label Carbons

cost more than others. But their longer life, steadier and whiter light and absolute uniformity is an assurance of perfect projection.

This trade mark

stamped on a package means *Standard* of *Carbon Quality.*

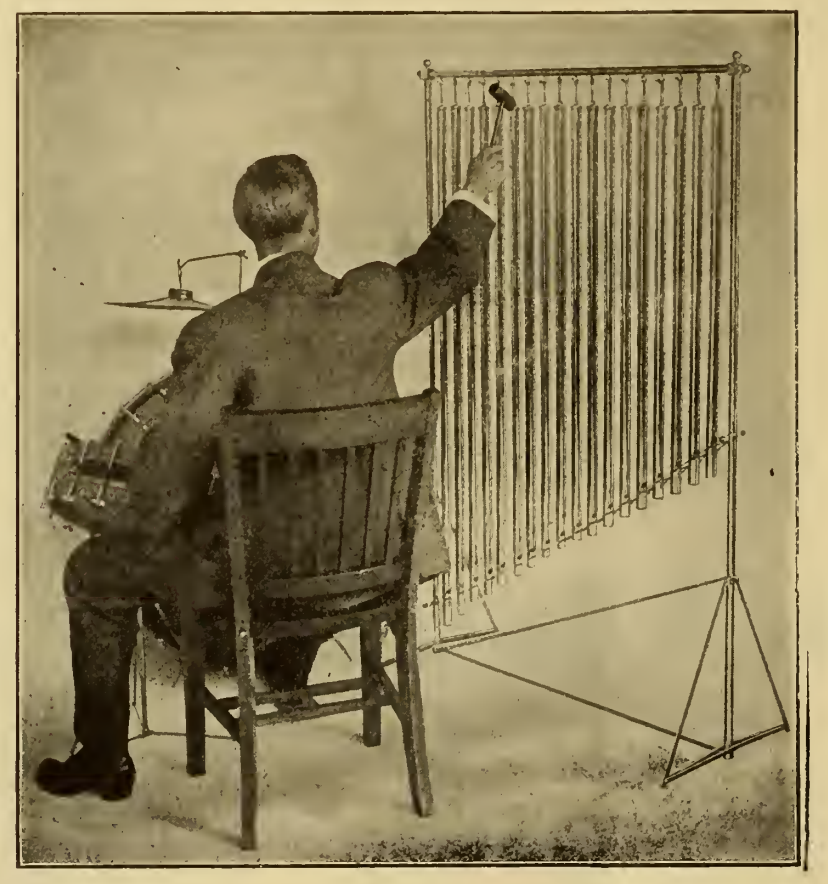
HUGO REISINGER

Sole Importer

11 Broadway, New York City

SMALL CHIMES

A Complete Set of 18 Tones



The only difference between these Chimes and our Cathedral Chimes is in size. They have the same quality of tone, the same compass (one and one-half octaves chromatic), and are finished in the same manner.

They are a trifle less than five feet high and are 3½ feet in width. As you can see by the illustration, these Chimes take up very little floor space, and the performer can play them without having to change his position.

Although the combined weight of the Chimes and rack is but forty-one pounds, they are not toys by any means, but a complete set of real Chimes *with volume and power sufficient for any size Auditorium.*

There is a peculiar fascination about Chimes that appeals to all classes of people, and there is no place where they can be used to a better advantage than in a Moving Picture Theatre.

Order a set on trial—if you are not perfectly satisfied we will refund your money.

PRICE, $60

Leedy Manufacturing Co.

1055 E. PALMER STREET INDIANAPOLIS, IND.

Motion Picture Supplies

To get the right goods at the right prices call or write

H. A. MACKIE

Wholesale Dealer

853 BROADWAY

Cor. 14th St., New York

Jobber for Edison, Powers & Motiograph Machines.

All Others kept in Stock.

Call and see all makes of machines demonstrated on the mirror screen.

Film Perforating Dies

The A. Dewes Co.

249 Center Street

Tel. 2351 Spring **New York**

"La Cinematografia Italiana ed Estera"

IS ITALY'S LEADING PAPER FOR THE ANIMATED PICTURE

PUBLISHED FORTNIGHTLY.

32, 36 and 40 large pages, 8 shillings per annum ($1.60).

Editor-prop'r: Prof. GUALTIERO I. FABRI, Via Cumiana, 31 (Barriera S. Paolo) Torino, Italy

ATWOOD'S GREAT FLIGHT FROM ST. LOUIS TO NEW YORK

THE BEATTIE MURDER CASE

AMERICAN PRESS ASSOCIATION COPYRIGHTS

21 slides to each set. Price $10.00 per set. Cash with order or C.O.D. Full description on every slide.

LEVI COMPANY, Inc. **1560 Broadway, New York**

GET ON OUR MAILING LIST

We practically

JEWEL

MACHINES

Power's No. 5 Aperture Plates, *hardened steel* Tracks	$1.25
Worn Sprockets made over	1.00
Edison Inside Shutter, Special, will kill travel ghost without absolutely shutting off the light	2.00
Taper Pin Removing Outfit, complete	.50
Special Intermittent Screw Driver, interchangeable blades	.50

For my biggest money saver, read my ad. in the issue of the M. P. World for August 12th, page 401.

Lavezzi Machine Works, 2940 Herndon St., Chicago, Ill.

NOW READY Bound Volume No. 8 JANUARY TO JUNE, 1911

MOVING PICTURE WORLD

Price, Two Dollars EACH

Postage or Express Charges EXTRA

Supply Limited *Order Now*

MOVING PICTURE WORLD
125 East 23rd Street : : : New York City

SONG SLIDES FOR RENT

New { Firm / Songs / Hits / Slides / Music }

Start your new season right, by getting your song slides from A REAL SONG SLIDE EXCHANGE. WE HANDLE NOTHING BUT SLIDES. We assure you prompt shipments, careful selections and no broken slides. WRITE for prices and latest lists today.

United Slide Advertising Co., 61 W. 14th STREET NEW YORK, N. Y.

The Slide for Progressive Theatre Advertising and Announcements

The Spiegel Motion Slide

WRITE YOUR NEAREST EXCHANGE OR TO THE

AMERICAN MOTION SLIDE CO.

Exclusive Manufacturers in the United States

611 First National Bank Bldg. CHICAGO, ILL.

MAKE 'EM YOURSELF SLIDES

Make them yourself. Written with pen and ink or typewriter. Three minutes to make a slide. Used for advertising slides, to announce future or feature programmes, for chorus slides when chorus slide is missing. We send four colors of gelatin. The slides look well and any one can make them. They are handy also for announcing vaudeville acts. In fact they may be readily used for anything you may wish to say to your audience.

For the sum of three dollars ($3) cash with order, we will send by express, charges not prepaid, the following:

24 cover glass, 1 package binder strips, 1 dozen mats, 1 instruction sheet, 1 form sheet and 50 strips assorted colors gelatin—enough for from 300 to 400 slides. Order now. Address

UTILITY TRANSPARENCY CO.

1733 West 9th St., Brooklyn, N. Y.

THEATRE FOR SALE

Established theatre, with stage, in residence section of Brooklyn. Three years' lease, which can be extended to five. Rent, $225 per month, part of which is covered by subletting. Average receipts, $450 to $500 per week. Now running pictures and songs only. Owner has other business which demands his whole attention, is the only reason for selling. Will sell for $5,000 cash, which can be cleared during the coming season by the right management. This is a substantial proposition which will bear the closest investigation. No triflers wanted.

Apply to M. S. DeKalb, care of Moving Picture World

American Moving Picture Machine Co.

MANUFACTURERS OF THE

STANDARD

Automatic Moving Picture Machine

101-102 Beekman Street New York

If your business won't stand advertising, advertise it for sale in the classified columns of the

Moving Picture World

(Rate three cents per word, no display)
Minimum Charge 50 cents.

This issue circulation 10,400

The Iroquois Theatre Fire

at Chicago in 1903 will never be forgotten because of the terrible, needless, inexcusable sacrifice of 596 lives. Same old story of a panic-mad audience piling upon each other in the vain effort to escape through fire-doors that would not open. The *Von Duprin Self-Releasing Fire Exit Latch opens* fire-doors *instantly at the slightest* pressure on a solid bar stretching across the door, about waist high. This device has *never failed*—it *cannot* fail. Try it and see *why*. Try it *now*. A day's delay may cost hundreds of lives. The demonstration will cost you nothing. Catalog?

Safe Exit is a Universal Demand

Vonnegut Hardware Co., Distributers, Indianapolis, Ind.

KEEPS 'EM COMING

The cool, airy, perfectly ventilated theatre gets the crowd every time. Nothing drives away patronage faster than a foul, hot, stuffy show-room.

Keep the crowds—and the profits—coming your way by using

WATSON MOTOR-DRIVEN VENTILATING FANS

Move the greatest volume of air at least cost and with least friction and noise. Their cost is inconsiderable compared to the increased profits they bring.

Write today for full particulars and interesting booklet on ventilation, telling how you can determine the size of fan required.

THE MECHANICAL APPLIANCE CO.
Dept. A, MILWAUKEE, WIS.

NOW BOOKING
EASTERN STATES ONLY
LOUISE M. MARION
IN HER OWN NOVELTIES
PATRIOTIC AND ILLUSTRATED POEMS
REFINED, ENTERTAINING
TERMS REASONABLE

LOUISE M. MARION
GENERAL DELIVERY
Asbury Park New Jersey

BARGAINS
Lubin Cinegraph Complete, $65. Edison, $50. Motion Picture Machines, $35 up. Latest Model B Edison, Powers No. 6, and Standard a specialty.
Mirroscopes, Radiopticans, $2.50 up. All Opaque Machines.
Send for Sup. 33, our great bargain list. Machines, Supplies, etc.
Motion Picture Machines Wanted.
Harbach & Co., 809 Filbert St., Philadelphia, Pa.

Singers With Voices
CULTURED AND TRAINED
Only the *best* professional talent and every voice tried out by an experienced Musical Director. Singers for Motion Picture Theaters, a specialty and a good one for you always on the wire. Machine operators, trap-drummers and pianists all trained and experienced.
THE COLUMBIAN THEATRICAL EXCHANGE
O. C. Philips, Gen. Mgr.,
Randolph Building, 145 N. Clark St. Chicago, Ill.

Drummers This high grade Orchestra Drum direct from factory to you for $10.00

Shell-3x14-Solid Maple
Shell-3x15-Rosewood or Walnut

10 Rods, Kangaroo Heads Send U.S. Money or Express order. If you wish C.O.D. send sufficient to guaranteeExpress charges.

E. P. ZEIDLER DRUM CO. Dept. F. CLEVELAND, OHIO

When Your Picture Machine Needs Repairing
Why don't you send it to us?
We have the best equipped machine shop in the country and can repair any make of machine. Write us and get acquainted.
We buy second hand machines.
GEO. M. HOKE SUPPLY CO., 176 N. State St., Bet. Lake & Randolph Chicago, Ill.

THE EXHIBITOR'S LIBRARY
Lectures for Feature Films

THE MOVING PICTURE WORLD has prepared for the special benefit of the exhibitors of feature films a pamphlet, "HOW TO PUT ON THE CRUSADERS OR JERUSALEM DELIVERED." This pamphlet contains: A synopsis of the story; a complete set of suitable press notices; a complete lecture (written by W. Stephen Bush); suggestions as to musical program and effects. Price of booklet One Dollar.

SECOND EDITION of *"How to Put on the Passion Play,"* by W. Stephen Bush, now ready for distribution. Price One Dollar per copy. The value of this book is well known throughout the moving picture field and has been enlarged in the second edition.

"Key and Complete Lecture for Dante's Inferno." Indispensable to every exhibitor who wishes to use the film of the Milano Films Company. Contains press notices of suitable and various sizes, a synopsis of the story, a special key good for reprinting and general distribution, and a most complete and exhaustive lecture by W. Stephen Bush, running evenly and smoothly with the action on the screen. Price $2.50.

MOVING PICTURE WORLD
125 East 23rd St. N. Y. City

Film Exchanges Take Notice

We can buy your entire FILM EXCHANGE or part, and will pay spot cash for same.

PROSPECTIVE MONEY MAKERS

Will sell you a complete line of films, machines, slides, etc., to open a first-class FILM RENTAL OFFICE, or can sell you any films you may want. Send for our latest BARGAIN LIST.

GENERAL FILM BROKERS, 23 E. Jackson Blvd., Chicago, Ill.

ANOTHER ENTERPRISE TRIUMPH

TOGO CALCIUM GAS OUTFIT

Complete with Rubber Tubing and Keyless Jet

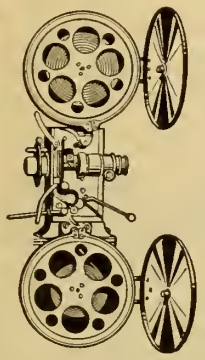
SUPERIOR WORKMANSHIP and HIGH GRADE MATERIAL combined with SAFETY and SIMPLICITY place the TOGO far ahead of any other cheap outfit.

PORTABLE and ready for instant use - **$25.00.**

Anyone can operate it

MANUFACTURED BY
The Enterprise Optical Mfg. Co., 564 W. Randolph St., Chicago
FOR SALE BY ALL DEALERS

THE
EDENGRAPH
1911 MODEL
LICENSED BY M. P. P. CO.



GIVES
Simplicity
Reliability
AND
Accessibility

Combined in a Dustproof, Flickerless and Durable
PROJECTING MACHINE
WRITE TO
The Edengraph Manufacturing Co.
135 W. Third St., New York, N. Y.
For Sale by All Authorized Dealers

Has Your Scenario Come Back?
Do You Know WHY?
Mr. Epes Winthrop Sargent
Author of "The Photoplay Theater," etc., etc., who is recognized as one of the world's leading MOTION PICTURE critics and experts, offers to read, criticize and amend scenarios, stories, plots, etc., and to give expert opinion on any branch of the business to
WRITERS EXHIBITORS MANUFACTURERS
To WRITERS: Answers to simple questions on any topic, $1 each; to questions requiring research or extended correspondence, in proportion. Scenarios criticized, $2 each. Available manuscripts marketed on 10% commission, but a reading fee of fifty cents must accompany each script.
To EXHIBITORS: Is your business bad? Perhaps I can tell you why. I have told hundreds of others.
Epes Winthrop Sargent
21 East 20th St., N. Y. City
Manuscripts developed for Manufacturers or Authors

If you are in the Market for
SECOND HAND FILMS
Write to the largest and most reliable Dealers and Importers of these goods in the U. S.
International Film Traders
Incorporated
5 West 14th Street, NEW YORK CITY

Motion Picture Handbook
FOR
Managers and Operators
Price $1.50
Postage Prepaid
MOVING PICTURE WORLD
125 E. 23rd Street : New York City

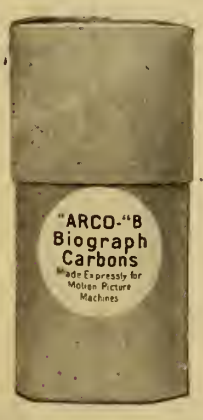
Advertising Slides
of all descriptions
at the right price. Write now.
EXCELSIOR SLIDES CO.
61 W. 14th St. New York City

THE PRICE
OF BEN HUNTLEY'S
Film Tinter
Will be $5.00 After Aug. 21st
Worth $25.00 on YOUR Screen
Further improved; complete with shutter. Easily attached to any standard machine. Improved facilities for manufacturing. Can now handle orders without delay. W. H. Burford, Lyric, La Crosse, Wis., writes: ". . . tinter O. K. Effect is very fine for black and white pictures." Jno. Mott, Princess, Winona, Minn., says: ". . . your tinter very effective on plain films." It fills the manager's and operator's greatest want. Large, colored photo reproduction, illustrating tinter's effects, for 10c., silver. Here is where you get five times your money's worth in results. $5.00 cash with order, by express only. My reference is First National Bank.
Ben Huntley, Winona, Minn.

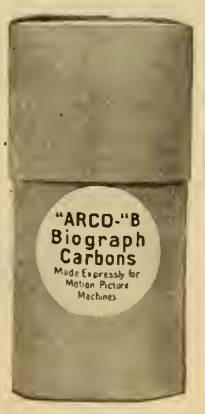
NEW FIELD
BIG MONEY
EASY WORK
DEMAND UNLIMITED. FULL DETAILS FREE.
Why don't you think up plots for Motion Picture plays? It's easy, and pays well. We teach you by mail how to write and sell your plots. Many successful graduates.
ASSOCIATED MOTION PICTURE SCHOOLS
911 Chicago Opera House Building CHICAGO

MOTION PICTURE MACHINES
EDISON MOTIOGRAPH POWERS

Stereopticons, Post Card Projectors
Lantern Slides, Repair Parts, Supplies
Carbons, Tickets
Catalog Free on Request
AMUSEMENT SUPPLY COMPANY
105 No. Dearborn St. - - CHICAGO



THAT'S THE STUFF!!
THE ORIGINAL BIOGRAPH
CARBONS
THE SPECIAL BRAND FOR PICTURE MACHINES
See that your packages and labels are as shown on cuts
L. E. FRORUP & CO., Importers
232-234 GREENWICH ST. NEW YORK



Opera and Assembly Chairs

Most popular priced chairs on the market for picture show use.
Prompt Shipments. Write for Catalogue
PEABODY SCHOOL FURNITURE CO.
North Manchester - - Indiana
New York Agents: ROBERT J. EHLERS CO.
Lexington Ave. and 43d St. - New York, N. Y.

OPERA CHAIRS

FOR EVERY PURPOSE
1,000 STYLES
ESTABLISHED 1865
WRITE FOR CAT. No 31

The A. H. Andrews Co.
174-176 Wabash Ave., Chicago, Ill.
Branches in all leading cities

Moving Picture Machines
Bought, Sold and Exchanged

I Have Several Calls For Second Hand Machines What Have You To Offer?

H. A. MACKIE
853 Broadway New York City
'Phone: 2478 Stuyvesant

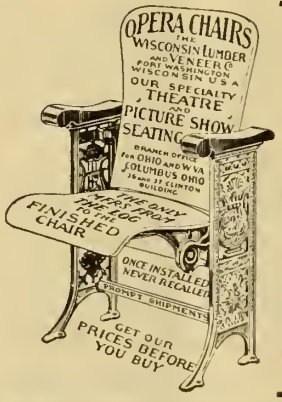
OPERA CHAIRS

GEO. W. BENNETT
744 W. 5th Street
CINCINNATI OHIO

THEATRE SALES CO.

211 Dearborn Street, opposite Post Office
CHICAGO, ILLINOIS
Long Distance Phone, Harrison 341
Dealers in Theatres anywhere in the United States and especially Chicago. Write or Call. Make Known Your Wants

THEATRE SEATING—*Send for Moving Picture Chair Cat. "V4," Upholstered Chair Cat. "V5."*
AMERICAN SEATING COMPANY
Chicago New York Boston Philadelphia



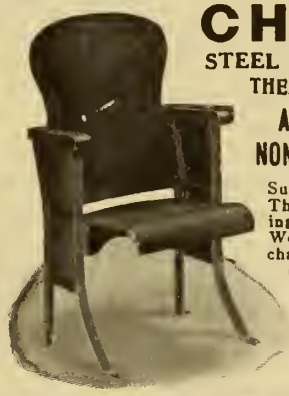
The Wisconsin Lumber and Veneer Co.
Port Washington, Wisconsin, U.S.A.

FOLDING CHAIRS

For Moving Picture Shows, Grand Stands, Assembly Halls, etc. In sections if wanted.
Write for Catalog No. 2

The Kauffman Manufacturing Co.
ASHLAND, OHIO

CHEAP
STEEL FRAME THEATRE CHAIRS
ABSOLUTELY NON-BREAKABLE



Suitable for small Theatres and Moving Picture Shows. We carry these chairs in stock and can ship immediately.
Second Hand Chairs
Also seating for Out-of-door use
Address Dept. W.
STEEL FURNITURE CO., GRAND RAPIDS, MICH.
New York Office: 150 Fifth Avenue

M. P. MACHINES SOLD ON INSTALLMENT

WRITE AT ONCE FOR PARTICULARS
OUR FEATURE FILMS will DOUBLE your BOX OFFICE RECEIPTS. Send for list now. DON'T DELAY
Chicago **CHICAGO FILM EXCHANGE** Omaha

MURDER. CRIMINAL NEGLIGENCE.

Sure it is not criminal negligence to put your theatre patrons in stalls that they can't get out of in case of fire, but, Mr. Exhibitor, don't you think you would feel better to have your theatre seated with an Automatic Folding, All-Aisle Chair?

LISTEN.

Our chair is a friend to the Public.
It advertises your theatre and makes your business grow.
It is a *space-saver, life-saver, money-saver.* Gives 25% more seating.

IT IS THE ONLY SANITARY CHAIR.

It will make your theatre all aisles.
It is the world's greatest theatre chair, perfected to the highest degree.
12 years' experience and scientific study of the theatre seating problem is embodied in the construction of this wonderful chair. PATENTED.

WRITE TODAY FOR CIRCULAR A **THE HARDESTY MFG. CO., Canal Dover, Ohio, U. S. A.**

TRADE MARK

Exhibitors Who Know

Tell us that the Edison Underwriters' Type "B" Kinetoscope stands absolutely alone as the machine which never fails to do the work required of it, even under the most strenuous circumstances. They **know** because they have tried others and found them wanting. What's the use of a lot of experimenting when you'll come to the Edison eventually? Isn't it advisable to start **right** so long as we can show you by the experience of others and from what we know of the machine ourselves that the Edison is the one which will make your show all you desire it to be?

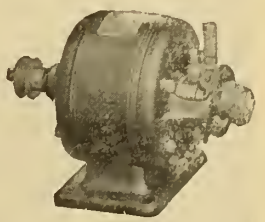
Let us discuss the matter with you in detail.

Thomas A. Edison, Inc.
72 Lakeside Ave., Orange, N. J.

An Exclusive M. P. Machine Motor

that will replace hand-drive wherever alternating current electricity is available.

Kimble A. C. M. P. Machine Motor



The only A. C. Motor that has the variable-speed feature, by which EVERY SHADE of speed between 300 and 3,000 revolutions per minute can be secured by the touch of a single lever.

OPERATORS HANDS LEFT FREE
for other work more important than the manual labor of turning a crank!

NEW POSSIBILITIES

New and surprising effects produced.

Set competitors guessing and crowd your house, not once but always.

The biggest little thing that has yet been devised to lighten the labor and heighten the achievement of the machine operator.

PRICE F. O. B. CHICAGO

1/8 H.P. Kimble Moving Picture Machine Motor, with grooved pulley, 110 volts, $27,00—220 volts, $28.50. Countershaft, $10.00. Alternating Current only.

Don't wait a minute, but get your order in now before we are swamped with business.

Kimble Electric Company
1118 Washington Boulevard
CHICAGO

THEY ARE GOING FAST

for the simple reason that the up-to-date and live exhibitors know a good thing when they see it and always take advantage of something that will increase their receipts.

THE TIME IS UPON US

when vacation time is about over and people are settling down to the regular grind, and exhibitors of motion pictures are planning for a busy season and are looking around for new and up-to-date methods of displaying their programmes so as to get the best returns on their money invested.

YOU CAN NOT GO WRONG

if you invest in our system of displaying programmes, as the results in your case will be the same as the results in the cases of several hundred satisfied exhibitors who have taken advantage of our liberal offer and have adopted this, the most modern and up-to-date system of displaying programmes.

ORDER NOW

Exhibitors Advertising Company

Suite 604-605-606, 117 North Dearborn St., Chicago, Ill.

The STATES EXHIBITING CORP.

JAKE WELLS, Pres.

Controls the Exclusive **SOUTHEASTERN** Rights Comprising the States of

VIRGINIA, SOUTH CAROLINA, NORTH CAROLINA, GEORGIA, ALABAMA, MISSISSIPPI, TENNESSEE. LOUISIANA, FLORIDA AND ARKANSAS

For the Masterpiece of Moving Pictures

DANTE'S "INFERNO"

BOTH THE MILANO FILMS AND THE HELIOS FILMS
Now arranging bookings in Theatres with large capacities

ALL COMMUNICATIONS TO

THE STATES EXHIBITING CORP.

Suite 1001-1002, 1482 Broadway E. A. SCHILLER, Rep. New York City

SPECIAL NOTICE

MANAGERS IN
Connecticut, Massachusetts, Rhode Island,
Maine, Vermont, New Hampshire and Canada.

Get the Sensation of the Motion Picture World.

The Wonderful
"Mirror Screen" "Glass Curtain"

The first and only "SCREEN" to project MOTION PICTURES in ABSOLUTE DAYLIGHT. Can be rented for $10.00 per week. New England State rights by permission of the Motion Picture Screen Co., of Shelbyville, Indiana.

ADDRESS ALL COMMUNICATIONS TO THE

MIRROR AND TRANSPARENT SCREEN CO.

Knickerbocker Building, Rooms 203-204 1402 Broadway, N. Y. Telephone 1717 Murray Hill.
CHAS. F. POPE, Gen'l Mgr. M. R. SHEEDY, Sec'y. FRANK MANNING, Exclusive Eastern Sales Agent.

WURLITZER

55TH YEAR 55TH YEAR

Wurlitzer Piano Orchestra built in the front of the Gaither Theater, Cincinnati

The Leading Picture Theaters are Installing

Wurlitzer Automatic Musical Instruments

They furnish better music than musicians and cut out that great expense. 50 different styles. Call at nearest branch or write for big 84-page catalog

THE RUDOLPH WURLITZER COMPANY

CINCINNATI 117 to 121 E. 4th | CHICAGO 266 & 268 Wabash | NEW YORK 25 & 27 W. 32nd Bet. B'way & 5th Av. | PHILADELPHIA 1835 Chestnut
ST. LOUIS 912 Pine | CLEVELAND 306 Prospect | BUFFALO 701 Main | COLUMBUS, O. 57 E. Main

W. E. GREENE FILM EXCHANGE, Inc.

The Oldest and Largest Independent Film Exchange in New England

Notice to Exhibitors

We are prepared to take care of any amount of summer business in New England. You don't have to worry about your film service when you are trading with us; we do the worrying for you. The pick of the output of the Sales Co. is at your service. Write, wire or call at

W. E. Greene Film Exchange

INCORPORATED

228 Tremont Street, Boston, Mass.

Telephone 3790 2187 Oxford

Exhibitors and State Rights Men Take Notice!

"The Life and Adventures of

The James Boys in Missouri"

We have just finished the most stupendous film ever produced in America

At an Outlay of $10,000.00

Don't confound this with any inferior James Boys film—Get the real one.

¶ This feature film will give you the quickest money returns providing you get in now. ¶ Every scene thrilling and exciting. ¶ The locale is absolutely correct and each action plain and decisive. ¶ We have followed the history of this Famous Band from 1865 to 1882 giving the story of their adventures in Missouri. ¶ Staged and photographed on Missouri soil and in many instances exact localities where this Famous Band operated. ¶ Camp scenes—specially provided train for hold-up—guerillas and soldier skirmishes.

250==People in Production==250
50==Horses==50

¶ Dressed and staged in the period of the times. ¶ Historically correct—Beautiful scenic environment—and perfectly enacted. ¶ Get busy by wire, long distance phone or correspondence. ¶ Don't let any one get ahead of you for **STATE RIGHTS.** ¶ Now is the time to get in on the ground floor of the greatest money making film production of the age. It will beat all box-office records everywhere it is shown.

POSTERS! CIRCULARS! DODGERS!
BANNERS! STREAMERS! CARDS!

We have opened offices and employed capable men to assist State Rights purchasers to book and route this remarkable production.

We have taken 5000 feet and cut it down to approximately 3100 feet (3 reels).

Notice to exhibitors—To save time exhibitors should send in requests for dates at once. As soon as State Rights are sold correspondence will be turned over to purchasers of State Rights. This way you will get quick action.

You can see a demonstration of this picture in St. Louis any time after August 28th.
Announcement will be made in next week's issue of demonstrations in Chicago and New York.

ATLAS MANUFACTURING CO.

Producers of Feature Films

412 Century Building **Phone Olive 2131** **St. Louis, Mo.**

CAREY PRESS, N. Y.

Vol. 9. No. 9 September 9, 1911 Price, 10c.

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "THE MISSION WAIF." –(*Melies*)

125 East 23rd Street **New York–Chicago** 169 W. Washington St.

"LOCHINVAR" IS COMING!

MR. INSISTER

Mr. Insister says: If you want a lively Love-and-War story INSIST on "The Buddhist Priestess"; if you want a strong Mother-Love story INSIST on "In the Chorus"—you'll always find your pick in

THE THANHOUSER WO-A-WEEK

RELEASED TUESDAY, SEPT. 12

See the Battle in the Temple

THE BUDDHIST PRIESTESS

was a mere pretty pink-and-white thing whose only care in the world was her pet doves, and yet whose simple nod meant death to the unfortunate who incurred her wrath. The monitor of the morals of thousands of human beings, hers was a high place and a pleasant one, and had she chosen to remain in it she would be there in pomp and state still. But all this high station and all this ease and plenty she gave over—for love of a stranger. He was a very dashing Yankee naval officer, and she fell head-over-heels in love with him and head-over-heels from her throne for him. But the picture leads you to suspect she was happier for the change.

No. 245. Code Word, Buds.

"THE BUDDHIST PRIESTESS."

"IN THE CHORUS."

RELEASED FRIDAY, SEPT. 15

"And the Best Friend of All Is Mother"

IN THE CHORUS

was where a mother found her long-lost daughter, in time to lead her from temptation and back to protecting hands. Also the finding led the mother herself back to the path that was narrow, and from which grief at her great loss had caused her to stray. The story is one of the most touching AND PLEASING we have ever filmed. It is difficult to make a heart-throb reel of this variety without a SURPLUS of sad things, but you really find such a reel here. It will cause some tears, but not enough to generate real gloom, and you needn't play any ragtime music to make your patrons forget its lesson.

No. 246. Code Word, Incho.

***The* New Thanhouser Photoframe** consisting of five original photos. 11x14 inches, of the leading Thanhouser players framed in solid oak, mission finish, complete with glass, GOES TO YOU FOR $2.50 with order. This is the prize outfit that tickled-to-death exhibitors the country over are calling THE GREATEST LOBBY DISPLAY BARGAIN EVER KNOWN. Address Exhibitor's Dept.

***The* Thanhouser Lobby Photos** consisting of five splendid individual photographs (11x14) of Thanhouser principals; sent postage prepaid for $1.00 with order. Address Exhibitor's Dept.

***The* Thanhouser News** the "Exhibitor's Guide," containing the Thanhouser Lobby-Decorator, sent FREE OF CHARGE to all who can show connection with the Moving Picture business. Address Exhibitor's Dept.

Thanhouser Company

NEW ROCHELLE NEW YORK

SALES COMPANY AGENTS FOR U. S. AND CANADA

"LOCHINVAR" IS COMING!

THE AMERICAN FILM MFG. CO. CHICAGO

A VIBRANT, THRILLING, WESTERN, DRAMATIC FEATURE

"The Mother of the Ranch"

Produced in El Cajon Valley, Southern California.

A Flying A Cowboy Masterpiece *released by the American Film Mfg. Company, of Chicago,* **Thursday, Sept. 14th**

This film is an astoundingly effective Western Drama. Chuck full of action—thrills—talented acting—good production; containing a strikingly original episode that will wring tears from the hardest heart; and ending in a climax that is an actual vizualization of joy supreme. An epic of the West. The quintessence of crowd-getting Western feature production. Photography is so perfect it is stereoscopic. Factory work without a flaw.

THE ONE PEERLESS PRAIRIE PRODUCTION OF THE SEASON

If *YOU* do not get it *YOU'RE* foolish. If *YOU* do get it *YOU* will get the money.

ALL INDEPENDENT EXCHANGES BUY FLYING A COWBOY FILMS

American Film Manufacturing Company, Producers of Flying A Cowboy Pictures BANK FLOOR, ASHLAND BLOCK, CHICAGO, ILLINOIS

Motion Picture Dis. & Sales Co., Sole Agents for the U. S. and Canada.

VITAGRAPH

LIFE PORTRAYALS

"JEALOUSY"

Monday, September 4th

It reaches the heights of supreme art. Unequivocally the grandest exhibition of all the emotions ever displayed. One scene, one act in which the one actress, Miss Florence E. Turner, performs the entire portrayal.

"A FRIENDLY MARRIAGE" — Tuesday, September 5th

A marriage of convenience. An Englishman weds a Western girl for her money, which she loses. He finds himself in love with his wife and makes good by his own efforts.

"THE WILLOW TREE" — Wednesday, September 6th

It brings back happy recollections of the past and leads two hearts with but a single thought to the altar of wedded bliss.

"CHERRY BLOSSOMS" — Friday, September 8th

Reminder of love's young dream. A susceptible swain is recalled to his first love by the harbingers of spring-time and love.

"JIMMIE'S JOB"

Saturday, September 9th

It's a snap. Jimmie holds it, takes in the ball game and meets his boss there—but gets off easy. Heaps of fun in this.

FIVE A WEEK

Next Week — **Next Week**

"FORAGING"—Military Drama ..... Monday, September 11th.
"HER CROWNING GLORY"—Comedy ..... Tuesday, September 12th.
"BEYOND THE LAW"—Story of the Tennessee Mountains ..... Wednesday, September 13th.
"VITAGRAPH MONTHLY"—Animated Newspaper ..... Friday, September 15th.
"BY WOMAN'S WIT"—Refined Comedy ..... Saturday, September 16th.

The Vitagraph Company of America

NEW YORK, 116 Nassau St.
CHICAGO, 109 Randolph St.
PARIS, 15 Rue Sainte-Cecile
LONDON, 25 Cecil Court

PATHÉ FRÈRES.

NEW YORK

BOOK THESE!

A Tragedy at Sea

THE BEST FILM OF THE MONTH

RELEASED SEPT. 9th

Prisoner *of the* Mohicans

A THRILLING INDIAN STORY

RELEASED SEPT. 13th

A Western Memory

A REMARKABLE STORY OF WESTERN LIFE
WITH A CHARMING LOVE STORY
ALL THROUGH IT

RELEASED SEPT. 16th

LUBIN FILMS

Length about 600 feet — Split Reel — Length about 400 feet

A Question of Modesty

How a broken—ah—limb made smooth the path for Cupid. A clever blending of love and comedy.

"PARDON ME"

The side-splitting experiences of a very polite old gentleman who begs pardon in every emergency.

Released Wednesday, September 6

N O W

4 LUBIN REELS A WEEK

Beginning September 6, a fourth reel will be added to the Lubin weekly releases.

Up to July 1, 1911 we were releasing only two a week. Thus, within three months we have doubled our output in response to popular demand. IT PAYS TO GET ALL THE LUBINS.

Release days will be Monday, Wednesday, Thursday and Saturday. A snappy Comedy, a true-to-life Western, a high-class Drama and a "Split" each week.

Released Thursday, September 7th — **Length about 1000 feet**

THE STORY OF ROSIE'S ROSE

A coquette carried her game too far. Replete with stirring scenes, including a fight at sea, the capsizing of a boat, a daring rescue and love's triumph.

Length about 600 feet — Split Reel — Length about 400 feet

The Ranch's New Barber

She was a "lady barber" and the way the cowboys went for shaves, haircuts, shampoos, singes, etc., was a caution.

BILL'S WARD

The pretty story of a miner's love for his dead partner's daughter. A story that will be pleasantly remembered.

Released Saturday, September 9

Released Monday, September 11 — **Length about 1000 feet**

DIVIDED INTERESTS

How a man decided between two women. A beautiful domestic story with two clever children in the cast.

LUBIN MANUFACTURING COMPANY

Model New Studios, 20th and Indiana Avenue, Philadelphia, Pa.

Chicago: 22 Fifth Avenue — **London: 45 Gerrard St., W.** — **Berlin: 35 Friedrich Str.**

KALEM

A Sheepman's Triumph

The Story of Rival Ranchers

Released Monday, Sept. 11th

Approximate length 1,000 feet.

The Ranger's Stratagem

A Pale Face Among the Indians

Released Monday, Sept. 18th

Approximate length 1,000 feet.

The Express Envelope

A Railroad Story

Founded on a Recent Happening in the West.

Released Wednesday, Sept. 13th

Approximate length 1,000 feet.

Losing to Win

An Interrupted Race Around the World

This Production Was Made on Two Continents and in Mid Ocean

Released Wednesday, Sept. 20th

Approximate length 1,000 feet.

The Alpine Lease

The Tale of An Oil Prospector

Released Friday, Sept. 15th

Approximate length 1,000 feet.

The Cowboy's Bride

A Western Romantic Drama

Photographed on a Large Cattle Ranch in Southern California.

Released Friday, Sept. 22nd

Approximate length 1,000 feet.

COMING!

A Stupendous 3-Reel Irish Production

KALEM COMPANY

INCORPORATED

NEW YORK, 235-239 W. 23rd St.

LONDON, 45 Gerrard St. W.

BERLIN, 35 Friedrich Str.

Solax

WEDNESDAY

COMEDY

"HER UNCLE'S WILL"

(Comedy)

Released September 13th

Money does not always count, if you get the man you love.

"Oh! You Stenographer"

(Comedy)

Released September 20th

Two sons fall in love with their father's stenographer. The father wins out.

FRIDAY

MILITARY AND WESTERN

"The Altered Message"

(Military)

Released September 15th

Big Military Production taken at Ft. Myer, Va. by special permission of U. S. Govt.

An Especially Good Picture

"NELLIE'S SOLDIER"

(Military)

Released September 22nd

Great big Military Picture with a charming girl as heroine.

HERE ARE SOME EXCELLENT PICTURES
GET EVERY ONE OF THEM

Solax Company

Congress Avenue. Flushing. L. I.

REMEMBER—ALL OUR FILMS ARE TINTED AND TONED.
SOLD THROUGH M. P. D. & S. Co.

For reference as to Quality consult the following: The Vitagraph Co. of America, The Independent Moving Pictures Co. of America., The Powers Picture Plays Co., Nestor Co., Thanhouser Co., Rex, Champion, Melies, Gaumont, St. Louis Motion Picture Co.

Corcoran Moving Picture Tanks

Develop your films to perfection. **Save Time and Reduce Your Expenses** by using a **"Corcoran Film Development Tank."** All up-to-date houses are now installing the "Corcoran System."

Send for Price List No. 5

A. J. CORCORAN, Inc.

No. 11 JOHN STREET :: NEW YORK CITY

SIDNEY DREW

CHAMPION

Presents the most unique and Original Western Production that has been turned out in months

THE RED DEVILS

Released Wednesday, September 13th, 1911
Is an important financial proposition to every exhibitor and every exchange who are on the look-out for films with :: :: :: :: ::

THE MARK of QUALITY

THE Author of this Champ is Sidney Drew, who played his great drama "The Red Devils" with wonderful success on the legitimate stage in America, Europe and Australia. :: :: :: ::

WHEN you obtain "The Red Devils" from the Exchangeman, he will furnish you with Sheet Music, free of charge; now then, arrange to get this wonderful subject as soon as you see this ad!

Cowboys Acrobats Indians Soldiers

The Cast is Immense and is Laid in a Western Setting

Charlie's Butte
Released Sept. 11th, 1911

Read the synopsis elsewhere in this issue and we know that you will be convinced of its merit as a feature :: :: :: ::

CHAMPS

Shenandoah
Released Sept. 18th, 1911

Here is a phase of War during the period of 1864 which portrays the invasion of Shenandoah Valley :: :: :: :: ::

ONE WORD MORE! ::: GET THE RED DEVILS!

CHAMPION FILM COMPANY

MARK M. DINTENFASS, Gen. Mgr.

Sold thro' Motion Picture Distributing and Sales Company

12 East 15th St., :: New York City

Less Than the Best Is Poor Economy

TESTIMONIAL

CLEVELAND, OHIO, AUG. 23, '11.

THE "SUNLIGHT" METALLIC CURTAIN CO., Chicago, Ill.

Gentlemen:—

We take pleasure in complimenting you upon the success of the "Sunlight" Metallic Curtain which you installed in the Penn Square Theater.

We have been open since the 5th of August, and our pictures have been commented upon by all our patrons for being so clear and life-like.

We are satisfied that we are getting better results than any Moving Picture Theater in the City, due entirely to the installation of your excellent curtain.

We cheerfully send this letter to you, particularly as it is unsolicited.

Wishing you further success, we remain, Very truly yours,

THE PENN SQUARE THEATER,
Per E. C. Meyer, Mgr.

The above is one of a type of unsolicited testimonials that reach us every day.
The Penn Square Theater is the finest exclusive picture theater in Cleveland, up to date in every respect. Cost $40,000.00. Seating capacity 800.

"SUNLIGHT"

Screens and curtains have now become as "Standard" as the best projecting machine or the highest class film.

"Sunlight" Metallic Cloth Curtain Co.

1100 FISHER BUILDING :: :: :: CHICAGO, ILL.

GREAT NORTHERN

GREAT NORTHERN FILMS CO. COPENHAGEN

THE OLD RELIABLE

Release for Saturday, September 2nd

THE FOUNDLING

A pathetic story of a devoted mother's love and sacrifice for her child.

Release for Saturday, September 9th

An Exceptional Dramatic Subject

A DREAM WITH A LESSON

A strong moral story, more powerful than a sermon. Don't miss it.

All First-class Independent Exchanges Handle Our Product

Sold Only Through Motion Picture Distributing and Sales Company

GREAT NORTHERN FILM CO., 7 E. 14th St., N.Y.

(NORDISK FILM CO. OF COPENHAGEN.)

MOVING PICTURE WORLD

THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY — 125 E. 23d. Street NEW YORK
(Beach Building) — J. P. CHALMERS, Editor and Manager. — Telephone call, 1343-1344 Gramercy

SUSCRIPTION RATES: $3.00 per year. Post free in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada, $3.50. Foreign Countries, $4.00, Post Paid.

DISPLAY ADVERTISING RATES ON APPLICATION.
CLASSIFIED ADVERTISEMENTS (No Display), Three cents per word; minimum charge, 50c.

WESTERN OFFICE: 169 W. Washington St. (Post Bldg.), Chicago, Ill. Telephone, Main 3145. Automatic Phone 32732.

Entered at the General Post Office in New York City as Second-Class Matter.

Address all correspondence "Moving Picture World, P. O. Box 226, Madison Square, New York," and not to individuals.

Vol. 9 — SEPTEMBER 9, 1911 — No. 9

INDEX TO CONTENTS.

AMONG THE EXHIBITORS....736
BATTLE OF TRAFALGAR, THE (Edison)....695
CALENDAR OF INDEPENDENT RELEASES..721
CALENDAR OF LICENSED RELEASES....722
CHICAGO LETTER....698
CHILD AND THE PICTURE, THE....689
CLASSIFIED ADVERTISEMENTS....748
COMMENTS ON THE FILMS (Independent)....717
COMMENTS ON THE FILMS (Licensed)....714
CORRESPONDENCE....723
DAY WITH SIMPSON, A....704
DECLARATION OF INDEPENDENCE, THE (Edison)....693
EDUCATION AND SCIENCE....707
FACTS AND COMMENTS....688
HARRISBURG....723
INDEPENDENT RELEASE DATES....750
INDEPENDENT FILM STORIES....730
IN THE MISSISSIPPI VALLEY....723
KALEM COMPANY IN IRELAND (Illustration)....708
LETTERS FROM AN OLD EXHIBITOR TO A NEW FILM MAKER....709
LICENSED RELEASE DATES....748
LICENSED FILM STORIES....724
LITTLE DOVE'S ROMANCE (Bison)....692
MANUFACTURERS' ADVANCE NOTES....719
OBSERVATIONS BY OUR MAN ABOUT TOWN....706
PICTURE TRADE IN OTHER LANDS....703
PROJECTION DEPARTMENT....709
RED DEVILS, THE (Champion)....691
REVIEWS OF NOTABLE FILMS....691
RULING PASSION, THE (Biograph)....695
SCENARIO THEATER, OCEAN GROVE, N. J. (Illustration)....705
SEATTLE....723
SELIG ENTERTAINS....701
STORIES OF THE FILMS (Independent)....730
STORIES OF THE FILMS (Licensed)....724
TECHNIQUE OF THE PHOTOPLAY....696
TRIUMPH OF THE TRIVIAL, THE....689
UNDER ONE FLAG (Vitagraph)....693
WASHINGTON, D. C....723
WHEN EFFECTS ARE UNNECESSARY NOISES....690
WITH THE WESTERN PRODUCERS....697
WOMAN (Yankee)....692

INDEX TO ADVERTISERS.

LICENSED FILM MANUFACTURERS.
BIOGRAPH CO....729
EDISON, THOS. A....726
ESSANAY FILM CO....734
KLEINE ,GEO....732
KALEM CO....683
LUBIN MFG. CO....682
MELIES, G....759
PATHE FRERES....681-731
SELIG POLYSCOPE CO....733
VITAGRAPH CO....680

INDEPENDENT FILM MANUFACTURERS.
AMERICAN FILM CO....679
CHAMPION FILM CO....685
ECLAIR FILM CO....739
GREAT NORTHERN FILM CO....686
IMP....738
LUX FILM CO....742
M. P. DIS. & SALES CO....749
NESTOR FILM CO....740-741
POWERS PICTURE PLAYS....727
REX M. P. CO....749
SOLAX CO....684
THANHOUSER CO....678
YANKEE FILM CO....742

SPECIAL RELEASES.
CINES CO. OF ROME....743
MONOPOL FILM CO....726
NATIONAL FILM DIS. CO....737

MOVING PICTURE MACHINE MFRS.
AMERICAN M. P. MACHINE CO....753
EDISON, THOS. A., INC....758
EDENGRAPH....745
ENTERPRISE OPTICAL CO....744-755
POWER, NICHOLAS....760

CARBON IMPORTERS.
FRORUP, L. E....746
KIEWERT, CHAS. L....746
REISINGER, HUGO....747

OPERA CHAIRS.
AMERICAN SEATING CO....756
ANDREWS, A. H....756
BENNET, GEO. W....756
HARDESTY MFG. CO....756
KAUFFMAN MFG. CO....756
PEABODY SCHOOL FURNITURE CO....756
ROYAL METAL MFG. CO....756
STAFFORD, E. H....756
STEEL FURNITURE CO....756
WISCONSIN LUMBER CO....756

THEATER ARCHITECTS.
DECORATORS' SUPPLY CO....735

MUSICAL INSTRUMENTS.
BILHORN BRO....752
DEAGAN, J. C....751
LEEDY MFG. CO....745
SINN, CLARENCE E....754
WURLITZER, RUDOLPH....744
ZEIDLER DRUM CO....736

ELECTRICAL SUPPLIES.
FT. WAYNE ELEC. CO....754
HALLBERG, J. H....746
KIMBLE ELEC. CO....758
MACKIE, H. A....749
SCHUG ELEC. CO....745

SONG SLIDE MANUFACTURERS.
CHICAGO SONG SLIDE EX....743
CLEVELAND SLIDE CO....752
EXCELSIOR SLIDE CO....752
N. A. SLIDE CO....753
SIMPSON, A. L....750
UNITED SLIDE ADV. CO....753
UTILITY TRANSPARENCY CO....753

FILM EXCHANGES.
CHICAGO FILM EXCHANGE....755
CLAPHAM, A. J....750
EAGLE FILM EXCHANGE....748
FEATURE FILM CO....752
GREENE, W. E....742
LAEMMLE FILM SERVICE....739
WESTERN FEATURE FILM CO....739

FILM BROKERS.
GENERAL FILM BROKERS....747
INTERNATIONAL FILM TRADERS....745
SEIXAS, GEO. W....754

LECTURERS.
BUSH, W. STEPHEN....744
HOFFMAN, H. F....752
MARION, LOUISE M....754

MISCELLANEOUS.
AMERICAN MOTION SLIDE CO....753
AMUSEMENT SUPPLY CO....752
ASSOCIATED M. P. SCHOOLS....722
COLUMBIA THEATER EXCHANGE....755
COLUMBUS AWNING & TENT CO....722
DAVIS, H....745
DE KALB, M. S....758
DEWES, A....754
DONNIGAN, P. J....746
ELLIOT, J. B....752
EXHIBITORS' ADV. CO....757
GOLSEN, R. J....747
HARBACH....752
HENNEGAN, J. T....739
HOCHSTETER CO....754
HOKE, GEO. M....755
KINGERLY MFG. CO....750
LUMIERE JOUGLA....742
MILLIKEN, W. S....722
McKENNA BROS....747
NATIONAL TICKET CO....750
NATIONAL X-RAY REFLECTOR CO....743
SANITARY SERVICE CORP....745
SARGENT, E. W....755
SILVERMAN, M....739
SOUTHERN HISTORICAL VIEW CO....754
SWAAB FILM SERVICE....754
ST. LOUIS CALCIUM CO....748
ST. JOHN CORPORATION....755
TAYLOR, F. C....754
THEATER SALES CO....756
U. S. FACTORIES CO....746
VONNEGUT HARDWARE CO....753
W. L., C/O M. P. WORLD....752

SCREENS.
MIRROROID....755
SUNLIGHT CURTAIN CO....686
MIRROR SCREEN....757

Facts and Comments

THE value of the educational picture, so constantly emphasized by THE MOVING PICTURE WORLD has found practical recognition in the prosperous and progressive State of Wisconsin. The legislature of that State has, at its last session, appropriated the sum of $150,000, part of which is to be used in the purchase of moving picture machines and suitable films. This means that the representatives of the people have officially sanctioned the aid of the picture in elementary and advanced education and in university extension work. It was for these purposes that the money was granted. It is, under the circumstances, neither visionary nor optimistic to expect similar steps in other States. The teachers are ready for the educational film, the pupils are eager for them, but the producers of this kind of film are slow to recognize the demand and supply it.

*

What has heretofore been labelled "educational" or "religious" film, has not been purely and specifically educational and was never intended to be such. While many of these pictures have a distinct educational value no attempt has heretofore been made to produce a series of films, which would be an equivalent to a text-book in history, geography or physics, or any other branch of exact knowledge. The production of educational films, in order to be of permanent value, must proceed according to a system. To devise a proper and effective system, the advice and cooperation of men and women, eminent in educational work, must speedily be enlisted. A golden opportunity both for profit and usefulness awaits the film maker who will take the lead in this new departure. When a demand exists in educational circles for the haphazard and irregular historic, scenic and literary film product, it is safe to assume, that a systematic production with an eye single to the needs of the school, carried on under the direction or, at least, with the assistance of experienced and competent pedagogues, will at once command a steady and most desirable market.

*

The subject is so vast and fraught with so many possibilities that it is bound eventually to engage the attention of the best and most intelligent educational bodies in the country. THE MOVING PICTURE WORLD sincerely believes that the educational branch of the film industry will before long, rival the amusement branch in extent and importance. It means, therefore, to give it every possible attention and support. The constantly growing host of the friends of the truly educational film will find these columns an ever ready forum for intelligent discussion and careful consideration of this great topic. The establishment of an educational film exchange, in close touch with the needs of schools of all degree, is to THE MOVING PICTURE WORLD more than a dream or a theory and will soon take definite and practical shape, under the direct auspices of the General Film Company.

* * *

A POLICE court judge in Virginia refused to hold a defendant, charged with having published sensational pictures of a notorious murder trial. The right to print fair reports and publish pictures of public trials is, of course, guaranteed by the constitution of nearly every State. The film producers will, however, take no advantage of this decision. Pictorial portrayal of crime and scandal is the exclusive prerogative of the yellow press. The moral of the moving picture is miles above this level and the monopoly of jaundiced journalism is in no danger from the moving picture.

* * *

IN the reports of a panic at an opera house in rural Pennsylvania, where a moving picture entertainment was in progress, the papers show far more fairness and regard for truth than would have been thought possible in such a report two years ago. Whatever loss of life occurred is in the newspaper accounts justly ascribed to the panic that seized upon the audience. Even so persistent and malicious enemy of the moving picture as the "New York World," says in its report: "Deaths alone due to fright. Flames did not follow." It appears that a fuse blew out, probably in the operating room, and instantly a panic followed. "Senseless Rush for Stairs Causes Trampling of the Weaker One"—reads one of the headlines.

*

How did this panic ensue so quickly? It is, of course, impossible in the absence of further reports to form an accurate judgment—only one thing is certain. If the public, even at this day, is full of a foolish fear of fire in connection with every exhibition of moving pictures, if the slightest suspicious noise suffices to convert rational human beings into senseless beasts, at whose door must the blame be laid? The press, instead of enlightening the public and taking the word of experts has always insisted that the moving picture machines and the films were slumbering volcanoes and that the dangers of eruptions were many and always present. The reams of cruel nonsense about the danger of moving pictures at the time of the Boyertown disaster are not forgotten by moving picture men. They were the innocent sufferers and if that sort of libel has now gone out of fashion, they have no one to thank but themselves and THE MOVING PICTURE WORLD, which has labored incessantly, conscientiously and in some degree successfully in order to correct and enlighten public opinion.

* * *

THE weekly output of films at the present time exceeds sixty reels per week. One cannot help asking two questions in connection with this truly extraordinary fact. Has quality kept pace with quantity? At this millions will rise up (including a few dozen critics) and say in a voice of thunder: "No." The next question is: "Has this increase in quantity been the result of a genuine public demand?" Not so as to be visible to the ordinary powers of perception. Even a popular film maker takes a risk by increasing the number of his releases. Such things cannot be and should not be forced. From reliable information we are led to believe that one manufacturer in increasing the number of his releases has, on the whole, failed to increase his total sales. When one gets too much of a good thing a reaction takes place and the "law of diminishing returns" asserts itself.

The Triumph and the Trivial.

By Epes Winthrop Sargent.

NOT since the motion picture became the photoplay has there been released in a similar space of time more truly notable pictures than those presented the public in the past six months. It is not alone such features as the "Inferno," "A Tale of Two Cities" or "Enoch Arden," but the regular releases have been of high standard.

And at the same time in the past six months there has been turned loose upon the exchanges more imbecillic, inconsequential rot than has been unloaded since the days of the fifty-foot comedies.

The average of nine and one is only five, and it will take many Infernos to excuse some of the comedy pictures that have been made out of nothing and have lost something in the making, becoming rather less than nothing.

On the licensed side it may be argued that the increase in the number of releases without due preparation has been responsible for the appearance of so much poor material, and it would seem that some of the manufacturers are stripping their shelves of material set aside long ago because it did not measure up to standard. Indeed, there is at least one picture of recent release that was put into the discard eighteen months ago as not being worthy of publication.

But the triviality dates back to before the decision to put out five reels a day and surely the independent faction have not the same excuse, yet they have offered pictures that are as poor.

It would seem that too great a prosperity and a knowledge on both sides of the patent fence that the exchanges must take the pictures has resulted in carelessness and inferior work.

It is in the comedy end that the results have been particularly poor. It is admitted that good comedy is more difficult to write or procure than good drama, but at the same time there is to be had a better grade of product than some decrepit vaudeville joke presented without even the slight disguise of having its whiskers trimmed. Much of the stuff dates back to the before the war period when the "nigger acts" were written that still serve as the basis for many modern farces, though the farce writers have the grace to seek to disguise their plagarisms.

A rapid survey of the situation will show at least twenty-five old-time vaudeville favorites dressed over or presented in their antique garments, in the fashion of years ago, and to add to the agony there are presented many stories that are little more than episodes, single incidents strung over five hundred feet of film with nothing that even remotely approaches a plot or situation.

It is the same in the field of photodrama. The plays of last year are but slightly worked over to serve again and the producer argues that the public will never know the difference, but they do, and could the producers get a glimpse at the mail of those who answer subscribers' questions, they would soon be undeceived by the letters that ask if this play is not based on that and whether another is simply a revival or a plagarism; not that some plays will not bear revival, but these are not announced as such.

Many of the old plays would be more acceptable in revival than carelessly made revamps and there is something radically wrong with a system of booking that buries in the "commercials" the sterling successes of a year or more ago. But the fictitious demand is for novelty and the soundly constructed old play is made over in a hurry with a few disguising changes to add to the list of the trivials.

This lack of development is not confined to the resurrection of old ideas, however. It is even more plainly marked in some of the new ideas, particularly those written around some situation. A recent offering tells of a guardian uncle who fears that his niece will injure herself in the water. She is released and again goes swimming, so he moves away from the ocean. The girl looks very trim in her bathing suit and the play will appeal to those who ordinarily lament the lack of legs in the photoplays and who prefer the burlesque show to the photoplay theater, but surely this bald array of argument is not a sufficient basis for a story. A little time, a little attention to detail could have produced a well balanced and logical train of events, but a comedy was needed in a hurry and it was slapped together without care and without thought.

Roughly speaking, the sale of from twenty to twenty-five reels will return a profit on the investment, covering all overhead charges. Many of the offending dispose of double and even triple this number on the strength of made reputations. Surely a reputation such as that should be worth something to the owners of the trade mark, should be worth preserving, the more particularly when the added cost of a well planned plot would be so slight compared to the returns.

There is no use making a bid for new patrons with the triumphs when the trivials nullify the effect.

The Child and the Picture.

NOTHING can be more precious or sacred than the mind and heart of a child. Often the child's fate in later life depends on early impressions. Mankind cannot be corrupted except in the child. Never before in the history of mankind have the claims and rights of childhood been recognized more keenly, more widely and more practically than to-day. Every true friend of humanity must thrill at the thought that his day, in a greater degree than any before it, holds out a helping hand to the child.

The moving picture owes a grave duty to the child. It has more power and influence over the unformed mind than any other agency, that of the mother alone excepted.

It would be a progressive and civilizing step to have the motion picture begin its work on the child mind as soon as the latter is capable of absorbing and retaining impressions of the things which it sees.

In other words, there is no finer and more effective field for the moving picture than in the "kindergartens" of the big cities. These valuable havens for the oft-neglected and prematurely nervous child of the modern city owe their origin to a great and unselfish friend of children, who made their welfare the object of a long and useful life. If Froebel and Pestalozzi had lived long enough to get acquainted with the moving picture it would long ago be the chief factor in every "kindergarten" in the world.

We cherish a profound respect for the good women who work among the little children in the kindergartens. We believe that they would welcome the moving picture as a most valuable aid in the discharge of their duties to the little ones. Deeply impressed as we are with the importance of the moving picture as an agent in higher education, we are sure that the beginning of the work should be in the "kindergarten."

It is a matter that should draw to itself most serious consideration and we earnestly hope that some film maker will in the very near future win for himself the distinction of being the pioneer in preparing, with the aid and advice of competent teachers, pictures especially suitable for the education and training of little children.

When "Effects" Are Unnecessary Noises.

By W. Stephen Bush.

AS a friend of the moving picture and jealous of its reputation with the public, I confess I stand in fear of the average "effects man." Zeal is a most admirable quality, but in the case of the man behind the screen it needs to be tempered with judgment and discretion. As a matter of fact, such tempering of enthusiasm with common sense is rare in the extreme. While the general opinion among intelligent exhibitors holds that the effects were made for the picture, the worker behind the screen believes, that the picture was made for the effects. His desire is, above all things, to be heard, to make as much noise as possible. If the picture shows a man in the throes of death on his bed, he rises to the occasion by making the bed creak. If by any chance, a horse appears on the screen he feels in duty bound to make us believe that a troop of cavalry is riding at full gallop over a hundred blocks of macadamized pavement. At the sight of water, no matter how quiet, he at once lets go of the Niagara Falls effect.

Now effects to help the picture must be few, simple and well rehearsed for each separate and particular picture. The idea, that a set of mechanical contrivances for the production of a limited number of sounds, can be made to fit most pictures or even a small percentage of them, is utterly absurd. The moment an effect is repeated too often, it becomes monotonous, then tires one and at last is ridiculous. Each picture must be studied by itself and only such effects introduced as have a psychological bearing on the situation as depicted on the screen. The imitation of common and obvious sounds has long ago been abandoned by nine out of every ten exhibitors, who, quite wisely will rather dispense with effects altogether than risk monotonous or misplaced or ill-judged effects.

Nevertheless, it is an undoubted fact, that the introduction of suitable effects will at times help a picture immensely. There are scores of pictures that without effects are dull, insipid and meaningless and with effects, thrill, delight and please an audience. Powerful effects may be introduced with equal success in comic or dramatic pictures, even in scenic and educational subjects. At all times, effects must be original, novel, simple, quickly understood and appreciated by the audience. The proper moments for introducing them must be judged from picture to picture and no set of stereotyped rules can be laid down. The dramatic instinct, which resides in the heart of every man and woman, must be the guide and determining factor.

When once a good opportunity for a powerful effect has been discovered, the effect must be carefully rehearsed. A trained monkey can "work" the machine-made effects, but it takes a man with some intelligence to secure correctness and accuracy in original and special effects.

A few examples may help to make my meaning clearer. Let us assume, that we are dealing with a scene immediately preceding a dramatic climax. The climax depends on the coming of a certain hour. Anxiety and suspense are the dominant emotions of the central figure in the scene. At such a moment the slow and measured ticking of a clock may send a thrill or a shudder through the blood of the spectator. It is a very simple thing, an apparent trifle and yet its effect may be overpowering. The sound of musical instruments, played with a special meaning, connected with the action on the screen, may always be imitated with great advantage.

On occasions the fall of a human body or a heavy object may be indicated by proper effects back of the screen, but not every such fall is to be thus marked. Discrimination should be the saving grace of the man with the effects and if he lacks discrimination, as he often does, he should be held strictly subject to orders and given no latitude whatever. Obvious effects, such as shooting, thunder, rain, etc., are, except on rare occasions, to be omitted. The public is tired of them.

Greater license may be given to effects in comic reels, but the vulgarity, which is especially in vogue in New York, should be carefully avoided.

I conclude with a notable contrast between a proper and improper effect and select as an example two scenes from the Milano production of Dante's Inferno. No scene in that remarkable film is more impressive than the meeting of Cerberus, the three-throated monster by the poets, Dante and Virgil. "Not a limb of him, but trembled," says Dante in his masterfully descriptive way. Now, to make this mysterious monster bark like a dog in a backyard is laughable and betrays a deplorable lack of the sense of the fitting. The moment the "effect man" converts the fear-inspiring creation of Dante into a common bow-wow, every illusion is destroyed and the thin line, dividing the sublime from the ridiculous is crossed amidst the justly derisive laughter of the audience. Contrast this with an effect in the scene, where the poets enter the circle of the giants, the first of whom is Nimrod, the mighty hunter. In the poem, the sound of a horn is described, as the poets near the circle. If such an effect is introduced, if a horn is sounded, just before the title, introducing the Giants is ended, the effect is suitable and impressive, as in the next moment the huge body of Nimrod with a hunting horn around his waist, becomes visible.

There is but one general rule that may be followed with uniform advantage in the matter of effects.

To paraphrase the immortal bard: "Discrimination is the best part of strenuousness."

FLICKERS.

Canadian spectator raised a row in a Toronto picture house over a film showing how the Yanks licked the Red Coats in 1776. He got three inches in one of the local papers.

The cowboy and Indian films bid fair to soon rival the old "chase" pictures in mileage.

Some of them are more to be pitied than censored.

That rumbling sound you hear is a new automobile in 15th Street. The rumbling can be heard at the top of 80 Fifth Ave.

We notice that the Kinematograph and Lantern Weekly is running a column of "Flickers." You're welcome, K. & L. Weekly, but please don't cut authors' names off of articles and cartoons. Also occasionally give credit to the M. P. World.

While the "crime picture" is still doing yeoman service as first aid to city editors, Detroit police have given up the search for lack of clues.

Copy for a permanent announcement slide to be shown at the commencement of every moving picture show:

The fool that rocks the boat
Is the fool that yells out, "FIRE."
Who heeds his warning note
May die for the brainless LIAR.

The second story show has contributed all (2) of the moving picture disasters. What's the answer?

New York Budget exhibit is again in preparation. Moving pictures will play a more prominent part. If there had been more moving pictures last year the thing would have been more of a success. It takes a long time for city officials to realize that the people want moving pictures.

Reviews of Notable Films

"THE RED DEVILS" (Champion).

WHAT may be justly termed an adequate production is soon to be released by the Champion Company under the title, "The Red Devils." It is at once apparent that the Champion Company has spared no expense to give the subject a proper setting. Where scenic effects are employed they have the look of the real thing; the cowboys look and act like cowboys and there is an air of naturalness pervading the whole picture that is refreshing, to say the least.

The original production from which this picture was adapted was known by the title, "The Red Men," and was produced as a vaudeville sketch by Sidney Drew. In purchasing the rights to picture this sketch, the Champion secured the assistance of Mr. Drew in the work of production, all of which added to the initial cost of the picture.

The plot is a novel one to pictures and unfolds itself in logical sequence to a most satisfactory denouément. A circus comes to a frontier town and pitches its tent, attracting a good audience of cowboys, soldiers from the nearby post and residents of the town. One of the soldiers falls in love with a pretty girl performer, the daughter of the manager, and succeeds in gaining the father's consent, after which he departs for a post farther west, to which his company has been ordered. With the circus is a troup of acrobats, costumed as red devils. Just as the engagement closes, their manager receives a wire from a Western town offering him an engagement. The acrobats hail the offer with delight, especially pleased is the girl, because it will take her near her soldier lover, so the engagement is accepted.

The picture now takes us to the military post where the lover is found with his comrades about the entrance of the stockade. A messenger appears with a letter from the girl, telling him of the coming of the troup and that her father has agreed that they may be married immediately. This puts the soldier in high spirits and his comrades overwhelm him with congratulations and carry him into the stockade on their shoulders when he tells them the good news.

During these events trouble has been brewing between the cowboys and the Indians. The latter have been caught in the act of stealing cattle and, in the fight that follows, one of them, the chief's son, is killed. For this the Indians take the war path. One of the Indians happens to be in town when the stage carrying the troup of Red Devils, their manager and his daughter, starts on its journey with an escort of cowboys. This spy hastens to the camp of his tribe and the band starts out at once to prepare an ambush for the travelers.

Lumbering along over the rough trail comes the old stage coach—a real relic of pioneer days, with four horses swinging it around the curves with all the dash of the Wild West. Then a wheel breaks and the coach comes to a stop, while the occupants pile out to see what the trouble is. While they are inspecting the damage the Indians come upon them; there is a general scurrying to shelter, except one daring fellow who boldly perches himself upon the top of the coach as if he were inviting the Indians to "pot" him.

One of the cowboy escorts manages to get away at the beginning of the scrimmage with a message from the girl to her lover at the fort, which happens to be the nearest point from which succor can be obtained.

Scene from Champion's Release, "The Red Devils."

For some time the Indians continue their fire from ambush, but when all the visible defenders have been disposed of they rush the coach with the purpose of finishing them. Just as they seem about to overwhelm the survivors the troup of "Red Devils" spring out of the coach and hold the Indians spellbound in open mouthed wonder at their marvelous tumbling. While these events are happening, the messenger arrives at the fort and soon a troop of cavalry is on the way to the rescue.

Alternate views of the "Red Devils" holding the Indians in awe and the soldiers racing over the trail carry the interest to a high pitch. Now the acrobats are about exhausted from their efforts and would give up, but the girl and her father rush out and encourage them to keep going. Then one Indian, evidently not to be fooled by the antics of the "Red Devils," springs out and harangues his braves. This breaks the spell and the attack on the travelers is about to be resumed when the soldiers come dashing up and scatter the Indians. The ruse of the "Red Devils" has been successful and the scene closes with the girl clasped in the arms of her soldier lover.

The usual good quality of photography that has marked Champion pictures is noticeable in this one. There is an abundance of action and all of it with a reason, by which we mean that there is no superfluous and tedious riding hither and thither with no apparent purpose beyond that of padding the reel. Whoever put on the circus scenes knew his business; the entrances and exits are in proper order—a thing that many producers miss; there is also an absence of posing for the camera, the performers being intent upon the business laid out for them, all of which adds to the naturalness of the subject.

We predict for "The Red Devils" a long season of popularity with photoplay audiences, especially those who admire Western subjects, for it surely deserves approval.

"LITTLE DOVE'S ROMANCE" (Bison).

THERE is an imaginative quality in this picture that makes a very strong appeal. The impression that it leaves is pleasing and it is slowly cumulative. Each scene is effective as a natural part of a human story and when we have seen them all the memory has a story as a whole and not merely a broken recollection of two or three poetic pictures in a collection that has not been accepted as true of life. The poetic pictures are there, but only as integral parts of a poetic story.

The picture is a romance with an Indian, Little Dove, for its heroine. A white man comes into her life. She chances to be passing when he fires at a bird and her gun-shy horse throws her, spraining her ankle. The girl is helped by the man to his camp beside the lake, while the girl's horse, riderless, returns to the Indian village and the chief, Little Dove's father, takes up the trail with some of his braves and finds her at the camp. There's a misunderstanding, which is natural enough, and which Little Dove very quickly straightens.

The following scenes carry the story along speedily, though, as a part of it, something of Indian manners and customs is shown. This element of instructiveness is particularly pleasing in Bison Indian pictures. Many of their scenes exhibit aboriginal handicraft—porcupine quill and bead work and basketry—not merely because the property man has good specimens of this in stock, but in a way that shows a sympathetic understanding of the Indian mind. It is informing, but its presence seems solely to fill an artistic need. It gives reality to the picture.

All would have gone well at the camp and Indian village had not the white man's half-breed cook fallen passionately in love with Little Dove. She would have felt a flitting, romantic attachment for the white man that would have been forgotten when he and his hunting companions had departed from the wild lake. She would have married her right mate, a young brave of the village. But the half-breed attempts to abduct her by force and is carrying her away in his canoe when her lover sees them and in another bark canoe gives chase. The half-breed is the better paddler. He would have got away had not the two white men also seen the chase. They follow and together they overtake the half-breed, whom they wound, but who escapes, leaving Little Dove. These chase scenes are not made a feature and, while fairly strong scenes, are the lesser part of a very human story.

In what may well be termed a pretty third act, Little Dove, in a pleasing way, makes love to the white man. Her own lover is standing in the background looking on, not at all comfortable or happy, but from a sense of the fitness of things, not venturing to interfere. The white man is wise. He explains to Little Dove that it would not do for him to marry her. He and his companion then depart. Little Dove has a photograph of the white man, given to her when they first met. She draws it out. The Indian brave comes to her quietly and, taking it, tears it up while he explains to her that it would be foolish for her to keep it; that she must marry one of her own people, must marry him. She understands and seems well pleased.

The backgrounds of the story are very beautiful. It is a wild lake with clear waters which reflect the rough, wooded hills that hem it in. These hills seem grown with pines and look as though they had been burned over half a score of years previously. The camp is filled with delightful suggestions. It made this reviewer hungry to smell a fire of pine limbs with coffee and frying salmon. It's as natural as life.

"WOMAN" (Yankee).

VERY good acting, skilfully selected and staged scenes and first-class camera work are the means of putting this dramatic story over pretty effectively. Although the situation is new and modern, the character of the heroine Eleanor is up to a certain point not unlike the classic heroine Phedre. The situation, as we have pointed out, is not similar. It is a love story of modern society life. The heroine is a spoiled society girl and is engaged to a multi-millionaire. She really prefers the hero Frederick, but she, in a very well acted scene, breaks her engagement with him after his reverses in business. It would have been necessary for them to put off their engagement, for his losses have completely wiped out his fortune; but Eleanor is not that kind that will give encouragement to a poor man.

Scene from "Woman" (Yankee).

The money loss, the public shame of failure coupled with this disappointment in the woman he loves maddens him to the point of suicide, not so much from cowardice as because it is a very violent measure in a situation where violence alone seems able to suffice. Frederick is about to make an attempt on his life, but is hindered by his secretary, a young woman who secretly is in love with him. Her representations convince him that the bravest, most human thing for him to do is to fight his difficulties through to a finish. Meanwhile, Eleanor has married a nobleman.

The situation is now clearly stated and is carried forward speedily. Frederick has regained his fortune and has married his secretary, and Eleanor is unhappy with her foreign husband. She tries to recall Frederick without success. She induces him to come to her room to talk business and proposes that they run away together. He is indignant. The

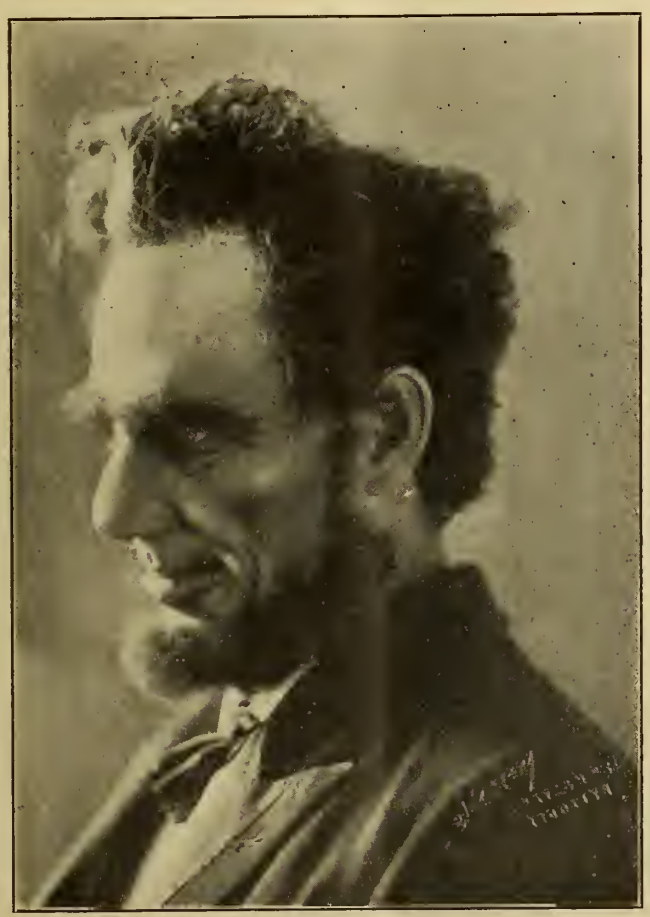
husband comes and she accuses Frederick of making a dishonorable proposal. The scene is well put over, and later there is a duel in which Frederick is wounded. Then there's a pretty ending with penitence and forgiveness for all. It is an effectively pictured story, though (especially the duel scene) not a picture of typical American life.

The Yankee Company is very competent and is particularly happy in producing a story such as this. All of the scenes are well photographed, most of them are pretty and one or two have poetic pictorial quality in large measure.

"UNDER ONE FLAG" (Vitagraph).

THIS forthcoming Vitagraph release is a typical illustration of civil war times from a Southern aspect. Judge Stark is a most thorough representative of the straight-backed, straight-laced, strongly prejudiced Southern gentleman. The scene opens when he and his daughter, Bettie, are bidding the judge's son, Capt. Stark, good-bye as he starts for the front; all are evidently animated by but one thought—that of the certain defeat of their opponents.

It is a sad blow to the Judge when he receives a newspaper relating the capture and imprisonment of his son; his Southern temper is displayed with marvelous vigor; his pride has received a serious setback, and although he would fain annihilate everyone himself, so great is his blending of pride, anger and defiance, circumstances compel him to accept the humiliation and bow to the inevitable. Soon after this, Bettie is walking through a neighboring glen when she finds a Union soldier lying wounded upon the rocks. As he appeals to her for help she is glad to have an opportunity to show her Southern antipathy and scorn him.



Ralph Ince as Lincoln in "Under One Flag."

Human impulses, however, are stronger than strivings, and she decides to help him. By her aid he is able to crawl into a nearby cave where he will be safe from capture and where Bettie has now determined to nourish him. Taking old "Mose," the colored man, into her confidence, she sends him with bedding while she procures food, and together they make Capt. Meyers comfortable. It being announced in the papers that General Sherman is to pass that way with troops, Meyers writes a note to the general telling of his whereabouts. This note old "Mose" is afraid to deliver. On his knees he begs Bettie to relieve him of what to him is such a hard and dangerous task. Indignant at his weakness, Bettie delivers the note herself and is given a company of soldiers, whom she leads to the cave, from where Capt Meyers is safely carried away. In saying good-bye to Bettie, he promises to see what he can do for her brother, and she gives him her locket as a token.

Arriving at headquarters, Capt. Meyers interviews President Lincoln in behalf of Capt Stark. The impersonation of Lincoln by Mr. Ralph Ince is one of the features of this film, it being claimed for Mr. Ince that his ability to impersonate the famous President is most superior. Succeeding in obtaining the pardon, which he takes to Capt. Stark in his cell, who is naturally surprised. Capt. Meyers having related his experiences to Capt. Stark and shown him his sister's locket, a warm friendship springs up between them, resulting in Stark inviting Meyers to his Southern home. Judge Stark's old prejudice causes him to offer but a cool reception. The pleadings of his son and daughter, however, prevail and in addition to relenting he accepts Meyers as a son-in-law, whole old "Mose" holds aloft the Flag of the Union; thus are they united under one flag. It is a well told story, perfectly enacted and creditable to all.

"DECLARATION OF INDEPENDENCE" (Edison).

Reviewed by Mme. R. G. Dolese.

HOW many of us as children recall the long labored effort to commit to memory that famous Declaration of Independence, and, after succeeding, immediately show our independence by forgetting it in our "pursuit for Life, Liberty and Happiness." What did it all mean? Nothing to us; yet we all passed through the age when history is taught us, or, as some of our more interesting neighbors would say, "learned us." Great is the teacher who can with some effort make us do the learning. This has been accomplished by the wonderful picture produced by the Edison Company, entitled "The Declaration of Independence."

Scene from "The Declaration of Independence," by the Edison Company.

In this picture we are at first introduced to Mr. and Mrs. Adams' home, and a charming picture it is, showing the refinement and simplicity of the early colonial days and being, in and of itself, a wonderful study of antique furnishings, as the detail is perfect. In the home we find Mr. and Mrs. Adams and young John Quincy Adams (afterwards President of the United States), a rare young rebel who, inspired by the gossip and tales of his father and friends, would in his vigor have sent the entire British army into the Atlantic Ocean.

The next scene we see young John Quincy Adams in company with his father, John Hancock, Benjamin Franklin and other prominent men, starting for the first Philadelphia Congress, and here we have a charming expression or motherly interest betrayed in the character of Mrs. John Adams, for young John in his intense feeling has concealed beneath the folds of his cape his father's sword; his mother, retaining the sword, sends her "men folk" out to battle, with a blessing for their safe return.

Independence Hall—A great group of men, all the leadership of the day and all the hope for the future. How interesting it is to watch the long efforts of these men to avoid

the war which began at Lexington. Some very excellent facial work has been accomplished in this picture and in what line of art is it more desirable and necessary? A large percentage of the understanding of a film is hinged on facial work, especially as some of the exhibitors are so careless about sub-titles. It is also most impressive to note the difference between the plain types of American architecture, severe and simple, and the rich architecture of the English castle where George III received the Colonists who submit to him the Petition, which he returns with an answer that irritates them.

Attention should be centered on the exceedingly attractive picture showing the men entering Independence Hall and young John Adams waiting to ring the bell that was to be the signal of the passing of the bill. The wide spaces and the tall Doric columns give such a sense of magnitude. The grouping of the men, young Adams in the distance, Thomas Jefferson in a black velvet suit, and the stooping old figure in the foreground. The very attitude of the figures are impressing and the sense of largeness is one many of the manufacturers might copy.

So the story carries us on to the ringing of the Bell of Liberty, which, by the way, I informed the manufacturers was too large, but was assured by them that it only measured one foot (a very insignificant amount) from the original. Analyzing my feelings I, too, felt the intense interest of the moment. It was a feeling of excitement that prompted the thought that a long time was required to ring the bell. But the film as a whole—here we have a mere fact—no romantic story—just plain history—and the manufacturers deserve great credit for the way they have put life and interest into so dry a document as this "Declaration." Even the school histories today give a condensed form. Oh! Why were we born so long ago?

From a photographic standpoint and a study in expression, the details of the costumes and stage settings are perfect and a veritable study in antique decorations. All these points go to make the film so useful educationally. For of what value it it to have a story, even a historical story, developed that is so untrue in its surroundings that one is not sure if it is history or simply romance? Here is a great, dry essay—speech—call it what you will—vitalized and developed into living, breathing history, of intense interest to every American born or American adopted man or woman.

Something should be said for the splendid way in which the actors and actresses have worked out their parts. I think there must be something inspiring about it to make these actors and actresses feel so keenly the spirit of the time. It is especially interesting to watch the struggle of Thomas Jefferson, as through the night he writes and plans; to see the expression of fear and doubt, interest and hope on the faces of the men who come in the early morning hour to read what he has written. The words that were to flash down into the ages and make us what we are today. The boyish impatience of young John Quincy Adams appeals to us, as also does the helpless old man as he totters up the steps and impatiently awaits the signal to sound the Liberty Bell; the wild, anxious crowd of men and women whose very backs are potent with interest as John Hancock reads to them the stirring words. Photographically, this especial scene deserves credit. It is wonderfully well posed.

If all history could come to us in so happy a way, we

Scene from "The Declaration of Independence," by the Edison Company.

would not have to be "taught." Somebody in that studio must be afflicted with an "artistic temperament" and recognizes his blessing. This film will make an epoch in educational films and, if we have many more like them, students will surely find lessons their recreation.

"THE BATTLE OF TRAFALGAR" (Edison).

THE battle of Trafalgar, arresting as it did the power of Napoleon, just when that power seemed to develop into omnipotence, is justly counted among the fifteen decisive battles of history. A film maker, who undertakes to reproduce an event of such importance in moving pictures, deserves encouragement for the effort alone. It may be added at the outset that the effort of the Edison Company was altogether creditable. The picture has bits of historic realism that are quite clever. The "fighting top" of the enemy's ship "The Redoubtable" was an extremely well conceived and well executed scene and has the merit of being in the story of it well sustained by historical tradition. The scene on board the "Victory" when, after so many hours of bloody fighting the fortunes of war went with the British, is stirring in the picture, as it must have been in reality. The death of Nelson was an affecting scene and to an Englishman must bring to mind one of the proudest moments in the history of his country. The appearance of Nelson before the Board of Admiralty is likewise worthy of special mention. The psychological moment has been seized by the director, and the spectator at the end of the scene feels that Nelson is going forth to conquer or to die.

Special credit is due to the film maker for abstaining from the "love-fiction" too often interwoven with so-called historical pictures. The historical novel has been the pet aversion of literature and it would be too bad to have a revival of it on the screen. The educational value of the picture is great.

"THE RULING PASSION" (Biograph).

This Biograph film deserves special notice because of its juvenile characters. The play is unique because of the fact that children take the most important parts from beginning to end, and their histrionic ability is deserving of commendation. A bright boy having been to the theater is controlled by a passion for acting, and at a children's party produces some very creditable little plays. Going from the house to the seashore, the acting is made more real upon the water when, through the loosening of a rope, two young people are carried away in a boat upon an ebb tide. It is some time before the youthful stage manager can procure assistance in the timely arrival of his parents, who secure the aid of a motor boat to pursue the little craft, which is rapidly foundering. The thrilling chase of the motor boat is somewhat prolonged, causing the danger of the children to become very harrowing to the feelings of the beholders. The rescue is, however, timely, and a restored family made happy; a little punishment is administered to the cause of the mishap, and the youngsters are all put to bed with the parents' happy "good night," but still in his dreams the young actor continues to give evidences of the "ruling passion." There are some pretty pictures in this film, and altogether it is one to interest the family—children will like it, and parents will see that it carries the lessons of timely warning. It encourages the development of the good in the boy and rebukes the bad, and will prove helpful in suggesting the control of a "ruling passion."

Scene from "Trafalgar," by the Edison Company.

Technique of the Photoplay

By EPES WINTHROP SARGENT

Copyright by E. W. Sargent. All rights reserved.

CHAPTER VIII.

Comedy Essentials.

Photo-comedy is divided into the usual classifications of comedy, farce comedy and farce. True comedy differs from farce largely in the matter of degree.

Polite comedy is more the comedy of idea than of action, while farce is dependent upon the extravagance of its action rather than upon the coherency of the story. Farce comedy occupies a vaguely defined middle ground.

But photo-comedy cannot be purely the comedy of idea. There must be a touch of humor in the acting to supplement the humor of the story and sprightliness of action must replace the clever lines of the spoken play.

Most producing companies make a farce of any comedy idea produced, but there are some few directors who produce both comedy and farce according to the value of the script and make their comedies as delightful as the best work of the dramatic stage.

A comedy should begin with some humorous situation which is developed to its fullest possibilities in diverting action. The probabilities need not be as closely adhered to as is required in the photodrama, but the absolutely impractical plot should be treated farcically rather than seriously, since the plot itself is a farce.

In the comedy of the theater the playwright depends upon the humor of his lines more than upon the humor of his plot. In the photo-comedy the dialogue is absent and humorous situation and action must replace this lack. It is not sufficient that the idea is humorous, the plot must be susceptible of interpretation in humorous action and that action must be indicated in the manuscript. It is not sufficient to explain that "Smith tells Jones to go home in funny action." Tell what that action is if your comedy is to be understood.

Comedy Must Be Good Natured.

Comedy never should be ill natured. The afflictions of the unfortunate may strike a few as being capable of humorous treatment, but a comedy based upon a deformity or depending upon an affliction for its humor will find no place in the studio. A person with a hare lip may appeal to some as being humorous, but a comedy based upon this theme will not make far-reaching appeal and is more deserving of a place than comedy based upon kicking a crutch from under a cripple. The comedy of good humor is to be preferred and it should be played with a rollicking spirit that will add to the charm. This is not possible where the main theme is suggestive of the clinic.

The same applies to the treatment of racial characteristics. The grotesque Irishman, the blundering German, the excitable Frenchman and the other familiar types of farce comedy should not be employed in photo-comedy. These types are the creation of the stage and the comic papers and many of these caricatures are offensive to persons of the same nationality. The photoplay makes its appeal to all races and there is no reason why a manufacturer should deliberately affront a large clientele to permit the making of a few comedies.

On the other hand the natural humor and wit of the Irishman can be employed to good advantage, the bewilderment of the newly arrived German is productive of comedy situations that are natural and unforced, but there is a difference between a kindly utilization of such matters and the sweeping caricature that suggests that all Irishmen have green whiskers and that all Germans are like the "Dutchmen" of the stage. The commercial shrewdness of the Jew is best appreciated by his own people, but they know, too, that swindling is not shrewdness, and the impetuosity of the Latin temperament can be advantageously employed at times, but not always.

Humor of Action and Idea.

Humor of action is vastly different from the humor of idea. One appeals to the mind through the reasoning powers, the other through the eye. If appeal to reason can be made through appeal to the eye, the ideal condition is attained. The humor of idea finds its expression in the climax, but the climax must be led up to by humorous action. One or two purely explanatory scenes may be permitted where essential, but following that the action should be rapid and genuinely funny. Plate smashing, the use of the slap stick and other devices of burlesque are not funny in themselves. They must be given a reason or they merely clog the action.

One of the best examples of the comedy of action was done by the Lubin Company some time ago, under the title of "Wifie's Mamma." The first scene merely showed the receipt of a letter announcing the intention of the wife's mother to make a visit. This was a purely explanatory scene to permit the introduction of the letter. Mother arrived in the next scene, an essential fact made lively by the dropping of a suitcase on her toes. The incident was made to appear an accident, but the audience knew that it was purposely done, the opening gun of the campaign.

Arrived at the house, the old lady dropped her pocketbook and while she stooped to pick it up the husband dropped the suitcase on her again, another accident, of course, but one the audience understood.

The cook objects to the presence of the old lady in the kitchen and while the wife tries to smooth the matter over the husband gives the cook five dollars to run the old lady out. The cook earns the money by throwing mother out of a second story window, but this has no effect, and in turn she is dropped out of an automobile, taken horseback riding on a nervous horse, taken for a row in a boat with some auger holes in the bottom and pitched down the side of a mountain. After all that she goes home and writes to explain that she should have gone long before, but that the warmth of her welcome made her feel that it would be discourteous to leave.

The comedy of action had been strong throughout, but the letter in the last scene brought the comedy of idea as the husband thought to the strenuous efforts that were unavailing.

The Chase Picture.

Although overdone a couple of years ago, the chase picture holds its own, although it is infrequently seen at present. The chase picture is one in which some character or object is pursued through a succession of scenes more or less amply equipped with comedy action. It is the simplest form of comedy picture and the ease with which chases were made resulted in an overproduction that in turn almost banished the chase for a time.

The chase offers the requisites of fun and liveliness and where there is established some definite reason for the run, it is still employed but it is no longer sufficient to bat a ball off a baseball field and have the entire company chase it through 950 feet of film.

The chase should not occupy the entire length of film and it should follow a series of incidents which give rise and reason to the pursuit, but with these provided the chase becomes a matter of providing comedy for the various scenes. Much of this comedy cannot be devised until the picture is taken, for each location may present some feature which will suggest a bit of business, but the leading action should be written in and the director left to supplement this with his own ideas as they are suggested to him.

Pills, Potions and Powders.

Some thousands of manuscripts have been written based on pills, potions, powders and influences, and a large percentage has been produced. There has been employed about every kind of preparation imaginable and the few concerns still making them are using over and over again ideas drawn from the early productions. The comedy picture was in existence some ten or twelve years before the dramatic photoplay, and it was precisely this type of crude comedy that was first exhausted. An influence story embodying some absolutely new theme might find acceptance, but it is doubtful if there exists any market for this sort of extravaganza.

The same amount of effort diverted to the farce will prove a better investment of time.

Much the same applies to the amorous old maid, the inquisitive old woman, the absent-minded professor, the henpecked husband, the shrewish wife, the tramp, the bookagent, the bad boy, the foreign count and other familiar types. New ideas might be found to fit these, but they are all on file in the negative room of the manufacturer and it is easier to rewrite an old script than to wait until the outsider sends in a new development.

Comedies in Simple Settings.

It is well in planning comedies to keep the settings simple and inexpensive. A manufacturer will spend hundreds of dollars for the feature scene of a drama when he will object to the small extra expense for comedy setting. The big scene will carry the drama, but the comedy will carry itself and it is useless to plan big effects when they will not be appreciated. An additional cost of a few hundred dollars for some strong effect will not be objected to, but comedies which require elaborate special sets, which actually destroy valuable property, or which necessitate an unusually extended period of taking will not gain much consideration unless there is a compensating gain in unusualness, which is not probable.

The appearance of new catch phrases, the invention of a new slang expression or the popularizing of a song is almost certain to be followed by scores of scripts based on the same. It is a good thing for the photoplaywright to keep away from these temptations, for it is largely a waste of time. To be pertinent the story must be made at once and the studio force is better able to get out an emergency script that will be filmed before the first of the outside contributions appears.

The greatest mistake the novice makes is the belief that if a scenario sounds funny it must be funny. The reverse usually is true. The successful comedy script makes poor reading and the cleverly written scene reads better than it acts. The synopsis may be humorously written if it does not consume too much space, but the stage, not the manuscript, is where the humor of the scenario should develop. It is entirely possible to write a scenario that is almost entitled to a rank as a gem of humorous literature and yet which is done into the dullest sort of action.

The comedy script calls for a fuller treatment than the dramatic scenario. In the latter it is sufficient merely to hint at the byplay, but in the comedy script every action counts and all comedy bits should be explained briefly but fully, that no point may be overlooked.

Originality of thought is at a premium, for here the themes have been worked over more often than the dramatic story and the ability to give novel treatment to an old theme is a valuable asset. The beginner will find it advisable to start with the dramatic scenario and attempt the comedy script only when familiarity with the work and knowledge of the companies makes success more likely.

* * *

This is the last of Mr. Sargent's articles on Technique of the Photoplay, but other articles on scenario-writing will be published from time to time. The Technique of the Photoplay will shortly be issued in book form.

WITH THE WESTERN PRODUCERS.

A great deal of excitement has marked the first month of the Bison Co.'s stay in Bear Valley, which is located thirty-five miles east of Redlands, California, in the San Bernardino Range.

During the taking of an Indian picture in which canoes were used, George Gebhardt and Chas. Insley were capsized. In their efforts to free themselves from the canoe they became entangled in a large bunch of tenacious lily pads. Their struggles only heightened the peril of their position. The third trip to the bottom was being made when the other players got to their assistance. These unfortunates had only recovered from their scare and weakness when the mountain fever descended on practically the entire company, further delaying them. Miss Evelyn Graham probably suffered most.

And now the western slope of the San Bernardinos is in the grip of the most disastrous forest fire in its history. The Bison people will probably take a number of magnificent and awe-inspiring western pictures with one of the most terrible and fearsome "sets" that nature can afford—that of a forest of giant trees swept by a tornado of flame and smoke.

* * *

The peaceful quietude of Edendale is being broken by a small army of workmen who are tearing down the old Selig studio, and like the "Phoenix," are raising from the ashes of the old pile a thing of beauty and grace.

The rear quarter of land is being cleared for the new Mission Stables in which will be housed Selig's equine props. The stable as planned will be one of the most sanitary and up-to-date affairs in the whole southwest, and will accommodate twenty-four head of horses at one time.

An immense property room of a capacity sufficient to care for anything from a cowboy pair of a chaps to a historical pageant is already nearing completion.

The executive offices of the company will be at the extreme corner of plant, with separate offices for each of the three producers, and an office for the stage manager and property man. The corner of the office building will be surmounted by a high tower of mission design. And in fact the whole plant will be built on the mission style. The inner yard or court will be an exact reproduction of the famous missions of Franciscan days.

Arrangements have been completed with three theatrical men of nation wide renown to act as directors and producers, relieving Mr. Boggs of some of the strain to which he has been subjected.

Mr. Boggs writes and produces very nearly every one of Selig's Pacific Coast releases. This in addition to being the

Selig Company at the Wreck of the Santa Rosa Off Point Aiquello, Cal.

General Manager of the Selig Polyscope Co. Everyone who has any dealings with Mr. Boggs is always full of praise for this all around good fellow and thorough gentleman.

The Yosemite Company and the local company are now merged as one big organization of thirty players. This will enable the three producers to pick just the particular kind of talent for the work in hand.

The company which has been working in Florida moves to Colorado in a few weeks. After their stay there it is generally understood that they will come on to California. From all indications the whole Selig Co. will eventually consolidate into one big organization, located in Los Angeles, where they can work fifty-two weeks out of every year.

In organizations of this kind there is always some one used as the butt of the majority of jokes. With Selig's bunch it is a genial German, who was christened by his parents Fritz, last cognomen Bulkie, joined making the euphonious title of "Fritz Bulkie." Fritz is very loyal to the Selig Co., and through his numerous escapades with other studios has caused himself to be labeled "Mr. Polyscope." Among his other accomplishments is an inordinate dread of water. Recently while standing near the edge of the big tank he was shoved in by a festive player. Mr. Polyscope immediately proceeded to the bottom like so much pig iron, and it took the combined efforts of Selig's best swimmers to "salvage" Fritz. On being revived he promptly filled the air with a stream of lurid German profanity sufficient to intimidate the boldest of the jokers.

Miss Eugenie Besserer, who was severely injured by being thrown from her mount recently, is rapidly recovering and will be back in the picture in about three weeks.

The beautiful Iva Shepard has entirely recovered from her accident and will be seen in all future pictures.

In a studio popularity contest Tom. Santschi won by a big majority, as being the best all around actor and good fellow in the bunch.

The Santa Cruz pictures have been sent to the home plant and will soon be released in four reels of stirring marine dramas.

Sydney Ayres, the latest recruit from the "legit," had his enthusiasm dampened, literally speaking, the other day when his part called for a half-drowned and shipwrecked man tied to a spar. Mr. Ayres has no knowledge of swimming and his evident terror has resulted in the coining of a studio term "Goaty," meaning anyone who loses his nerve or angora.

CHICAGO LETTER.

By Jas. S. McQuade.

THE visit of the members of the Exhibitors' Association of Illinois to the Selig plant, Friday, August 25, an account of which appears elsewhere in this issue, marked the beginning of closer relations between the exhibiting and manufacturing departments of the moving picture industry.

The great interest taken by the visitors in the various processes revealed in the factory was fully equalled by the enthusiasm with which they participated in the production of several scenes of a film then under way, the day's sights furnishing an educational course in film manufacturing and production that cannot fail to make prouder of their calling and more confident than ever in the future of moving pictures.

The visit also impressed them with the magnitude of a first-class film manufacturing plant and of the capital involved, not to speak of the weekly expense of operation. They were impressed, too, by the careful, painstaking necessary in the production of a film, for they, themselves, were obliged to repeat a scene three times in succession before the producer was satisfied with the result.

I believe that Mr. Selig took a long step forward when he extended the invitation. It is step that can be repeated by other manufacturers, with much profit to the moving picture industry. Such instructive and enjoyable gatherings cannot fail to create a feeling of higher esteem for pictures among exhibitors. By getting familiar with the great outlay required for many of the films turned out, exhibitors will place still higher value on their programs, and will enlighten their patrons also as to the heavy expenditures necessary for the production and manufacture of films. Such meetings will also serve to convince exhibitors that the manufacturers are co-workers with them and not autocrats of the picture business.

S. S. Hutchinson Talks of Europe.

S. S. Hutchinson, president of the American Film Manufacturing Co., was seen here soon after his return from Europe, and expressed himself as being highly pleased with the sale of the firm's product in London. He attributes the increased demand largely to the truthful depicting of Western life in America, which, of itself, possesses an educational value for citizens of the United Kingdom of Great Britain and Ireland.

While in London Mr. Hutchinson met E. H. Montague, Selig's European representative; Harry Spoor, of the Essanay; Mr. Samuel Long, of the Kalem Co., and Mr. George Smith, Vitagraph's representative. During his stay in Paris he met Mr. Reader, Vitagraph's Paris representative. It will be news to some to learn that the Vitagraph Co. has an important factory in Paris.

The American film product, generally, is creating an increasing demand on the Continent, as it is more popular in non-Latin countries than that of any other make. The Gaumont product also stands very high. United States films are made the criterion for all others, and the sales exceed those of all other makes.

In an interview which appears in the Kinematograph & Lantern Weekly, of London, August 10, Mr. Hutchinson is quoted as follows:

"I may surprise you, when I inform you that our temporary arrangement with Messrs Aitken, the Western Import and Film Company, will shortly cease, and in future we intend to handle our subjects in this country ourselves. For that purpose we have formed a subsidiary company to be styled 'The American Film and Manufacturing Company, London, Limited,' with power to open up branches and agencies throughout Great Britain and the Colonies, which will have full control of all releases in this country. Every facility will be given the new company in order that their products may be more widely known, and therefore appreciated. In America, our productions will be made as perfect as possible, expense will be no object, and our great aim will be to make the 'Flying A' even more popular than it is at present. With respect to subjects to be produced in the future, in addition to the popular Western and Cowboy scenes, we shall endeavor to give a more comprehensive idea of the most beautiful spots in America, and views of actual life and circumstances that have not hitherto been attempted, our idea being to show more clearly and naturally the realities of American life, and make the subjects more educative than they usually are. Scenes of the baser sides of life, depicting the primary instincts of greed, avarice, lying, etc., will form a new, and we hope an interesting and successful series. We have other features in view, which we hope, under the new circumstances, will still further enhance the already sound position of our films with exhibitors and their patrons."

Colored Productions.

Following his policy of giving the theaters of the country at least one of the perfectly colored Gaumont films each week, Mr. George Kleine announces a series of exceptional strength to be released during the next six weeks.

The Gaumont colored productions are notable in that they present not only ordinary topical films, designed merely to introduce spectacular subjects, such as parades, etc., but they also include comedies, dramas and historical films, all in rich, quiet tones, rather than in the flashy, harsh colors generally associated with theatrical presentations.

There are many patrons of moving picture theaters who are attracted more by colored films than by the finest masterpiece in purely dramatic or comedy lines. Any showman who is attempting to meet this demand on the part of the public will find among the appended list of George Kleine films some that will attract his particular type of audience:

"Giving the High Sign, or the Woman Hater," release date Sept. 2nd, 1911. This is a great comedy in seven magnificent colored scenes.

"Mated by Chess," release date Sept. 9, 1911. A beautiful romance, with out-of-door settings, showing foliage and flowers in the exact color of nature.

"Crossing the Alps in a Motor," release date Sept. 19, 1911. This film shows rare scenes of rugged beauty, with perfect color values.

"The Culture of Bulbous Flowers," hyacinths, tulips and narcissus, release date Sept. 23, 1911.

"The Upward Way," release date Oct 3, 1911. This is a historical and biographical drama taken from the life of Lully, the great Florentine musician, introducing the elaborate costuming and furniture of the days of Louis XIV. The film is valuable from a standpoint of educational strength as well as from its power to hold the interest of the audience in the plot.

"Pansies," release date, Oct. 10, 1911. This affords a dreamlike study of the velvet-petaled beauties.

"Done Brown," release date Oct. 14, 1911. This is an up-to-the-minute society drama, showing the clever manner in which a young wife kills the germs of fickleness in her husband.

Following these, with release date as yet undecided, comes a beautiful interpretation of "Fridolin," one of Shiller's best known ballads.

These films are, of course, furnished the theaters of the country as regular releases, without any extra charge whatever, and too few of the managers are making use of the publicity to be gained by announcing colored subjects in advance. The Gaumont color quality has long been accorded a leading place and, in the future, special attention will be paid to the production of feature comedies and dramas, in addition to spectacular and scenic films, which have hitherto constituted the bulk of the colored releases in America.

The Precision Camera Floated.

The stockholders of the Precision Camera Company, among whom are S. S. Hutchinson, J. R. Freuler, E. Mandelbaum and H. E. Aitken, held a meeting in the Ashland Block, Wednesday, August 23. The object of this meeting was to discuss the best plan for the marketing of the camera. The machine is being manufactured in Chicago, and it is given out that quite a stock has been completed.

The Precision camera is based on the Eames patent and other improvements, which has been patented, or patents applied for, by the company. Members of the company claim that the camera is positively non-infringing, and that it has been pronounced so by leading patent lawyers thoroughly familiar with camera litigation.

A practical test of the value of the camera was made recently when the negative of a full reel film was taken by it, simultaneously with another negative taken by a camera of the Warwick type. Positive prints were made from these negatives and projected on a screen. After critical observation was made, it is said that the positive made from Precision's negative was chosen in preference to the other.

It may be stated that the lens on the Precision camera moves up and down, vertically, intermittence being thus se-

cured, the principle being somewhat similar to that which governed the Biachi camera.

Ventilation Ventilated.

Ed Kelling, chief theater inspector of the building department, Chicago, has crossed swords with Dr. Ball, of the sanitary department, over the attempt of the latter to make it obligatory for builders of new moving picture theaters to install a certain patented ventilating device in each house that will pump air through the floor or through the rear wall.

Mr. Kelling holds that Dr. Ball is conflicting with the building department, which is in favor of a concrete floor, and of an inflow of fresh air, unladen with germs. With the health department and the building department against him, not to speak of hygienic science and plain horse-sense, Dr. Ball is up against it. Good for Superintendent Kelling!

Manager Bradlet's Successful Opening.

John M. Bradlet, who is well known in moving picture circles, opened the Lyric Theater, Ottawa, Ill., on Saturday evening, August 26, with most encouraging results. Mr. Bradlet secured the Lyric a short time ago, and with his sound practical and theoretic knowledge of the exhibiting department and a live, appreciative community to deal with, his numerous friends will not be surprised to learn of his success. Mr. Bradlet started in well. He had an excellent program of three reels, the oldest film being under 30 days, and all in fine condition. They are of the licensed brand and are furnished by the General Film Company's branch at 17-19 South Wabash Avenue. Ottawa picture lovers asserted that they had never before seen such steady pictures, nor any that were softer or more pleasing to the eye. A patent curtain brought out the details perfectly. When "Plants and Flowers" (Gaumont) was thrown on the screen, it was greeted with repeated applause, and many remained after the second show to compliment Manager Bradlet on the success of his opening.

The Lyric is the leading picture theater in Ottawa and Manager Bradlet has safeguarded his patrons from all risk from fire. A new fireproof operating room has been built, connection being made with the outer air through the roof of the booth. Mr. Purcell, the operator, is an intelligent and safe projector. Mr. Bradlet is a firm believer in playing the pictures, and has secured in Miss Anderson, an accomplished pianist and musician, a valuable aid.

Film for American Federation of Labor.

Representatives of the American Federation of Labor arrived in Chicago, recently, from Washington, D. C., where they had been in consultation with Samuel Gompers and John J. Mitchell, with authority to arrange for a moving picture that will show the arrest at Indianapolis of John J. McNamara, secretary of the local organization there, and his alleged illegal removal to Los Angeles for trial.

Arrangements were made with the American Film Manufacturing Company, of this city, and a contract signed for the film. It is the intention to exhibit the film in all the prominent independent picture theaters in the country, under the auspices of the American Federation of Labor, the local unions for each city to aid in the sale of tickets, and the net proceeds to be applied to the defense fund of McNamara and his associates.

It is said that Messrs. Gompers and Mitchell will appear in the pictures, as will also the executive board of the Ironworkers' Union in Indianapolis. This board was in session when McNamara was arrested.

That Sweet Young Lady Censor.

Sergeant O'Connor, head of the Chicago censor board, had some quiet fun of late with the representatives of the Chicago daily press. He jokingly announced that he had offered the position of assistant to a fascinating young lady, Miss Emma Anderson.

Her schoolmates had been waiting for some time to play a joke on her, and they circulated the story that she was appointed an official city censor. Sergeant O'Connor helped them out, and every newspaper in the city devoted a story, embellished by a handsome cut of the young lady, to the announcement.

Hearts were aflutter with excitement, and the good wives of several film men had made up their minds to keep a close watch on their hubbies. Now that the dream has been dispelled, sighs of regret chase one another down Film Row.

The Butterfly, in Milwaukee, Opened.

J. R. Freuler, owner of the Western Film Exchange in Milwaukee, informed me, during his stay in the city last week, that a new independent theater, the Butterfly, will be opened in that city, Friday, September 1.

The house has been built by Meister & Reise, at an outlay of $80,000. It will seat 1,500 people. Picture programs exclusively will be run, the service being furnished by the Western Film Exchange. A large pipe organ has been installed, and other music will be furnished by a carefully selected orchestra. The admission will be 10 cents. Otto Meister will be manager.

Columbus Delayed in Landing.

Hundreds of people in the employ of the Selig Polyscope Company have been waiting for over a week, near South Chicago and the lake, to take part in "The Landing of Columbus." The Santa Maria, Pinta and Nina, gifts of the Spanish government to Chicago's park commissioners, after the great Columbian exposition, are being used in the pictures, and over 200 sailors in Genoese costume have been on edge to get ashore from the vessels and greet the hundreds of West Indies Indians that gaze over the stormy waters with awe at the white-faced strangers.

It was not until Sunday, August 27, that the lake got sufficiently smooth to permit of the pictures being taken. Mr. Selig has seen a negative of the landing and is greatly satisfied with the result, after such long waiting.

Chicago Film Brevities.

P. P. Craft, of the Monopol, was in the city Monday, August 28, and called at The World office.

"Dante's Inferno" is being shown at the Princess Theater here, and though well projected and exhibited amid dignified surroundings, it is not doing the business expected. The location of the Princess has a great deal to do with it, as it is out of the run of the most popular first class theaters.

The Star Theater, of De Kalb, Ill., owned by Lindsay & Condon, has been running all summer to handsome profits. Independent service furnished by the Anti-Trust Film Exchange is used. A strictly picture program is always given at this house.

E. Mandelbaum, of the Lake Shore Film & Supply Company, Cleveland; H. E. Aitken, of the Western Film Exchange, New York, and J. R. Freuler, of the Western Film Exchange, Milwaukee, were in the city Wednesday, August 23.

"Back to the Primitive," by Selig, has broken all records for sales in London. Eighty-eight prints were sold in London alone for the United Kingdom and the Colonies. The sum total went over a century and a half.

Several exhibitors have informed me that the factory patches of new releases are coming apart very frequently for the last four or five weeks, while going through the projecting machine. They attribute the trouble to the cement used.

L. J. Weiss, owner and manager of the Electrical Theater, Naperville, Ill., a licensed house, was in the city Thursday, August 24. The Electrical has been run all summer to very fair business. Straight moving pictures and good vocal numbers have formed the programs. Film service is booked by the American branch of the General Film Company at 429 South Wabash Avenue.

Carl Ray, treasurer of the Exhibitors' State Association of Michigan, was in the city last week and attended the big blowout at the Selig plant. Mr. Ray is owner and manager of the Lyric, Amuse and Elite theaters, and of the Temple Opera House, in Muskegon, Mich. He informed me that he will open a new house, the Majestic, in Muskegon, on September 1st. The Majestic will seat 350 people.

Phil Gleichman, of the Cadillac Film Exchange, Detroit, was in the city Tuesday, August 22.

William H. Swanson has secured the exclusive rights to picture the celebration held in Cheyenne, Wyo., for a number of days, commencing August 23.

F. C. Aiken, manager of the General Film Company's branch at 17-19 South Wabash Avenue, paid a visit to Milwaukee recently, where he found business in excellent condition. The Alhambra, the new theater acquired by the Saxe enterprises, is unable to take care of the people on Saturdays and Sundays. On these days, with 2,500 people inside, a long line may be observed in the lobby and extending out into the street. Similar conditions prevail at the Princess and Modjeska. The Orpheum is also doing record business.

Mr. Rothapfel, former manager of the Alhambra Theater, Milwaukee, has gone to Minneapolis, where he intends securing several first class houses for moving picture exhibitions.

H. K. Somborn, formerly of the Pittsburg Calcium Light & Film Company's staff, was in the city recently, looking over theater prospects. He may settle here, if he finds the right theater and the right location.

J. R. Brennan, manager and proprietor of the Colonial Theater, Evansville, Ind., spent a week in the city recently,

he and Mrs. Brennan being the guests of Mr. and Mrs. W. R. Scates. He reports that the Colonial has been run all summer with fair profits. In fact, he states that all the picture theaters in Evansville have shown profits for the summer. There are eight licensed and five independent theaters in Evansville. Mr. Brennan stated that he ran the "Battle Hymn of the Republic" (Vitagraph) to big business and repeated it after an interval of two weeks to an increased business. He expressed the wish that more high class pictures of the same order would be turned out. The Colonial gets service from the General Film Company's branch at 117 North Dearborn Street, this city.

Walter L. Rubert, owner and manager of the Twelfth Street Theater, Kansas City, advises that he opened with the "Crusaders" on Sunday, August 20, and will continue that subject until September 2, giving continuous hourly performances, from 10 a. m. till 11 p. m. A private exhibition was given for the press, clergy and city and county officials of Kansas City, Friday, August 18, and gave great satisfaction. Special music by an orchestra of eight pieces and a lecture accompany the exhibition of the film. A comprehensive descriptive herald was widely distributed throughout the city by Manager Rubert.

J. E. Tabor and wife, of Belvidere, Ill., called at 117 N. Dearborn Street recently. They were celebrating their seventh wedding anniversary. Mr. Tabor is a member of the firm of Tabor & Babcock, who own and operate the Majestic Theater in Belvidere. Mr. Tabor reported an increase in business for the last two weeks.

R. C. White, in charge of the booking department of the General Film Company's branch, 117 North Dearborn Street, is spending a vacation among the lakes in Wisconsin. Mr. Scates, manager of the branch, is attending to the booking during his absence.

Mr. Shearer, formerly owner of an independent exchange in Kansas City, has opened an independent exchange in Davenport, Ia., and has arranged for the purchase of films from the Sales Company, to commence September 1. Mr. Shearer was in Chicago the latter part of the week of August 19, and arranged several business matters in connection with the opening of his exchange.

John Pringle, a camera man who will be remembered by his work in the production of "Buffalo Hunt" and "Bucking Bronchos," for the Miller Brothers, was a caller at the World office last week. Mr. Pringle resides in Chicago at present and has engaged in the production of several fine industrial films.

John Hardin, Western manager for Thos. A. Edison, Inc., since the pioneer days of the film industry, left for Orange, N. J., Tuesday, August 29. Mrs. Hardin accompanied him and henceforth they will reside in Orange. A farewell lunch was given at the Union, in his honor, and was concluded just before Mr. and Mrs. Hardin boarded the Twentieth Century for New York.

LETTERS OF AN OLD EXHIBITOR TO A NEW FILM MAKER.

(Fourth Instalment.)

Saratoga Springs, August, 1911.

Said one of the oldest Saratogians to me to-day: "Yes, the place is very dead this year and if racing does not come back it will be nothing more than a flag station between New York and Montreal." Too bad, if true. The vast hotels, their size emphasized by their emptiness, make one feel sorry for the owners. The quiet and the refined character of the visitors, taking the place of the sporting crowd, has, however, its compensations.

You know, old friend, it would pay you to have an old hardened exhibitor around your studio just a little before the crank begins to turn on the camera? Take a veteran of not less than five years' experience, give him a good salary and insist on having him around as much as possible and giving his views. If you can get a good, strong, husky chap he would fill the bill best, other things being equal. A man that discourages backtalk by his looks and appearance is, for your needs, especially valuable. At the present time exhibitors entering a studio might well say with Dante: "All hope abandon ye, who enter here." That is to say, if they are allowed to enter at all. If the reception extended to moving picture people generally by the magnates at 80 Fifth Avenue is any criterion, it's just as well for us common folks, who don't know much more than pay our bills to stay away from the moguls and ruefully think of our littleness and their wonderful greatness. Of course we all know, that the gentemen up in that big, high building are great and wise, but in some ways they are so different. They make it so painfully plain to the simple exhibitor who ventures to call there, that they want no further relations of any but the two-dollars-a-week-by-mail kind . . . , but this is getting away from the subject in hand.

There isn't an exhibitor in the land, who has not more than once felt a fierce desire to change some parts of a reel, with an axe if necessary, but once the little pictures get on the celluloid it is too late. We could whisper something into the actor or actress's ear, that would be very much to their advantage. Likewise the director might be surprised into doing somethng he had not counted on, when he started in the game. How often have I heard dear and loyal patrons say, when a certain trade mark was flashed on the screen "Oh, it's a ———, I don't like their way of doing this, that or the other thing? If the exhibitor cares to draw such a man or woman out, he puts himself in the way for a lot of information, that ought to be worth at least ten dollars a word. The right kind of veteran exhibitor ought to be a kind of encyclopedia of useful knowledge to the film maker.

Do you know that there are still big fortunes to be made in your end of the game, if you will only for the sake of Holy Michael stick to quality. Some of the old time makers are falling down badly just now in the matter of quality. You know what a stickler I have always been for Pathe's. They knew in the exchange that my loudest holler died down to a soft groan every time they handed me a Pathe. What a change, Theodosius, what a "horrible mutation" as they would say in Boston. I saw a picture of theirs the other day "Over the Cliff" and a Max comedy. By the sacred typewriter, but it was awful. The "drama," an old revamp of one of their earliest pieces, and the comedy a veritable sleep compeller, when it did not provoke something besides sleep. What did the old fighter say about war? You must have three things—money, money, money. Adapted for you people that means: Quality. To find quality in some of the recent pictures it would be necessary to revise the table of chemical formulas and invent new fractions—it's so near to nothing.

I would like to write more, but you know how it is when the motor car is impatiently waiting. We are going to Mount McGregor, to see the cottage where U. S. Grant spent his last days on earth. It's a long and arduous journey and it's hot, but I positively assure you, as I watch them stock the car, we will not suffer from the exhibitor's arch enemy—thirst.

O. E.

RE-OPENING OF PARK THEATER, BROOKLYN.

People in the vicinity of the Park Theater at Fifth Avenue and Fifteenth Street, Brooklyn, N. Y., are pleased at the re-opening of this excellent moving picture house, well known for its refined program and pleasing surroundings. Mr. Germain, the proprietor, is more ambitious than ever to give exhibitions of the highest order. Knowing this, an audience of appreciative people always fills the auditorium. The most important additions made during the vacation are two large electroliers—one on each side of the screen—which are lighted during the changing of reels, giving a most attractive array of colors, tending to make the few minutes' wait one of relief and pleasure.

Souvenirs marked the opening, and thirst-refreshing beverages were free to all comers. The program was an excellent one, including Pathe's "Current Events," which are proving immensely popular; "The Inventor" (Gaumont), "The Ruling Passion" (Biograph), "The Sardine Industry" (Lubin), were the latest pictures, which, with others, proved a most acceptable exhibition. The musical parts of the program were in keeping with the reputation of the house and, accordingly, well pleasing. Proprietor Germain takes good care that his place does not deteriorate with time, but, on the contrary, continues to maintain a standard of value so that not only are his patrons pleased, but the value of the moving picture as a real entertainer is increased. There is no doubt that the Park Theater will realize the prosperity it richly deserves.

CATSKILL MOUNTAIN PLAYHOUSE.

The Wauwanda, the largest and finest theater in the Catskills, opened to good business not long ago. The house is located at Haines Falls, N. Y., in the heart of the mountains. It has a capacity of 1,000 and is fitted with every convenience for its patrons.

The motion picture end of the business is in charge of Ralph Weyant Brill, proprietor of the Ideal Amusement Company, of Kingston, N. Y. Direct current is supplied by the Wauwanda's own power plant.

Rusk & Andrews are the proprietors and are now using four reels, with occasional vaudeville and a 3-piece orchestra.

Selig Entertains

Motion Picture Exhibitors' Association of Illinois Visits Selig Polyscope Company's Plant.

By James S. McQuade.

ABOUT 250 exhibitors, most of them from Chicago, and some from outlying points who chanced to be in the city, were initiated in the mysteries of film making and production at the big Selig plant Friday, August 25. It all came about through an invitation extended the members of the Exhibitors' Association of Illinois by Wm. N. Selig several weeks ago. Licensed and independent exhibitors were about evenly represented.

The turnout was a credit to the local organization and to the exhibition business generally. A long line of automobiles started promptly at 10 o'clock in the morning, from the Masonic Temple Building, Randolph and State streets, and paraded through the Loop district, the cars being tastefully decorated with flags and banners. Every one in the party wore a white silk badge, which bore in blue letters the legend, "Motion Picture Exhibitors' Association of Illinois. Off for Selig's."

When the first car in the line reached Claremont Avenue and Irving Park Boulevard, the occupants faced a Selig camera that did not cease its clicking until the last had sped past, the incident being the first step in the preparation of a delightful surprise that was sprung on the visitors a few hours later.

The reception was held in the spacious and handsome offices in the new building, Mr. Selig and Mr. Tom Nash fairly beaming with pleasure as they welcomed their guests of the day. As it was impossible to conduct all the visitors through the plant at the same time, they were subdivided into several smaller parties, each being in charge of a member of the Selig staff. In this way, in succession, each party was taken through the menagerie, the stables, the machine shop, the carpenters' shop, property shop, wardrobe department, the old studio, the perforating, printing, developing, washing, drying and finishing rooms of the factory, the vault and thence, through an underground tunnel to the new plant, viewing the new boiler and power house on the way.

Arriving in the basement of the new plant, the visitors were shown the machinery installed for the cooling and heating systems (which govern the entire plant), at a cost of $20,000. The first floor, which contains the general offices, the new carpenter shop and stock room, was next inspected. On the second floor the eyes of the visitors bulged as they examined the modern conveniences provided for the members of the Eastern stock companies. Tastefully furnished dressing rooms for ladies and men, with lavatories and bathrooms connected, stage director's rooms, camera men's rooms, reading rooms, library, laboratory, etc., all evoked praise and expressions of surprise.

The new studio, on the third floor of the new plant, was reserved as the climax for the sightseers. With a floor space of 80 by 125 feet, this imposing structure has nearly 14,000 square feet of glass on its roof, one side and gables. Several street scenes can be built in it at the same time, and large masses of people can be assembled on its floor, as the scenes may require. For the benefit of those who have not been able to visit the Selig plant, it may be stated here that the various buildings have a floor space that slightly exceeds one and seven-tenths acres, the grounds comprising about six and one-half acres.

The sightseeing over, the visitors were put to work; but it was work that meant fun to the men who hitherto have confined their attention to the showing of pictures. They were asked to volunteer their services in picture making, in several mob scenes of a feature film, now being produced by one of Selig's Eastern companies. "A Run on the Bank" is the title, and one can easily imagine how a crowd of over 200 picture exhibitors, with their keen appreciation of realism and action, would behave under the circumstances.

The first mob scene was enacted in the new studio, in the interior of the bank. After Producer Otis Turner had drilled the men a little, the word for action was given. And what a human maelstrom eddied and swirled in an instant! Dan Mulvey, a bulky gentleman, who has the cut of a trained athlete, was swept off his feet, and every square inch of his anatomy was subjected to a pressure of human feet and wooden flooring that would have reduced the ordinary man to a thing of two dimensions. But Dan came up smiling and dust covered, and all ready to take part in the outdoor scenes. These showed the storming of the bank from the

outside. How the exhibitors performed their parts will be seen some weeks hence, when "A Run on the Bank" is released. That in which a huge, black-maned lion appears at the bank window will bring a thrill, if not a spasm.

Another scene in the same film, the great circus scene, was enacted by the visitors, under Producer Turner's directions. In this instance there was the need of young ladies to add the tinge of realism, and so the girls from the Selig factory were called upon. Out they came, a bevy of as bright-eyed damsels as ever gazed on sawdust ring, or smiled roguishly over a glass of pop. I believe—for I participated in this mix-up myself, not being proof to the blandishments of one of the aforesaid damsels, who was anxious to secure a young, good-looking partner to escort her to the show—that the two circus scenes of this film will be "some pumpkin." Look out for George Hines, Dan Mulvey, Mr. Tishart and Sam Schiller (the first three at the main entrance and Sam as the ticket taker). They worked so hard and earnestly that Producer Turner took compassion on them and permitted them to take off their coats. No circus shark could use more cunning wiles, or be more successful in "shortchanging" than were practiced by Hines, Mulvey and Tishart. I was thankful that I had only stage money in my pocket. I regretted this fact later, however. That was when I discovered that my blue-eyed partner had called me a "tight-wad," because I had failed to buy her a toy balloon or a glass of real pop. Don't forget to watch John Miller, the gentlemanly ticket taker at the left side entrance.

After their strenuous efforts in the production of a film the exhibitors and other guests present were informed by Producer Turner, in a neat speech of thanks for their intelligent assistance, that a Dutch kommers awaited them in a garden nearby. The repast was thoroughly enjoyed under lofty shade trees and in trellised arbors, all pronouncing the surroundings ideal and reminiscent of a good old country picnic, where good will and congenial association presided at the board.

Announcement was next made that a still picture would be taken of the gathering, on the Byron Street side of the new plant, in front of the general offices. Thither the party streamed, and the result of the photographer and the engraver's art is shown in the accompanying illustration.

Just before the camera was operated, F. O. Nielsen in a short, pithy speech, acknowledged, in behalf of his brother members of the association, their deep appreciation of Mr. Selig's hospitality and thanked him for a most enjoyable time. The educational value of the event to exhibitors was dwelt upon by Mr. Nielsen. "We came here with great expectations and found that they have been far exceeded," said Mr. Nielsen. "Whether those of us present remain in the picture business or not, we shall remember what we have seen here on this occasion, until our dying days, and I ask all present to join in three rousing cheers for our generous host, Mr. Wm. N. Selig."

Mr. Selig then invited all to view "Lost in the Jungle" in the exhibition room, in the new plant. This remarkable animal picture, the last of the great African series of films, which will be released some time in October, was received with loud applause. At the close, Mr. Twist, of the Selig publicity department, announced that, if those present remained in their seats for a few moments, a film showing the arrival of the automobiles at the plant, a few hours before, would be run off. This was done and prolonged cheering greeted the pictures, exhibitors being astonished at the shortness of the time taken to get the film in readiness.

The committee on arrangements is to be congratulated on the happy manner in which the members of the association were assembled at the plant. The members were: A. H. Hill, D. L. Mulvey, Sid. Smith, F. O. Nielsen, I. L. Gelder, J. A. Alcock, C. C. Whelan and C. A. Anderson.

Among other guests present were George Kleine, John Hardin, John B. Rock, Schuyler Colfax, of the Eastman Company, Messrs. Mock and Woodward, of Motography, and Claude Erby, of the New York Clipper. The Chicago press was also well represented.

Noticeable among the city officials present were Sergeant O'Connor, head of the Chicago Censor Board, with Mr. Tishard and other members of the Board; Building Commissioner Knight and Chief Inspector of Theaters Ed. Kelling and his assistant, all of whom were delighted with the events of the day.

WIT ON SCREEN STOPS PANIC.

"Don't hurry out; only the wicked are afraid of thunder." This slide hastily prepared and flashed on a moving picture screen stopped a panic in Hartford, Conn. During a severe thunderstorm the audience became startled. Ushers tried their best to keep them from going out, but it took the operator's quick wit to turn the panic into a laugh.

CONDEMNS "SIXTUS THE FIFTH."

Augusta Knights of Columbus Say It Is Historically Incorrect and an Insult to Catholics.

Bearing out the contention of the Moving Picture World that pictures calculated to cast odium upon any religious sect should not be made or displayed, we submit to our readers the correspondence between the Consolidated Film & Supply Company, of Atlanta, Ga., and the Committee of the Knights of Columbus, representing the United Catholic societies of Augusta, Ga., protesting against the exhibition of the Ambrosio subject, "Sixtus the Fifth":

Augusta, Ga., August 23, 1911.

Consolidated Film & Supply Co.,
Atlanta, Ga.

Gentlemen:—Several days ago there was shown, at the Dreamland Photo Playhouse here, a picture alleging to be an incident in the life of Pope Sixtus V, which was very obnoxious to every Catholic patron of this popular little theater.

In behalf of various Catholic societies of Augusta, which include practically every Catholic layman in the city, the undersigned, acting as a committee, write you, asking that there be no further insult to our religious convictions in the films handled and distributed by you. We believe that such representations, while due to an ignorance of history, are harmful to the depiction of truth, and bring our faith into disrepute through injustice. But even if the incident were true, there is no reason why a thing offensive to so many of the patrons of your photoplay houses should be portrayed. Being untrue, it is both insulting and malicious.

We believe that your sense of fairness, as well as your business judgment, will indicate the folly of thus annoying so large a percentage of photoplay patrons, and respectfully call your attention to the matter.

Thanking you in advance for your courtesy, we beg to remain,

Yours very truly,

JAMES J. FARRELL,
JNO. L. ARMSTRONG,
THOS. P. DAVIS,
Committee.

August 26, 1911.

Mr. J. J. Matthews, Grand Knight,
Augusta, Ga.

Dear sir:—We have before us your esteemed communication, under date of August 23rd, relative to a picture entitled, "Sixtus the Fifth," which was shown at the Dreamland Photoplay house, your city.

Wish to say, first, that we are sorry indeed to know that this picture was offensive to the Catholic societies of Augusta, and wish to say that this is the first letter of criticism that we have received concerning this particular film and are very grateful to you for having called our attention to same.

We wish to explain fully our position concerning this film, as well as all others which we supply to our customers. We do not manufacture the films, but buy them from the Motion Picture Distributing & Sales Company, No. 111 East 14th St., New York City, which company represents the sale of all film produced by the Independent manufacturers. The film in question being from one of the manufacturers represented by them. Each picture we buy from said Moving Picture Distributing & Sales Company, is exhibited before what is known as a National Board of Censors, which is comprised of representatives of the various religious societies and institutions, and we buy only such pictures as are passed by this Board of Censors.

We are sending your original letter to the Motion Picture World, New York, which is the medium through which all manufacturers, as well as exhibitors, are reached when it comes to a matter of criticism of films, etc. We are sending this letter, requesting that they publish it for the information of all exhibitors, censors, manufacturers, and in fact, everyone connected with the moving picture industry, requesting that they also send you a copy of this paper, containing their editorial concerning this particular film.

Again thanking you for calling our attention to this, and trusting we will be able to suppress all pictures of such a character that could possibly offend yours or any other religious society, we beg to remain,

Very truly yours,

CONSOLIDATED FILM & SUPPLY COMPANY.

The position of the Moving Picture World on pictures of this character was expressed at length and with vigor in the issue of August 19 under the heading, "No Sectarian Films," and needs not to be reiterated at this time. The above correspondence is a sufficient endorsement of that position to need no further comment.

SUNDAY CLOSING LOSES IN WICHITA, KAN.

After a strenuous effort to enforce the closing of picture theaters on Sunday in Wichita, Kan., a decision against the Sunday closing ordinance has been handed down by Justice McCandless to the effect that the law against the opening of business places on Sunday does not include picture shows. The matter was brought to the attention of the court by habeas corpus proceedings to remove from custody Clayton T. Cunningham, one of Wichita's picture theater managers, arrested under the ordinance. In commenting upon the ordinance, Justice McCandless said: "The ordinance in question prohibits the operation of butcher shops and other similar places of business. Now, it is clear to me that a moving picture show is not a 'similar place of business.' The shows are at liberty to run on Sundays so far as that ordinance is concerned."

Speaking for the theater managers, Mr. Cunningham declared: "All the moving picture shows will open for business next Sunday, and there is no law to stop them. We expect to furnish only the highest class of entertainment. No questionable films will be run. There will be no graphophone music on the street. We are going to give the people strictly high class entertainment, especially on Sunday."

Picture Trade in Other Lands

United States Consular Reports Note Peculiar Features of the Business—Information for Manufacturers.

Good Suggestions from Malta.

(From Consul James Oliver Laing, Valetta.)

Badly edited moving picture films produced here have caused ridicule, or have not been understood. This poor preparation is less noticeable in the French and Italian films of their own production shown here. German films I have seen here are not so well edited as French and Italian films.

When foreign houses secure the rights to American films they sometimes write in explanations and headlines to elucidate the situations in the language of the country where the film is to be shown. These explanations are sometimes ridiculous and at times positively harmful. A good example of the harmful kind was shown here recently. It was a cowboy and Indian scene of intrigue, deception, and fighting. The Indians were in the traditional Indian costume and the cowboys wore their costume, rather exaggerated for the occasion. The label of the film stated that this picture had been taken in the United States, and that the actors wore the American national costume.

Another similar case is cited. My informant says that a scene of a holdup in the "cow country," in which several men were killed, a chase on horseback took place, and a lot of shooting was indulged in, had as a sub-title, the statement that this was an event in regular life in America. I do not believe any American firm labeled its products in this untrue and harmful fashion and can only suggest that American firms disposing of films to foreign firm should take steps to see that the editing is more intelligently done.

Incorrect Translations Do Harm.

Another means of making a film ridiculous is to send a film edited in one language to a country using another language and leaving the local advertising to the local manager of a small picture show, who makes translations of the editing that produce weird results. A foreign firm recently sent a film here entitled, "Customs of the Indian Castes." One picture theater here had it headlined as, "Customs of the Chaste Indians." After seeing the picture, one wondered just what the moral code of the Indians had to do with it. Another theater here went further, and its announcer gave to the film the title, "The Costumes of the Indian Castes." The "costumes" of the Indians consisted, with monotonous uniformity, of about 4 yards of muslin each. Those who saw the picture must have wondered that the company which made the film should have taken the trouble to photograph such a lack of variety.

On another occasion an Italian film had a headline indicating that a man had entered a girl's home and carried her away by force. By an incorrect translation into English a disgusting expression was thrown on the canvas which caused many women to leave the theater. The pictures themselves were perfectly moral, in fact pointed a moral, and were of a high grade of workmanship.

Methods Need Improvement.

As it is practically impossible here to know the methods of American firms in sending out their films, the bad results are pointed out with the hope that they can be remedied for the good of American manufacturers.

In general, it may be added that films showing any of the natural wonders of the United States are enjoyed by the people of Malta. Pictures, too, of American street life are enjoyed. A recent picture of the entrance to Brooklyn Bridge was a great success. American humorous pictures do not, as a rule, please so much as Italian and French pictures. The subjects of the latter are better known to the Maltese and the customs of Italy and France better understood. American "horseplay" humor is incomprehensible to them. At a recent exhibit of the Jeffries-Johnson prizefight pictures, Johnson is represented as striking with a board of various newspaper men and others who had been captured by the crowd around the negro's camp and brought struggling good-naturedly before him. This was perfectly incomprehensible to the Maltese, who inquired politely, but with intense interest, "Why is Signor Johnson striking the white gentlemen with that club?"

"Horseplay" in connection with an American college hazing scene failed to arouse a smile here recently. The spectators did not know what it meant.

Character of Presentations in Malta.

It is the custom in Malta to give three films. The first is usually rather long and is a love story or a drama. The second is usually a picture of some natural wonder or descriptive of an industry or a travel picture. The third is a farce. In the latter case, Italian and French pictures are popular. In more cases than not, the picture brings in at some stage a chase in which one after another joins and ridiculous falls and other situations occur.

There is music and each performance is begun with really good music. Usually there are long pieces. A longer time is given to the music at each performance than is usual in the United States. Admission is 4 cents or 6 cents when there is one vaudeville act.

Moving pictures are popular in Malta, where there is very little amusement for the people after working hours. There are half a dozen moving picture shows within 200 yards of Queens Square in Valetta, and a number of theaters in Sliema across the Marsamuscetto Harbor.

Pictures in Turkey.

(From Consul General G. Bie Ravndal, Constautinople.)

Within the last two years quite a number of theaters giving exclusively moving picture performances have sprung up in Constautinople as well as in the seaport cities of the empire. There are now about 10 such places in Constantinople. The price of entrance varies from 3 piasters (13 cents) in the gallery to 10 piasters (44 cents) in the orchestra. The films are generally changed every three days.

There being such a scarcity of theaters in Turkey, the inability and expense of procuring available and satisfactory plays and actors and the varied linguistic classes of people that have to be catered to give to the moving picture business an era of great prosperity.

The majority of films are imported from France. The next largest number come from Italy. America and England come next in importance and a few films are imported from Germany.

One company imports most of the films and loans them to the various theaters in the empire. A French firm also has a local representative here. The approximate total amount of films imported by the former company for the current year is $60,000 and by the latter $10,000. To this must be added the various films that are imported direct from the makers by the large theaters, the definite amount being impossible to ascertain. Generally speaking, $75,000 would cover the total imports of films in Turkey. Few of the films are sold outright; in some cases when the film becomes shop worn it is sold to local dealers for 10 centimes per meter (1.93 cents per 3.28 feet).

Official Regulation in Austria.

(From Consul General Charles Denby, Vienna.)

There are no special regulations and decrees concerning the censorship of cinematograph films in Austria. The right of the police authorities to censorship is based on the general features and organization of the police department of the year 1850, according to which they must watch over all public productions and provide suitably for the maintenance of public peace, order, and decency, and prevent everything that might excite public displeasure.

On this basis all shows, including cinematograph performances, are subjected to inspection, and all owners of cinematograph theaters may present only such films as are declared by the police department to be admissible. The films are shown to officers of the police by representatives of the film factories before they are given out to the cinematograph theaters. In examining the films, the first point is to see whether their contents violate the general regulations of the penal law—for instance, that they do not present treasonable actions, incite hatred and contempt of classes of society, and that they do not contain gross indecencies or glorify criminal deeds.

Furthermore, from the standpoint of public offense, the pictures may not present barbarous scenes, such as executions, with all details, acts of cruelty, profanation of religious usages or ceremonies, ill-treatment of animals, etc. The films must also be shown to representatives of educational authorities, who give their opinion as to whether these films are adapted to productions visited by children. The practice of the police is, on the whole, very liberal, and only veritably repulsive and indecent films are prohibited.

China.

(From Consul General George E. Anderson, Hongkong.)

The Imperial Maritime Customs returns for China do not specify the imports of films for moving pictures into China, and Hongkong has no customs returns whatever, the result being that it is impossible to give any figures as to the present use of films in moving picture establishments either in Hongkong or in China. However, it may be said that there is a good and a growing business in all such lines of goods both in this district and in Chinese ports as well. In Hongkong there are half a dozen large cinematograph establishments and there is a large and growing business in private entertainment outfits. These entertainments generally are commencing to appeal to the Chinese, and owing to their comparatively low price of admission they are within the reach of a great population. There are indications that the immediate future may offer a great opportunity in the interior ports of China in this line, but to establish such means of entertainments in Chinese cities generally would require a campaign of education and considerable capital.

The cinematograph business in Hongkong and the lower China coast is largely in the hands of Portuguese, former residents of Macao, who also have practically complete control of the skating rink business and nearly all similar enterprises. They lean to French films as a matter of preference, though English films are common because of the fact that this is a British community and must have some British scenes. Some American films are used, but they are obtained mostly through European exchanges. The sale of the European goods rather than American seems to have been altogether a matter of convenience and due largely to the fact that few American film houses have reached after the business in this portion of the world.

Guatemala.

(From Consul General George A. Bucklin, Jr., Guatemala City.)

An inquiry has been received as to the outlook for success in touring Central America with a motion picture outfit, showing films depicting scenes and methods connected with manufacturing in the United States.

In general it may be said that it is improbable that such motion picture exhibitions would appeal strongly to the public here, at least not to the extent of causing them to attend night after night such exhibitions, especially if an admission fee were charged. On the other hand, not to charge an admission fee would be likely to discredit the matter with the public. A large number of industrial films could probably be sold if interspersed with others of a comic or theatrical nature. Without question, these industrial films would advertise the firm they represent, as the public here is very fond of motion pictures.

The success or failure of such a project would depend very largely upon the ability and tact with which exhibitions of this nature were conducted in these countries.

As to whether the time is right for such exhibitions it would seem that the time could not be better, as the motion picture show has become very popular, as there is practically no other kind of performance.

Herbold's Acme Theater, New Castle, Pa.

A Day with Simpson

Moving Picture World Man Initiated Into the Pleasures of Posing for Slides.

By A. Mac Arthur.

DID it ever occur to you while sitting in a theater looking at a set of illustrated song slides projected on the screen that the artists posing for the pictures enjoyed the biggest piece of graft ever invented in photographic work and earned their money easier than anyone you ever saw; that the whole thing was very easy, and that you would like to try a hand at it yourself, for you were sure that you could do just as good, if not better than most of those you have seen? Well, that's just how it struck me, and I was determined to try it myself if ever the opportunity was presented.

My chance to pose for a real photographer came when it was least expected. Mr. Simpson, of song slide fame, acquainted me with the fact that Mrs. Simpson and himself had just finished writing the words and music for a song entitled "I Fondly Dream, Dear One, of You," Mrs. Simpson having written the words and Mr. Simpson, the music.

Alfred L. Simpson.

Arrangements were made to pose the song and I was invited to accompany the party to get an idea how to work it out. Therefore, one fine morning, we all started out in Mr. Simpson's touring car, having the Newark Bay Club in Bayonne, N. J., as our objective point, a most ideal spot for work of this kind.

After the party had lunched and inspected the house and grounds, the proper locations were picked out for the backgrounds and the first real work began when the model, Miss Markey, announced that she had changed her dress, powdered her nose and fussed herself up in general and was all ready for business. It was then, only, that I found out I had been booked to play the role of the loving lover, and believe me, though I thoroughly enjoyed myself, I had decided at the end of the day that a model and her or his job was not to be envied, for often, just as the photographer had arranged a very pretty and catchy pose in which either one or the other stood with arms outstretched and eyes riveted on a certain spot for several minutes, the sun would dis-

The Party Enroute.

appear, flies would light on our noses or something would happen to change the whole situation, and the photographer and the models would again have to arrange for another pose, all of which takes time and is very trying on one's nerves and patience, especially when you are trying to look your best. Just then the camera man would ask you to be "natural," as this is one of the secrets of properly posing an illustrated song. After a little patience, however, you grasp the idea and things run along more or less smoothly.

Just as it is in every other line of picture work, superiority and artistic feeling counts, and right there is where Simp-

The World Correspondent's Busy Minute.

Miss "Phil" Markey.

son's slides get the jump on many of the other makes, for Mr. Simpson and his assistant, Mr. Yukelson, have a knack of locating places and selecting models possessing both fine appearance, photographic experience and ability, in all of which my team mate, Miss Markey, excelled. In arranging the various poses Mr. Simpson and Mr. Yukelson cannot always follow out the scenario as laid out in advance, but accept suggestions from their models, which appeared to me to be wise. For instance, when the song called for the man to hold the girl in a loving embrace, she did not feel at all natural in the position in which she was placed and requested permission to alter her pose accordingly, which not only appealed to her, but appeared more natural and to me it seemed much more realistic.

The Simpson finished product needs little if any introduction, for in every house in which moving pictures have been exhibited, so have Simpson's celebrated slides, and to-day Alfred L. Simpson enjoys the reputation of being the pioneer and one of the best slide manufacturers, and though he has been reported as being seriously ill with little or no hope for recovery, we have a photograph of him with this yarn, well as ever, and driving his own car. Directly behind him is Mrs. Simpson, who originates the beautiful coloring in Simpson's slides and beside her the pretty little girl is Miss Markey, who posed for the song.

It is a well-known fact that a song properly illustrated and properly sung is as much liked by an audience as a moving picture and is a relief to the eye from the flicker of the machine. In fact, the moving picture helps the illustrated song and the illustrated song helps the moving picture, especially when properly presented with good pictures, artistic posing and a good singer. Some songs require as much preparation as a moving picture; the models have to be carefully selected, properly costumed and the song has to be carefully selected for illustration and then a proper plot or scenario has to be laid out to produce the proper effect.

Then, there is the technical part, requiring fine photography, the making of good slides and last, but not least, the proper and beautiful coloring which has to be done entirely by hand. Mr. Simpson is also the inventor of the Simpson Solar screen and holds patents which cover all metallic coated screens for projection, which also enhance the beauty of moving pictures and slides and enable the exhibitor to give performances in well-lighted and properly ventilated auditoriums. The illustrated song slide properly made has come to stay and will always be necessary as a part of the picture show. They certainly require much more artistic ability and deep thought than we had any idea of.

AN ORIGINAL CRITIQUE.

The following witty review was printed in one of the Baltimore papers: "It would be hard to find a better example of the possibilities of moving picture reproduction than the presentation of Dante's Inferno, which began a week's engagement at the Auditorium Theater last night. Baltimore is the first city in America to see this picture. With such wonderful vividness and minute attention to detail is the story of the poet's conception of Hell told that the very horror of it all fascinates one. That this is so shows that human nature under the surface is much the same as in Mediaeval days.

"Almost as interesting as the pictures themselves is their varied effect upon the spectators. There is the giggling slip of a girl, whose escort wonders audibly if Dante's 'kimono is made of asbestos'; the student of Dante with the Ibsenesque pose; the bibulous looking individual who makes a dash for the nearest bar at the end of the first 'act' and never returns; the impressionable woman whose 'Ahs' and 'Ohs' puncture the silence, and a dozen or more other distinct types, each a study in itself."

There is no doubt about it, the pictures do "grow on you."

THE SCENARIO, OCEAN GROVE, N. J.

The Scenario Theater was especially built for Mr. Salo Ansbach, the lessee and manager, by the Ocean Grove Camp Meeting Association, and is a radical departure for the Methodist Episcopal Church. as hitherto this organization has frowned on all amusements of a theatrical character. It has a seating capacity of about 600, and is located on the Boardwalk, fronting Westbury Lake. It is one of the few picture houses in this country playing the pictures with an orchestra, each member of which is an accomplished musician and all graduates of European conservatories. All the attendants are in uniform. The Mirror screen is used and is giving the greatest satisfaction. Two Power's No. 6 projecting machines and a Kleine dissolver are used. The operator's booth is asbestos board. The whole equipment was installed by Harry Mackie, 853 Broadway, New York City, and everything is of the best. Three operators are employed. A continuous show from 10 a. m. to 10. 30 p. m. is given. Under the genial management of Mr. Ansbach the house is doing capacity business.

Observations by our Man About Town

THE tie of goodfellowship between the motion picture makers and the patrons of the picture theaters will not be complete until the former either abolish or modify the rule against disclosing the identity of the players. There was a time when a polite refusal of the information was accepted in a kindly spirit. It was taken as being supported by some justification. That was in the comparatively early period of the pictures, when the audiences did not appear to take so much interest in the personality of the people who acted the parts. In those days the audiences were apparently seekers of entertainment only and did not seem to care whether the leading man or leading woman was married or not. That may have been the reason in some cases. Possibly the lack of interest in the personal identity of the handsome hero and the beautiful heroine was due to the bad acting of both. This is not at all unlikely, for in the days when most parts were played by amateurs and cheap, stray professionals some of the work was bad enough to deter any curiosity in that direction other than to have warrants sworn out for cruelty to the public.

* * *

But audiences have changed since then. The matinee girls who rave over the handsome actors are now regular patrons of the theater, and I am led to believe that if they are not accommodated with the information they so frequently seek they will become peevish. I met one of these girls and she was quite severe in her criticisms of the film manufacturers for, as she termed it, their silly rules prohibiting the furnishing of names of players to interested patrons of the pictures.

* * *

The sentiments of the young lady I refer to may be better understood when I give them in her own way. "I cannot understand," she said, "why all us girls should be wrongly taken. I come from Trenton, N. J., and we have some very excellent picture shows there. There are four of us girls in a party visiting the shows four or five times a week; sometimes in the afternoon and at others in the evening. No week passes that we do not see most of what we consider the best productions, after reading the announcements. Each one has a preference as to the character of productions. One of us is of a romantic disposition; another is more disposed toward problem plays and consequently takes to pictures having more of a bearing in that direction. I like comedies, but also welcome other good stories. Why, my most intimate chum has the Wild West bee in her bonnet. So you see in one respect are tastes quite different, but we are all interested in the players. No, not unduly so. Players we frequently see become intimates with us and it is quite natural that we should wish to know their names. Such a desire is not unreasonable, nor improper. My mother also frequently sees the pictures and she, too, becomes very anxious to know the name of the players. As an instance, she saw a picture called 'Tho Your Sins be as Scarlet,' and become very much interested in the lady who played the leading rôle; so much so that she endeavored to secure photographs of certain scenes with the intention of having them framed with a portrait of the leading lady. The motives of us girls are the same. We are not of the giddy kind that seek the names of actors because of any sentimentality and desire to write them and dwell upon our admiration. Not in the least. When we go to a theater and see a play with speaking parts, we are furnished with a program giving the cast. I cannot see any objection to giving the same information regarding the picture players. We should not be misunderstood. I know well that the objection to furnishing names has been chiefly on account of a suspected desire on the part of many young women and men to correspond with certain players. There are many such foolish humans, but I assure you there are many in whose favor discrimination can be made with safety. I think it is a good proposition to let the audience and the players become as intimate as common sense and propriety may dictate. Us girls have lots of fun when our particular favorites appear in the pictures, and we would get more enjoyment if we knew the real names of the players and not be obliged to make substitution."

A manufacturer spoken to on the subject said the veil of secrecy is not now as closely drawn as it has been. Managers of theaters have been urging the change for some time, claiming that it would materially increase their business—that it tended to create a steady patronage. At first many of the players were opposed to the disclosure of their identity for professional reasons which have since been pushed aside by the change of sentiment due to the steady influx of the higher class of professional talent into the picture field and the general uplifting of the business. The added dignity, in fact, has made many of them quite anxious to have their identity become known. In these days it is the photoplay, and the impersonators are photoplayers. When they meet and ask each other concerning their engagements you no longer hear them say to those in whom they wish to confide, "I'm doing the dumb for the Edilugraph."

* * *

It is quite true. Much of the secrecy no longer exists. It will soon be a thing of the past. Nearly all the manufacturers are now furnishing large photographs of the stock company members with the respective names on each. As soon as the use of these photos become more general, the anxious inquirers will diminish rapidly in number.

* * *

Many manufacturers are also sending to the exhibitors periodical descriptive pamphlets which fill the aching void when the photos are not in evidence. In these pamphlets the descriptions are preceded by the casts, so that the advantages of the programs are also covered. Some up-to-date managers order an advance supply of these pamphlets. Others reprint the contents in their own house papers, of which I have seen some very excellent specimens.

* * *

Of the photos, let me say, many managers do not go far enough in their use to derive all the advantages to be secured through them. Some are content to make use only of those representing certain favorites, or some particular producing company. This is a mistake. Variety in the display of photos is just as essential as posters. Where a house displays the photos of one company each day the group should be in accord with the feature film of that day. Even where there is a general display of photos issued by all the companies manufacturing the films used by the house it is a good idea to have the frames so arranged that they can be easily removed from place to place and carry out the feature idea. In this manner the photos can be made of continuous advertising advantage to a house aside from the original value attached to them.

* * *

When photos are not displayed and the house does not distribute printed matter showing the casts, the managers can give the names of the players from the pamphlets I have referred to. It would seem that there is little ground left now for complaint that the names cannot be learned, but some people cannot be satisfied. I gave all this dope to a young lady who was "just dying" to learn the names of a half-dozen or more and was told it was not the information she wanted. Her desire was to learn their real names, whether they were married, where their respective home towns were located, etc., etc. When such persistency (Is that the correct term? Impudence is perhaps better) is projected, none can blame the players for seeking seclusion, annoying and a little more amusing. An almost incredible communication was shown me at a studio. It was from a young man of 25 years desiring to pose. He claimed considerable experience on the amateur stage. "Am looking for a job. I can pose like the dickens," he wrote. "I am the living image of one of your actors. I am not one of those conceited actors that dress swell and think they can act; have photos of themselves in all kinds of positions, with letterheads to dazzle the eye, and when it comes to a show-down don't know the difference between disdain and haughtiness. Anyway, the proof of the pudding is in the eating and if you want to give me a try-out just drop a line to (giving his name and address) that's me, Mr. Chairman." The climax of the letter was this: "I earn my living as a bellboy."

Education and Science

THE MOVING PICTURE AS AN EDUCATOR.

Its Possibilities at Last to be Realized.

By Mme. R. G. Dolesé.

THAT the motion picture deserves a place in education has long been the belief of many of our most prominent educators and of some of the humble ones. Who is there in this world who can honestly say they do not care for motion pictures ? That you do not care for certain ones, yes, true enough, but that all motion pictures are outside your liking—well, we doubt it. Probably you have never seen the ones we are thinking about. At any rate, children love them and now, at last, we are going to have an Educational Department that will be able to furnish the films we most desire.

Our greatest men and most prominent writers have long claimed that education "through the eye" is more lasting, more thought-producing than any other method. How many of our great teachers have striven for years to bring before the world the truth that "Seeing is Believing." In colleges and school, nature classes have been formed for travel; the more fortunate ones even going into foreign lands. In all our public schools teachers attempt to take their pupils to visit factories, to see the great working of the work-a-day world, to take them out into the woods to see the trees, the mountains and the rivers, and while all educators believe this to be the most instructive lesson given to the children, from a practical standpoint, it has been found very difficult to accomplish.

Do you recall, as a child, the doubts that were foremost in your mind when you were told about some great natural phenomenon you had never seen? What does a mountain mean to a child who has never traveled beyond the boundary of the plains? What does the ocean mean to a child who dwells in the interior? A name only. And so we use pictures, photographs, drawings and paintings and they are helpful. But think what it means to see a motion picture! A seacoast, for instance, with its great rocky beach, long stretches of sand and the waves beating themselves against the rocks, mountain high; or, as I saw the other day, great waves dashing over the bow of a steamer in mid-ocean. What would all this mean to a child, a man or woman. There are plenty who never travel beyond the boundary of their home State, but who, going to a motion picture theater, come away impressed and amazed by a street scene of a great metropolis with its masses of humanity, cars and vehicles rushing here and there. Their minds have been opened to a new and wonderful train of thought that greatly helps over the road they are traveling. For we all know that the more we can put into our minds, stored up in the pictures of our memory album, the more we have to give to those about us and the greater is our enjoyment.

An Educational Film Bureau.

The Educational Department of the General Film Company is preparing to place before lecturers, programs for an evening's entertainment, covering the subject on which they are to speak, natural science, physical science, geography, historical studies, travels, literature. Pause a moment to think what it will mean to a student of ancient, mediaeval or modern literature, to have the poem or story depicted before his eyes, produced in a masterful way by splendid actors and actresses. It will be to the person unable to travel, a working out of the old adage about Mohammed and the mountain and we are bringing the mountain. We will bring also foreign countries and their industries, engineering feats of world-wide interest, great canals in process of construction. Is there anyone who is not interested in the Panama Canal or the canal which is being built in the western part of New York State? Would not the teacher as well as the pupil welcome the story of animals and plants and even human lives that tells a story exactly as it is happening when the picture is taken? Or think what it would mean to a small farmer gazing for the first time upon the vast expanses of Western corn fields with the great machinery now used in planting and gathering the same; or the Western farmer gazing for the first time upon the ingenuity of the man in the East who has to raise his corn on a rocky soil.

Truth is what we want in teaching. I do not agree with an educator who says that education is to-day made too easy. In this great hustling, bustling period of our existence we must take things quickly and the time does not allow of children remaining as long in their schools as when there were fewer inhabitants on this globe; so, if we can teach what we all must know by motion pictures in the school, will we not then accomplish a great step toward higher education.

With this thought in view the Educational Department of the General Film Company has planned and put together all the forces they could, and now has arranged a comprehensive catalogue of educational film subjects which is in the hands of the printer and will be available at no distant date. This, I know, will be welcome news to Moving Picture World readers. Just as soon as the catalogue is ready and the details for the distribution of the films have been arranged full particulars will be given on the Educational page.

BOYS AND THE PICTURES.

In a recent communication from England the interesting statement is made that a firm of publishers of juvenile literature, finding that a special boys' paper with a circulation of 400,000 monthly copies, had dwindled down to about 100,000 copies; also that a profit of 20,000 pounds (100,000 dollars) per annum had been completely wiped out. A search for the cause of this singular state of things revealed the fact that the boys were turning their attention and their money to moving pictures; in a conflict between pictures and literature the pictures were preferred.

While such an exact example may not have been brought to the front in this country, there is no doubt that the conditions here are practically the same. Not only is it an old truth that in books the illustrations receive first attentiin, it was little supposed, however, that the illustrations would some day so grow as to largely supersede and partly eliminate the literary. That it is to so great an extent doing so is an important fact, one that cannot be ignored, indeed it must be dealt with. In addition to the knowledge that the pictures were a source of pleasure to boys, there now comes the added knowledge that they are a source of knowledge of the book kind, yet distinct and apart from anything that belongs strictly to the school-book and school-room. By a singular coincidence the writer of this page recently made an appeal for "pictures for boys"; it now appears that the appeal was not only timely, but necessary.

The value of the moving picture is again hereby augmented. Every day brings increasing demands and responsibilities which are **not** being met. Without doubt there is not far distant an upheaval in the manufacturing world. It is a truism that what the people demand they will get, therefore cinematography will perforce be compelled to come out from the theater into the world of usefulness, enlightenment, and culture, and show educationals. It is too big for its present handling and yearns for a power to do it justice.

THE PICTURE NEWSPAPER.

This week's edition of "The Pathé Weekly" is certainly a most royal number. Beginning with a picture of the Czar of Russia at the unveiling of a monument erected to the memory of those sailors who preferred death rather than surrender to the Japanese. There follows the last appearance in public of the Dowager Queen Pia of Portugal accompanied by the King of Italy.

Other pictures are those of the King of Roumania entering one of his principalities, being received by the Mayor, and the King of the Belgians with Crown Prince Leopold attending a royal function. Admiral Togo, of Japan, is shown paying his respects to the Mayor of the City of New York, and the Crown Prince of Germany visiting in a foreign country in state. The assembling of the American war vessels off Provincetown for the naval maneuvers, with views on board some of the vessels, evokes patriotic senti-

ments. The next picture shows the training of police dogs in Germany completes a most world-wide series.

The extraordinary scope covered by this week's edition is certainly praiseworthy and combines a most thoroughly instructive and interesting series of events. The last picture is that of the Delgates at the Moving Picture League of America in Cleveland, Ohio. This picture is in strange contrast to the usual stiff picture of conventions to which we are accustomed. Although assembled in group form there is much animation for all. Remember, there is no need for the "still a minute please" of the photographer. One delegate, however, seems to have forgotten that if not necessary to "keep still," neither is it necessary to abuse the occasion by giving a voluntary exhibition of rudeness. This particular delegate is shown in what is known as a most insolent attitude, with his thumb to his nose and his fingers extended with that movement in which insult, vulgarity and indecency are combined. If he were back in the crowd he might pardonably be supposed that his ill behavior would not be noticed, but he is in the front row, in the center group, where the officials are usually found; he is also standing but second from the lady who occupies the position of honor next to President Neff. Besides abusing his office as delegate, he uses the Pathe picture to unwillingly exhibit something they would not otherwise tolerate; furthermore, he is sending all over the United States a picture of the supposedly cream of moving picture men with himself in the front behaving with an indecency which must bring odium upon his associates. What must the good public think of such associations as this? It would seem that for their own sakes President Neff should humbly ask the Pathe people to cut off this the last picture on the reel, for, truly, "if thy hand offend thee, cut it off" is good advice here applied to a moving picture.

PROVING THE THEATER.

A visit to the New York Fourteenth Street "Bijou Dream" for the purpose of recording the moving pictures shown as an evidence of the "signs of the times" proved very satisfying. Five new releases made up the program, every one of which was a most creditable picture; they were: "The Winds of Fate" (Edison), "The Runaway Leopard" and "Chrysanthemums" (Pathe), "Captain Barnacle's Baby" (Vitagraph), and "Saved from the Snow" (Selig). With such an evenly balanced program as this any audience must be pleased; drama, comedy and scenic, each having its place without the slightest incongruity.

As a comedy "The Runaway Leopard" is decidedly novel. A young leopard at large seems to have a flavor of danger, but its meanderings in an artist's studio, the dining room of a private house and in a millinery store prove more humorous than dangerous. "Chrysanthemums" is a beautiful colored display of this famous flower and is attractive. The other stories receiving notice elsewhere do not need special mention here. It is a pleasure to report so acceptable a combination of good pictures as those named.

Mr. James G. Piratsky, in addition to being manager and proprietor of a high-class picture house, is the editor of a daily newspaper in Watsonville, Cal. By this means the moving picture, in at least one instance, receives its just dues from the press. In a recent issue the editor published an editorial drawing a conclusion between the empty theater gallery and the full picture house. Mr. Piratsky also states that he has tried vaudeville in connection with his moving pictures, but it proved a big failure. What the people want is good, clear moving pictures.

Kalem Company in Ireland, in Costume for "Colleen Bawn," Taking Shelter While Waiting for a Rain to Cease.

Projection Department

Edited by F. H. RICHARDSON

More Foolishness.—In August, 1910, the National Fire Protection Association appointed a committee consisting of ten members, Mr. T. B. Sellers, Chairman, to compile a set of ordinances designed to reduce fire risk. These ordinances have been finished and it is intended that they serve as a model for different cities in preparing ordinances to govern the various things covered, viz: Fireworks, Picture Machines and Operating Rooms, Storage and Handling of Films; Use, Storage, etc., of Petroleum, Coal Tar, Oils and the products thereof. The committee in submitting its report, which has been adopted by the association, says, in part: "The ordinance to regulate the installation, operation and maintenance of motion picture machines has been drawn after a careful study of practically all of the State and municipal ordinances now in force to regulate the motion picture hazards, and we believe that its official adoption by this association will establish a standard of protection, never reached before in establishments in which motion picture exhibitions are given."

You will please take careful notice that the committee says it has carefully **studied existing ordinances.** It does not, however, say that the committee consulted one single practical motion picture man, or called into consultation one single **practical man who, from actual work in operating rooms knows what is good and what is bad in the existing ordinances the committee studied.** Supposing you or I, gentle reader, were called upon to act on a committee to draft an ordinance or law to be set up as a model for the government of fire departments all over the country. We would first get all the existing laws. **Good! We would then call in practical firemen, would we not?** since neither you or I are practical firemen ourselves, therefore are not in position to know what will work well in practice. We might know exactly what end it was desired to accomplish, but only the practical fireman, who is an expert at his business, could tell us whether or not our proposed method of accomplishing the end would work well in practice.

Were any of the members of the association's committee practical operators? They were not! Did the committee call any practical men into consultation? Apparently they did not, else their work would not have contained the monumental blunders it does. The following is the report of the committee, now adopted by the association and put out as a model for cities to follow:

MOTION PICTURE MACHINE ORDINANCE.

An ordinance to regulate the installation, operation and maintenance of motion picture machines, to regulate the arrangement of audience rooms in which motion picture exhibitions are to be given, in relation to illumination, aisles, seats and exits, and the storage of combustible films therein, to provide for its enforcement, to prescribe penalties for its violation, and to fix the responsibilities of proprietor, manager or other representatives in charge of said audience rooms and the motion picture machine therein.

Be it ordained by .....of the City of ..... as follows:

SECTION No. 1. Any person, firm or corporation desiring to exhibit, use, handle, repair or store any motion picture film within any building or enclosure now built or which shall be hereafter constructed, located within the city limits, shall first appear before ..... and file a written application (in duplicate) for a permit to do so. Said application shall contain the location and a description of the room and building in which said film is to be used, handled, repaired or stored, together with plans and specifications showing full details of all arrangements made and to be made to safeguard the premises and persons who may be therein.

SECTION No. 2. No motion picture machine or device shall at any time be operated in any building or enclosure, nor shall the public be admitted to the audience room in which such motion picture exhibit is to be given, until the installation of such machine or device and the arrangement of such audience room and its accessories have been made to fully conform to all of the provisions and requirements of this ordinance as hereinafter specified, nor until after approval by .....

SECTION No. 3. Every motion picture machine or device must, before being operated, be installed in a room, compartment, booth or enclosure, constructed entirely of fire-resistive material which may include only brick, tile, concrete, galvanized iron, hard asbestos board, asbestos building lumber, or their equivalent. All such rooms, compartments, booths or enclosures shall be constructed in complete conformity with the following conditions and specifications:

SECTION No. 4. *Location:* The booth must not be placed directly over an exit, and in all cases must be securely anchored or fastened so as to prevent dislodgment in case of panic.

SECTION No. 5. *Size:* Each room, compartment, booth or enclosure in which a motion picture machine or device is installed, must not be less than seven (7) feet in height, with area of floor space varying in accordance with the number of machines or devices installed in such booths, as follows:

1 Picture machine	6 feet x 8 feet
1 Picture machine and 1 stereopticon.....	9 feet x 8 feet
2 Picture machines and 1 stereopticon.....	12 feet x 8 feet

SECTION No. 6. *Construction and Arrangement of Booths:*

(a) *Metal or Asbestos Booths:* If the room, compartment, booth or enclosure is constructed of galvanized iron, hard asbestos board, asbestos building lumber, or their equivalent, it must be constructed and equipped substantially as follows:

Frame: To be made of at least 1½ inch x 1½ inch x ¼ inch angle or tee irons as follows:

Four outside horizontal members at top and bottom.

Four corner uprights.

Intermediate uprights on sides and intermediate members on roofs, spaced every two feet.

Doorway to be two feet wide by at least five feet high, with an angle iron framing.

All joints in frame to be made with 3/16 inch steel plates, to which each angle iron or tee iron shall be riveted or bolted by the use of at least two ¼ inch bolts or rivets. All bolts or rivets to have flat heads, said heads always to be placed on exterior side of booth and properly countersunk.

Covering of Booth: Sides and top of booth and main or entrance door shall be covered with hard asbestos boards or asbestos building lumber, of at least ¼ inch thickness, or their equivalent, or with steel or galvanized sheet iron of not less than No. 20 U. S. gauge. The asbestos, or its equivalent, shall be so cut and arranged that vertical joints between boards shall always come over an angle or tee iron, to which it shall be securely fastened by means of proper bolts and nuts spaced not more than six inches apart. The sheet metal shall be so cut and arranged that joints shall always come over a member, be overlapped, and bolted or riveted to such member; bolts or rivets to be spaced not over three inches on centers.

Flooring: Floor shall be made of two parts, an upper and a lower floor. Lower floor shall be made of wood, ⅞ inch minimum thickness, supported on lower leg of horizontal angle irons. Resting on this floor shall be a floor made of hard asbestos board, asbestos building lumber of ⅜ inch minimum thickness, or an equally good non-combustible material.

Openings: There shall be not more than two openings in the booth for each machine—one for observation by the operator and one for operation of the machine. Opening for machine shall be not more than six inches high and twelve inches long. Opening for operator shall be not more than four inches wide or more than twelve inches high. The two openings for each machine shall be provided with a gravity door, constructed of metal not less than 3/16 inch in thickness, and when closed shall overlap the openings at least two inches on all sides, and arranged to slide, without binding, in properly constructed grooves; said doors to be held open normally by use of a fine combustible cord fastened to a 160 degree F. fusible link, the whole so arranged that the door may be easily released and closed by hand.

The main or entrance door shall be hung on at least three heavy hinges and arranged to close against a substantial metal rabbet. The door shall also be provided with a substantial spring which will keep it closed tightly.

Shelves: All shelves, furniture and fixtures within the booth shall be constructed of non-combustible material.

Ventilation: Booths shall be provided with a ventilating inlet in each of three sides; said inlets to be fifteen inches long and three inches high, the lower side of same to be not more than three inches above floor level. Said inlets shall be covered on the outside by a wire netting of not greater than ⅛ inch mesh, to be firmly secured to the asbestos boards or metal by means of iron strips and screws or rivets and on inside by gravity doors arranged to slide in properly constructed grooves, and which, when closed, shall overlap ventilator openings at least two inches on all sides; said doors to be held open normally by use of a fine combustible cord in series with a fusible link which melts at a temperature of 160 degrees F., so arranged that the doors may be easily released and closed by hand.

Near the center of the top of the booth shall be a circular opening of not less than ten inches in diameter, the upper side of said opening to be provided with an iron flange, which flange is to be securely fastened to the tee irons supporting the roof. Securely fastened to this flange shall be a vent pipe of not less than ten inches in diameter, said pipe leading to the outside of the building or to a special incombustible vent flue; all parts of vent pipe to be at least six inches from any combustible material. Attached to or in this vent pipe shall be placed a box containing a twelve-inch electric fan, said box to be provided with a door of sufficient size to permit of the examination or removal of this fan, this door to be made tight and provided with proper fastenings. Box and vent pipes to be made of galvanized iron or other non-combustible material. Fan to be so connected that its operation can be controlled from within the booth.

(b) *Brick, Tile or Concrete Booths:* If the room, compartment, booth or enclosure is constructed of brick, tile or concrete, it shall have walls not less in thickness than eight inches, except that if reinforced concrete is used the thickness need be only four inches. The ventilation and general arrangement of the booth and the protection of openings shall conform with the requirements of sub-section (a) preceding.

(c) *Portable Booths:* Portable booths shall not be used in any theater or public hall in which a permanent booth has been or is installed, but shall be used only for the temporary one-night exhibition of motion pictures in places of assemblage, such as halls belonging to commercial organizations, churches, schools, etc., where it is deemed impracticable to install permanent booths made in accordance with the above specifications.

In constructing a portable booth the specifications for a permanent booth shall be followed, with the exceptions given below:

1. Intermediate uprights may be spaced every four feet apart.

2. Special means for ventilation need not be provided except that there shall be an opening for ventilation in the top of the booth, this opening to

be ten inches in diameter and a metal sleeve at least eighteen inches in height, provided with a ventilating cap, shall be attached thereto.

3. The booth may be made in a folding type so constructed that when assembled it will be rigid and all joints tight so that flames may not pass through them.

4. The base of booth shall have a flange extension outward on all four sides provided with a sufficient number of holes, through which booth may be fastened to floor.

SECTION No. 7. The motion picture machines must be securely fastened to the floor to prevent accidental overturning or moving of same.

Shall be equipped with a feed reel enclosed in a metal magazine constructed of 20 U. S. gauge metal without solder, with a slot at the bottom only large enough for film to pass out, and with cover so arranged that this slot can be instantly closed. No solder to be used in the construction of this box. Door on side shall be of metal and provided with spring hinges and latch, which will keep door closed tightly.

Shall be provided also with a take-up reel in a magazine, similar to that used to enclose feed reel. A door to be provided to cover opening through which film is received, and a door at the side to be provided to remove film. This door must be of metal and equipped with spring hinges and latch to keep same securely closed.

No motion picture machine shall be operated other than by hand power. The handle or crank used in operating said machine shall be secured to the spindle or shaft so as to prevent its coming off.

A shutter must be placed in front of the condenser, so arranged as to be normally closed and held open by pressure of the operator's foot, or automatically closed when film is stationary.

SECTION No. 8. The ARC LAMP used in a motion picture machine must be constructed and installed as follows:

(a) Must be substantially constructed and entirely of metal except where the use of approved insulating material is necessary.

(b) Must be so designed as to provide for proper ventilation and to prevent sparks being emitted from lamp when same is in operation, and mica must be used for frame insulation.

(c) Self-closing doors must be provided on side and rear of lamp enclosure, and observation ports not larger than two inches square may be provided when closed with glass.

(d) Lamp must be controlled by a double pole switch and cut-out within easy reach of operator.

(e) Conductors supplying current to lamp must not be smaller than No. 6 B. and S. gauge or its equivalent. Stranded conductors, provided with approved lugs, must be used between lamp and permanent wiring. An asbestos insulation must be used on conductors inside lamp and where liable to be brought within six inches of the lamp or resistance. Conductors passing through case of lamp must be protected with porcelain bushings.

(f) Resistance box must be kept not less than one (1) foot from any combustible material or must be separated from it by a slab of slate or marble. The resistance box must be surrounded with a substantially attached metal guard having a mesh not larger than one square inch, which guard is to be kept at least one inch from outside frame of rheostat.

(g) The lamp must not be mounted upon a base or frame composed of wood.

SECTION No. 9. No artificial light shall be used in any room, compartment or booth in which a motion picture machine is installed except that produced by electricity. All electric wiring must be brought into the booth and carried to all machines, lights, etc., in iron conduits. One light will be allowed for each machine and one for the re-winding bench, but all such lights shall be provided with wire guards, and reinforced cord shall be used for pendant purposes. If house lights are controlled from within the booth, an additional emergency control must be provided near the main exit and kept at all times in good condition.

All electrical wiring or apparatus used in connection with any audience room or located in any room, compartment, booth or enclosure containing a motion picture machine, or in which an exhibition thereof is to be made, must be in full compliance with the rules of the National Electrical Code and inspected and approved by .....

SECTION No. 10. No films shall be exposed in the booth at the same time, other than the one film in process of transfer to or from the machine or from the upper to lower magazine, or in process of rewinding. A separate metal case, made without solder, shall be provided for each film when the same is not in the magazine or in process of re-winding, said films to be kept in these cases. No material of a combustible nature shall be stored within any booth except the films needed for one day's operation.

SECTION No. 11. At least two standard hand chemical fire extinguishers shall be provided, one inside the booth and located in an accessible place within easy reach of the operator, the other located outside of the booth near the door to same.

SECTION No. 12. Neither smoking nor the keeping nor use of matches shall be permitted in any booth, room, compartment or enclosure where a motion picture machine is installed.

SECTION No. 13. Each machine, while in operation, shall be in charge of an experienced operator.

SECTION No. 14. The entrance door to the motion picture machine booth shall be kept closed, but not locked, when an audience is in the building.

SECTION No. 15. No motion picture machine shall be installed, maintained, or operated in any building that does not abut directly upon a street, nor shall any such machine be installed, maintained or operated in connection with any exhibition room that does not immediately and directly abut upon a street. Every exhibition room abutting upon but one street shall have two exits, each at least five feet wide, opening upon the street; and no such room shall exceed one thousand square feet in area. Exhibition rooms located at the corner of and abutting upon two streets, or a street and a public alley, shall be provided with at least three exits, two upon one street and at least one upon the other street or alley, said exits to be not less than five feet wide; and no such room shall exceed two thousand five hundred square feet in area. Exhibition rooms abutting directly on three streets or on two streets and a public alley, shall not exceed five thousand square feet in area unless located in a building of fireproof construction and shall have two exits upon each of the three sides adjacent to said streets and alleys respectively; said exits to be not less than five feet wide. An open court leading directly to a street or alley and not less than six feet in width shall, for the purpose of this ordinance, be deemed an alley; such passageways shall be kept free from obstruction, and well lighted. No exhibition room with a gallery or galleries shall be located in any building except it be of fireproof construction. All seats in any exhibition hall for picture machines shall be securely fastened to the floor, and shall be so arranged that there will be not more than nine seats in a line between aisles, nor more than four between an aisle and the wall. No exit from exhibition halls for picture machines shall be less than four feet wide, and all exit doors shall be arranged to swing outward and be provided with fastenings such as can be opened readily, from the inside without the use of keys or any special effort, but not locked when the hall is open to the public. All exits and entrances shall open directly from the exhibition room upon the street or alley. All aisles shall lead directly to exits and all exits shall be directly accessible to aisles. No aisles shall be less than three feet in width where they begin, and shall be increased in width toward the exits three inches to every ten running feet length.

SECTION No. 16. Each exit must be marked by means of an illuminated red sign, containing the word "Exit" in six (6) inch white letters easily discernible by the audience at any time during the performance. Light used in marking exits or lighting passageways, stairways or inclines leading from them shall not depend upon or be controlled by switches or fuses located in room, compartment, booth or enclosure containing motion picture machines, but shall be placed in the ticket office. Sections 17, 18, 19 and 20 provide penalties, etc., for violations of the law.

You will note that section 3 allows galvanized iron to be used for operating room walls, while section 4 stipulates that it shall be No. 20 gauge. Sheet metal is not fit for an operating room for many reasons. Only one need be mentioned; if unprotected it would get red hot in less than one minute in a real brisk film fire. Apparently the committee proposes allowing operating room walls of one thickness of unprotected No. 20 galvanized iron, though the language is somewhat ambiguous on this point. The text precludes the use of cement and concrete, which is the ideal operating room floor. But it is in the matter of openings that the committee really shines. The opening for the operator shall not be more than four inches wide by twelve high. To the committee this probably seemed a trivial thing, but it literally spells ruin to projection and endless discomfort for the operator. The writer would refuse, point blank, to work in a room with a four by twelve inch observation port, under any circumstances. Imagine rubbering through that knot-hole for eight hours. Sitting in operating position how much of the picture can you see at a time, especially if the throw be a short one? As has been time, time and again pointed out in this department, if projection is to be good it is absolutely essential that the operator be provided with an observation port ample in size to allow of a clear, unobstructed view of the **entire projection**, either when seated or standing in ordinary operating position. With anything less the projection will invariably suffer more or less—generally more. I only wish that committee could be compelled to keep their eye constantly glued to a space from 12 to 20 feet wide, by two-thirds that height, seeing every portion of the space all the time, for eight hours. And the committee and the association hopes to inflict this piece of idiocy (that is the only word that fits the case) on fifteen thousand operators! If there were any earthly sense or added safety in such a provision we could have patience, but **there is not.** With shutters, semi-automatic in operation, properly made and with heavy penalty attached for their not working perfectly, there is not one shred of reason why the operator's observation port may not be 12 x 20 inches, and that is what it should be. That clause is born of ignorance of matters with which such committees attempt to deal (ignorance of things from the practical end, I mean), which foists such nonsensical blunders upon us. Blunders which spell hardship for thousands of operators and injury to the exhibitor. The above is strong language, I know, but it might well be even several times stronger. At this stage of development it is absolutely inexcusable that such things should be. We rather expect city councils to make monkeys of themselves more or less, when dealing with such subjects, but when a body pretending to evolve models for the entire country does the same thing, that is something else again.

We find nothing wrong, as we read, after the above, until we come to the ventilating flue. This is recommended to be ten inches in diameter in all cases. The area of a ten-inch circular pipe is 78½ square inches, adequate, but none too large for the smallest room named, viz., 6 x 8 feet. It would be far from adequate for a room 8 x 12, however. This is the more certainly true if the pipe be a long one. An 8 x 12 room ought to have a vent pipe of not less than 144 square inches area. But this is not the worst. The recommendation is that all parts of this vent pipe be at least six inches from any combustible material, which proviso renders the installation of a vent pipe absolutely prohibitive in a very large percentage of the storeroom theaters. Asbestos insulation an inch or an inch and a half thick would have served every purpose of safety. Section 7 reads that upper magazine shall be of No. 20 gauge metal. Why No. 20? One manufacturer makes magazines fully 1-16th of an inch thick. Is that objectionable? It should, of course, read: not less than No. 20 gauge. No firetrap is required on magazines, but in place must be a "door." Ridiculous! We also see that the old, obsolete foot shutter is raked from the scrap pile and restored to us by this committee of Solomons. In clause b, section 8, we are gravely informed that the **arc lamp** must be designed as to provide proper ventilation and to prevent sparks being emitted when lamp is in operation. That's a

hot one, isn't it gentlemen? The Dear Committee of course really meant that the lamphouse should be thus made, but, not even knowing the names of the things they were setting themselves up as experts on, they got somewhat twisted. In clause d, same section, we are informed that lamp must be controlled by a double pole switch. No particular kind, such as knife switch, is named, so you will doubtless be at liberty to use a snap switch if you wish. In clause e, same section, the "case" of a lamp is named. I've worked quite some time in operating rooms, but have never heard of a lamp case before. Lamphouse is meant, of course. One inch mesh guards for rheostats are allowed in clause f. A fat lot of good such a guard would be. But here is a real, genuine laugh: Clause g gravely relates to us that "The lamp must not be mounted upon a base or frame composed of wood." Verily this is wisdom, for such a base would be in flames in less than two minutes. Imagine a wooden lamp-base! Lamphouse and table or stand is meant, of course. Section 13 says each machine while in operation shall be in charge of an experienced operator. Surely such a law would be pie for the cheap manager. Of what earthly use to say "experienced" without defining the minimum amount of experience? A man who had run a machine two weeks could claim to be "experienced" under the wording of that clause. Exhibitors should examine section 15 closely. They are then at liberty to laugh or swear, as to them seems best. An exhibition room abutting on one street may not exceed 1,000 square feet area. That means 20 x 50, or its equivalent. At most this would leave not to exceed 44 feet actual seating area in length, while four, or even three feet for an aisle would reduce it to 16 or 17 the other way. Total seating capacity rather under than over 160. If you abutt on two streets you may actually be allowed to double this. Marvelous wisdom! Where did they get it all? And this bundle of stupidity is actually being put forward by a reputable association as a model for cities in creating their laws. Why did a committee who were so densely ignorant of their subject that they cannot even call things by their right names attempt to do such a thing without calling in practical motion picture experts into consultation? Echo answers, "why?" We would earnestly recommend city authorities to seek elsewhere than the above quoted document for guidance in compiling laws governing operating rooms and theaters.

Several Things.—New York City writes: "Wrote you some time ago and in your reply (January 28 issue, page 193) you asked me to report on certain things. My picture was out of focus on one side; due to side throw. You suggested that I try several lenses and that possibly I might find one which would very nearly overcome the difficulty. I did this, but without much improvement. At the same time I asked you to advise me what to do with an asbestos curtain already coated with two coats of whitewash . You suggested getting wide bleached muslin and stretch it over the old curtain. We did so and pasted it on. Two days after the inspector came in and we had to remove the muslin. He said the screen would not be fireproof with the muslin on it. Have followed your idea of putting two rollers on the bottom takeup bracket of my Powers five and have not lost my loop for months. It works like magic. I note in last week's issue, in article on studios, you say titles are made by painting the letters in black on white cardboard. A gentleman who claims to have been director for some of the leading manufacturers tells me it is the reverse, viz.: white letters on black. Is he right? I have found an excellent lubricant for machine gears and enclose sample stick. It is called Chrystal Sperm. As you see it is in stick form, hence very convenient for use. Rub just a little on the gears a couple of times daily and they will run fine. It may be had at any bicycle store, but there are two kinds, white and dark. The white is the right kind. I have your handbook. I cannot see how you can sell it for $1.50. It certainly is worth more than that. Chrystal Sperm may be had by mail. Be sure to get the white kind. I wish to thank yourself and all the correspondents of the department for all the many things I have learned through the medium of its columns. I had my machine overhauled two weeks ago and now cannot get a steady picture. It jumps, but only on one side of the crank. Have tried turning bushings without effect. Have new cam, star, intermittent sprocket and spindle. Parts are all stamped N. Power and am sure they are the real goods."

If the new lens you speak of does not do the trick you might try stopping down the lens by reducing its diameter by about ¼ inch by means of rings of black paper. Put a ring on the front of the front and rear of the back combination by taking the combinations apart and clamping the paper rings in. This may or may not help. I can suggest nothing further. As to the inspector ordering the removal of the muslin, I have spoken to the chief inspector concerning it. He tells me the reason for ordering the muslin off was that if one be allowed to go that far another would make that technical infraction the excuse for something perhaps far worse. Glad the second roller idea gave satisfaction. Most titles are made from white letters on black field. It is possible to make them the other way. It is simply a matter of positive and negative and calls for no argument. Colored letters are due to the tinting of the film itself. Letters on untinted stock will show white. Many thanks for the information concerning Chrystal Sperm. The sample looks good and I have no doubt but that it will do all you claim. We made the price of the handbook low in order to get the operator to buy it and learn that there really are books of that kind worth purchasing and studying. The operator had, for the most part, never laid out a cent for projection knowledge. He was skeptical as to the value of such things. He would not, as a first experiment, have ventured two dollars and a half. He would, however, probably take a chance on the lesser sum. He has found out that he has made an excellent investment and will, next time, be willing to pay something like what a book of that kind is worth. Taking the exceeding difficulty and tremendous amount of hard work involved in the making of such a work, there is practically nothing at all in it, from a monetary standpoint, at the figure it sells for. As to the machine trouble: you say the picture jumps on "one side of the crank." By this I assume you mean that it jumps only during one-half of each revolution of the crank. I think this indicates that for some reason or other the whole head, or the lens itself is vibrating during each alternate half-revolution of the crank. Also see to it that your tension springs are tight enough. If you don't find the remedy in these suggestions, please describe the jump more in detail.

Light Trouble.—Brooklyn, N. Y., writes: "I cannot get a round spot. It forms in all kinds of shapes and is ragged on its edges, instead of clean-cut circle. Have 60 cycle A C, 40 amperes through a compensarc. Also used 50 through a rheostat. Use your set and get both craters to face the condenser, as you advise, most of the time, especially with 50 through rheostat. Trouble seems to be in handling of lamp. Why do fresh carbons make less noise than after they have burned for a time?"

You have mistaken my meaning, I believe, to some extent. Fig. 33C, page 88 of the handbook, shows ideal A C set. I did not mean, however, that any attempt should be made to utilize light from the lower crater. Quite the reverse. I take all my light from the upper, keeping the lower advanced exactly enough to hold the upper crater in shape as shown and at the same time not to allow of the condition shown at Fig. 33D, which latter must be carefully guarded against. You can hardly expect to get the clean-cut spot had from D C with A C, but the A C should be round, or reasonably so. Are your condensers clean and square with each other? Possibly you are using too much of the light from the lower crater. Don't try to use both, is my advice. I presume the added noise in burned carbons is due to change in the carbon binder under the action of heat. I know of no other cause for it.

Ninety Degree Automatic Lamp.—Seattle, Wash., writes: "I notice on page 455 of the Aug. 19 issue you say: "Ninety degree lamps have not been found adapted to moving picture work.' Will you kindly tell me why this is so? I have in use a lamp of this kind of my own invention that operates six to eight hours at a time without any attention whatever. The carbons are reset every two or three minutes, as I desire, by mechanical means, and the light is without flicker of any kind. Has such a lamp any market if offered for sale? Everyone that has seen it considers it a superior light, but operators seem to think it may endanger their positions if an automatic light is used. I cannot see it that way, as it seems to me that to relieve an operator of care of the light would be to the advantage of any manager, as it gives the operator the more chance to watch the running of the film. My carbons are set exactly central with the condenser at each setting and the resetting every two minutes for direct current and every three minutes for alternating seems ideal. The setting is hardly perceptible to the eye. Has such a lamp any value in the moving picture business? I am a subscriber to your valuable paper and look forward to many changes in the moving picture business, as it is going to have a great influence over the progress of the world, standing next to the newspaper in point of influence."

Frankly, Seattle, I'm skeptical! The matter of an automatic lamp has been subject for experiment for some years. Many have evolved an automatic, ninety-degree arc lamp, but the fly in the ointment is that carbons are not, and probably never will be perfect. The automatic lamp may work fairly well when carbon is uniform and as it should be, but

when the slightest flaw is encountered there is trouble galore and nothing one can do but just endure the poor curtain results until the flaw is burned away. Another thing: you say that with D. C. an adjustment every two minutes is all that is necessary, while every three minutes with A. C. is sufficient. This decidedly is news to the Editor. According to what I know, one cannot maintain good light—really good light—with D. C. and trim his lamp "every two minutes."

With A. C. I seldom allow my lamp to burn more than half a minute without adjustment. True, the adjustment is very slight, but it is exactly the matter of frequent, slight adjustment which gives steady, brilliant, uniform illumination, according to all my experience. Automatic lamps have been found fairly successful in stereo projection where very small amperage is used. For other purposes they have, so far, proven failures. If you really have a lamp which will at all times maintain absolutely steady, brilliant illumination, well and good. Operators need have no fear of results of its introduction. Anyhow, such a thing could no more be suppressed than you could bottle up Vesuvius. You will have to show me, though, Seattle. Perhaps your idea of good curtain results and mine may be at wide variance. I said ninety-degree lamps had not been found to be practical for motion picture projection simply from the fact that they are hard to handle—that is to say it is exceedingly difficult to manage the lamp in such manner as to maintain even illumination at all times, considering the heavy amperage necessary to M. P. projection. The Bausch & Lomb people have a very good automatic ninety-degree lamp used for small amperage, but, as I have said, heavy amperage, comparatively heavy, I mean, is quite another matter. There is most decidedly a market for an automatic lamp, ninety-degree or otherwise, provided it will run an evening's show without a change in curtain illumination from opening to closing, and do it every day. However, it will have to be decisively demonstrated to convince me. You may say that operators do not produce such perfect results with handfed lamps, and I freely grant that the great majority do not. The good ones do, however, and the time is not far distant when nothing less will be accepted by any manager who knows his business.

Wants to Learn.—Ogdensburg, N. Y., writes: "Am fair electrician and mechanic; have built an arc lamp, stepdown transformer and rheostat, and have studied electrical matters to considerable extent. Would like to become an operator. Would you advise me to secure position in some repair shop as assistant under some first-class operator? Where could such a job be had? What is the average pay of assistants in New York City? What states, if any, grant licenses to operators under 21?"

Exactly what you mean by a 'job in a repair shop under an operator' I do not know. I would advise that you secure a position as operator's assistant in some good theater, attend strictly to busines, study both the practical and theoretical sides of the profession and study them hard, not running away with the idea that you are an operator at the end of the second week, because you can make a patch and thread the machine. I cannot tell you where such a position may be obtained or what the probable salary will be. If you have the stuff in you to make a good operator, or a good anything else, you will answer those queries for yourself by hustling for the opening and making good when you get it.

Light Waves.—Mr. E. B. Stone, Athens Ga., writes: "Your Lessons on Light, which have been running in the department, have impressed me very much. They show evidence of deep study, which the average operator cannot appreciate. Light action is a great subject for study and one which cannot be mastered in a short time. The study of light action through lenses and in mirrors is interesting, but the subject becomes even harder when one attempts to study illumination. In illumination light is caused by heat waves and I wish some one who understands the matter would explain it through the department. Here is what I get out of it, but with your knowledge of electricity, in which I am deficient, you might make it clearer to us: White light is a combination of all the colors of the spectrum. It is a wave motion, with an average wave length of .00005 of a centimeter. It has been proven, however, and we must accept as true the theory that lights of various colors have different wave lengths. In order they are red, orange, yelllow, green, blue and violet. Knowing all this is of no practical value unless we also understand certain other things, viz.: intensity of illumination is equal to the quantity of luminous energy falling upon a given surface divided by the surface. Law of Exchanges, it is called, and Stefan's Law of Radiation. Prevort's Law of Exchange tells us that all bodies at all temperatures radiate energy in the form of waves, and when a body is at constant term it absorbs at the home rate, it radiates energy. Stefan's Law of Radiation tells us that when most all solids are heated to certain, different temperatures the total intensity of emission is directly proportionate to the fourth power of the absolute temperature. For when any solid is heated we first see a red color, then orange, then yellow and finally white. That is to say, bodies become visible at a temperature close to 525 degrees C and white hot at about 1,500 degrees C. This proves that increasing the temperature also increases the intensity of emission of all wave lengths and that the increase is most rapid in the shorter waves. Hence the 3,500 degree C value of an arc lamp carbon can be raised to 3,800 degrees C. The light is also due partly to luminescence produced by molecular and chemical changes which cause less heat and more light. It then follows, if the foregoing be true, that the positive carbon, from the crater of which practically all light comes, must be at higher temperature than is the negative. Now what I don't understand, and cannot get explained satisfactorily, is, what is the nature of the positive charge producing the difference in temperature? We know also that the positive carbon is consumed much more rapidly than is the negative. Now in A C a study of its nature shows that both carbons are the same and I suppose neither attains as high a temperature as a positive charge would give it. This is the reason of the difference in light afforded by the two kinds of current and thus the more I study the less I find out I know. But I do wish you, in your own good way, would go down into these subjects and explain them to your friends, myself being one of the flock. There is 40 volts drop between the positive and the arc-stream, 2½ volts drop in the arc-stream and 2½ between the arc-stream and the negative."

I wish I thoroughly understood all that myself! However, you are mistaken in some things. I believe your error is in having gone too deeply into the purely theoretical, and extremely difficult of comprehension, end of things without sufficient study of simpler, more practical matters. In the first place, you give a reason why less light is had from a given amperage with A C than with D C. You are in error. The A C carbons are alternately charged positively. Since the crater always forms on the positively changed carbon it follows that, each carbon being alternately positive and negative, craters will be formed on both. It also follows that they will be much smaller when divided between two carbons, than when the whole force of the current is concentrated on one crater; also they will be of less temperature, hence emit less light, even when their light is combined. However, inasmuch as we find that the light strength is directly proportional to the amperage employed, it seems to me your argument that it is the positive charge which forms the crater and produces the light is wrong. True, the crater does form on the positive, but it is the amperage, not the nature of the charge, which governs its luminosity. The point you have raised is one which has bothered me for a long, long time. I have consulted some of the best posted men in this country, without getting any definite explanation as to why the crater forms on the positive carbon or why it is luminous. I have searched everywhere I can think of for an answer to those two questions. The accepted theory is that current flows from positive to negative. If it were the reverse I could readily satisfy my mind with the explanation that luminosity is caused by the terrific impact of the current with the carbon after leaping the air-gap. We know that there is great resistance in the air-gap and that the hot carbon point also offers high resistance. We know that resistance means heat, which in part accounts for the tremendous temperature of the arc and carbons. This, however, does not explain the reason of the crater forming on the positive. If any of our readers can shed light on this matter we shall be glad indeed to hear from them. Doctor Gage might try his hand at it, if he will. The Lessons on Light will be resumed shortly.

I. A. T. S. E.—Clinton, Ill., writes: "Am an interested student of the moving picture business. Have devoted three years to it, last two as manager of my own theater. Have been reasonably successful. Have derived much good from the 'World,' especially from the department you edit. I note, August 5 issue, a letter from a so-called union, consisting of 14 members, which is fighting L. U. 185 I. A. T. S. E. The same identical condition obtained in St. Louis up to a few months ago. L. U. 143 I. A. T. S. E., of which I am a member, had a great deal of trouble with the so-called I. B. E. W. union, which consisted mainly of operators unable to qualify for the I. A. card. However, the affair is now adjusted and many of the organization named are now members of our local. Wish to inform all operators who are contemplating joining a union that the I. A. T. S. E. is the only operator's organization recognized by the American Federation of

Labor, as is shown by accompanying circular letter, which I would ask you to kindly print.

St. Louis, January 24, 1910.

To Whom It May Concern:

This is to certify that the Moving Picture and Projecting Machine Operators' Union No. 143 is duly affiliated with, and recognized by, the Central Trades and Labor Union of St. Louis and vicinity, and that said union is affiliated with the American Federation of Labor through the International Alliance of Theatrical stage employes.

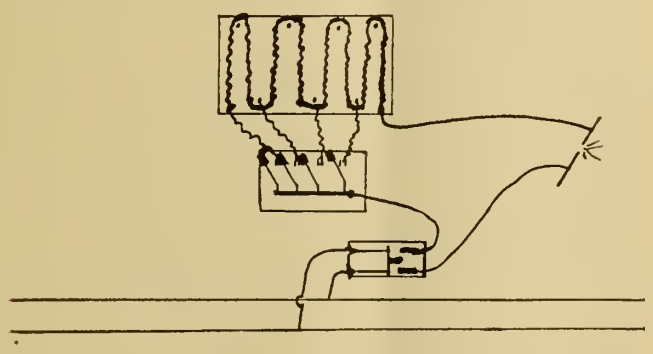
This also certifies that the slides displayed in the various moving picture shows in St. Louis by the members of the Electrical Workers' Union No. 1, I. B. of E. W., purporting that they are affiliated with the American Federation of Labor, is a misrepresentation, as the members of the aforesaid Electrical Workers' Union No. 1 are not affiliated with the American Federation of Labor.

Respectfully,

The Central Trades and Labor Union,
David Kreyling, Secretary.

Because both the St. Louis and the Spokane locals were engaged in a scrap with I. B. E. W. operators' organizations does not by any manner of means prove that the propositions are identical. As a matter of fact, ninety-nine times out of every hundred where such a fight springs into existence there is wrong, to some extent at least, on both sides. I notice in one place you say most of the "other fellers" couldn't qualify for an I. A. card. A little further on you say many of them are now members of the I. A. The two statements don't quite tally, brother. Understand me: I am not defending the formation of I. B. E. W. operators' unions. The I. A. T. S. E. is at present the only organization for the operator to get into, since it is the only union recognized by the A. F. of L., as the letter says. It does not, however, follow that the I. A. T. S. E. always has been in the right in general or individual cases. As a matter of fact, it has not. What the trouble was in St. Louis I don't know. What I am getting at is that the drawing away of operators into another organization, while wrong, usually signifies injustice, in some degree at least, on the part of the local

Asks Questions.—Van Buren, Ind., writes: "Have a non-adjustable rheostat and wish to make one which will deliver 20 to 40 amperes. What kind and size wire must I use and how many feet would it require. What size fuses should I use on the main switch, 110 volt D C current using up to 40 amperes at the arc and about ten amperes for lights? Could I use a rheostat connected up like sketch?



Have an Edison Exhibition Model machine, inside shutter, 50 foot throw and 14 foot picture. Have trouble with my picture moving up and down. Can stop movement by holding lower loop against plate below aperture, but when I take my finger away it commences to jump and sometimes loses the lower loop and misframes. What is the cause? Also sometimes the sprocket holes show on left side. This occurs only on some films. Have large ghost, dark blue and shaped like a watermelon seed standing on end. When I move lamp forward it spreads all over curtain and gets lighter, with rays running in different directions. This is my first letter to the department, but have gained many useful ideas therefrom. I couldn't do without the 'World.' For the benefit of those who may not know, I will contribute an excellent receipt for film cement: one-third banana oil and two-thirds collodion."

Well, Van Buren, you certainly have troubles of your own. As regards the rheostat, the arrangement you show would work all right, provided there were sufficient resistance remaining after the left hand switch is closed to only allow 40 amperes to pass and further provided that the coils up to that point be of sufficient capacity (the wire of large enough diameter) to carry 40 amperes without undue heat. You will find that identical arrangement in effect, photographically illustrated by Neighbor Pringle, St. Paul, Minn., on page 1231, November 26, 1910, issue, and on page 532, on March 11, 1911, issue it is illustrated by sketch by Friend Maddern, Willows, Cal. As to wire, you may use soft, black iron wire, such as you may obtain from your local hardware stores, about No. 8 gauge. I cannot tell you the length since every different batch of wire may have different resistance value per foot, even though of the same diameter. Stretch out plenty of it on insulators and test by making connection from one of the resistance wires to lamp. Then attach wire to switch and connect other end to a piece of copper and slide same along the wire until the desired amperage is obtained. That will be the amount of resistance wire necessary (for lowest amperage, of course). Coil up the wire then by winding around a mandrel. A small shade roller will do but an iron rod is better. You may get the regular resistance wire, of course, which is made of nickel steel and has a fairly constant resistance value. Write the Driver-Harris Company, Harrison, N. J., concerning this, they being the manufacturers of Climax resistance wire. Where a total of 50 amperes is used, the various circuits being protected by their own cut-outs, of course, it would be wise to use not less than 60 ampere fuses for the mains. Even 75 would not be excessive since the possible plunging of the audience in total darkness is a very distinct danger and ought to be guarded against thoroughly. The circuit fuses should be located on the board with the main fuses, therefore danger of trouble between the main and circuit fuses is practically nothing at all. If your description of film movement is correct I should say your tension springs are not set to give sufficient tension. They may be bowed out by inserting a screwdriver under them, one at a time, and pulling out, at the same time running the tool up and down. Try grasping the upper loop between thumb and finger as machine is running, and holding same with some pressure. If that takes out the jump it is almost sure the tension springs are at fault. It is also possible, from your description, that the film is not held against the intermittent sprocket snugly enough by the idler roller. In one of these two things I think you will find your fault. I do wish those describing film-jump would be just a little more explicit. If it moves up and down in quick jerks that means one thing; if the movement is rythmatical, four times to each turn of the crank, that signifies a totally different trouble, while if it moves up gradually as the machine speed is accelerated, that is still another proposition. Are the teeth of your intermittent sprocket badly worn? As to the sprocket holes, I think probably the sprockets or guides at top of gate are out of line with aperture. Probably only such makes of film as have comparatively wide sprocket holes show the fault. Line your gate and sprockets carefully with aperture. As to the ghost: I take it you mean when you move the lamp back or forward in relation to the condensers the effects you describe occur. Try moving the whole lamphouse back or forward. You should have two 6½ condensers I think, though possibly one 6½ and one 7½ would serve better. Given proper condensers and having your outfit properly lined (see page 119, July 22 issue), moving lamphouse ought to overcome the ghost matter. Many thanks for formula; but you don't say whether it is for ordinary stock, for N I, or for both. I take it to be for ordinary only.

Condensers.—Del Rio, Texas, writes: "Find enclosed $1.50 for handbook. Have been reading the World for some time and have discovered how little I really know. However, I get as good results as any one I have seen to date. Have a new set of lenses, model B Edison machine, new. Projection lens is O. K., for I tested it in old machine. However, the condensers seem to be off for light on screen is brighter in some parts than others. I cannot remedy the fault, though picture is fairly good as it is. What is the trouble and what size condensers ought I to have—throw 69 feet?"

In order to know what focal length of condensers are suited to your case I must know focal length of projection lens. To ascertain this I must know both throw and width of picture. You have not described the effect with detail enough to enable me to form a decided opinion. Try moving the whole lamphouse back and ahead. Try using the condensers from your old machine. Be sure your outfit is properly lined (page 117, July 22 issue). Examine condenser lenses and see that they are clear white and smooth on their surface. To aid you with further suggestions must have detailed description of effect on screen.

Comments on the Films

Licensed.

"Then You'll Remember Me" (Edison), August 25.—Some of the scenes of this interesting picture were produced to be in tune, so to speak, with the song, "Then You'll Remember Me," and to illustrate it. When, about three months ago, a lyric photoplay, "Silver Threads Among the Gold," was released, this reviewer for several weeks heard that air hummed or whistled on the street or played on the piano in private houses he chanced to be passing. It might have been coincidence or consequence. The song was a fine song and the picture that embodied it was simply constructed, sincere and very human. It was a true lyric photoplay, one that was content to be merely an expression of the song, a jar into which the song might be poured and nothing else. The result was a masterpiece, a picture of which the Edison Company can well be proud. More recently, this same company produced a patriotic picture telling the story of our national anthem, "The Star Spangled Banner." This also was successful, but wasn't a lyric picture in the same sense as the former was. The present picture, "Then You'll Remember Me," attempts to weld scenes that are truly poetical and in which the sentiment of the lyric is dominant, with scenes that have nothing whatever to do with either song or sentiment. As someone once said to the poet Wordsworth, "It is safe to put poetry into prose, but to put prose into poetry is deadly." That is what this picture does. It doesn't pretend to be a prose play with poetic scenes, but a poetic play, and its very prosey scenes disappoint us. Some prose was perhaps necessary to give the picture backbone, but the picture seems to have much, quite unnecessary prose. There are four long conversations in it which we have no means of fathoming. The worst one of these is between the two senior partners (strangers to the picture till that moment) in their business office at Sidney. It shouldn't have been in any picture, much less a lyric one. The result is that while the lyric makes the situation in some of its scenes, concrete and personal, its use serves to point out the picture's bald places. The other fault of the picture is, that in its endeavor to be imaginative it overshoots the mark. This is true in several places, especially in the attitude of the players to their vivid mental images. These people were not mad. People who really experience such visions know that they are not fooled by them. They may step toward them and even hold out their arms to them, but only in the greatest stress of passion and in the greatest hopelessness. The closing of this fine picture was, we are sorry to say, awkward.

"The Wool Industry of Hungary" (Eclipse), August 23.—Pictures of sheep come out very well in animated photography. Their wooly fleeces give pleasant contrast with meadow trees or a background of hills, and there is a sentiment attached to them that helps out a picture not a little. This picture gives some idea of sheep and wool growing and wool making conditions in Hungary. Methods seem to be very primitive there.

"Condemned for Treason" (Eclipse), August 23.—It is widely held, or seems to be, that moving pictures, because they are not hampered by the narrow limitations of the stage, are also above the limitations that the drama accepts and utilizes to deepen the impression. When a scenario writer uses a novelist's freedom in making a picture, it may tell a clear and pleasing story, but it is not so likely to impress the spectators with the qualities of the situation effectively, is likely to fail to give any lasting impression at all, as in this case.

The idea in this picture would make a good story. A young French artist is helped by an Italian basket maker's daughter and he falls in love with her. War breaks out and he has to fight against this girl's friends. He is the means of saving her life and that of her father and mother, and for this he is imprisoned five years for the treason of helping the enemy. On his release, he finds the girl married. At no time does the picture show us a truly dramatic struggle. It is wholly incidental, though the incidents are connected into a clear story. The scenes are extremely well acted. But the story is so weak that approval of the players is the greatest pleasure that the picture affords. The majority of pictures are weak for this same reason. They lack dramatic construction. When setting forth any intensely interesting narrative, as in some historical pictures, close construction may be not necessary, but any picture is likely to be stronger because of it, where it can be used.

"Grey Wolves" (Selig), August 24.—The real grey wolves of this picture were, in one sense, not the tame animals used in the forest scenes, but the speculators in the Chicago wheat pit. Though not a life portrayal, it's a story of business life. Both hero and villain are what might be called giants of the wheat pit (stock market). In the early scenes they are rivals in love. The villain is a bad loser and tries to ruin the hero by "bearing" on the wheat market. They and their adherents come together on the floor of the pit and the scene makes a good picture of the rush and pandemonium of that place at such a time, with its excited faces, its hands waved in the air, its pushing and struggling for place. The hero's health breaks under the stress of the encounter and he is almost ruined financially. The doctor sends him to the woods, where he is pictured as having a different kind of struggle for his life, this time with read wolves. He returns and, in another encounter with the villain on the floor of the pit, wins and is made richer at the villain's expense.

The picture is not up to Selig standard. Its first weakness lies in the fact that the great majority of spectators wont understand enough of what goes on in "the pit" to get a clear idea of the struggle. Most will be prejudiced against the hero as a wheat speculator; and not sympathizing, will lose the thread of the story and let the rest pass on over their heads. Even those who understand will find in this picture of the pit, good as it is, many suggestions of unreality. It might have been effective on the stage where voices and noise would have hidden its necessary defect, which is that nearly every one of the minor figures acted his part well for a moment, stopped acting for just one second, when perhaps he was brushed aside by one who was acting more vehemently for the time, and took up his part again. The mind notices these things and they ruin the illusion. This reviewer has never seen a battle scene where actors' faces or even gestures were plain that was truthfully effective and for just this reason.

The picture of the hero's experience in the forest was weak for two reasons. It was "played" for the story's sake. This was very plain in one instance. The hero, hearing wolves, ran away from his gun. A man might have done so, of course; but the action weakens our sympathy for him, and the small boy especially will feel disgusted. It wasn't necessary. Guns sometimes get jammed. The man might have been shown as crouching in the back of the hut after he had reached it, depending on picking off the wolves as they came through the window. This would account for the fact that he didn't protect the window that he was unable to close. It was naturally the place to begin his struggle with them. The scene was also weak from the fact that the wolves were a bit too tame.

The villain looked more like a stock broker than the hero did. He did not fit his part very well. The minor actors did very good work.

"A Rebelious Blossom" (Lubin), August 21.—She was a rebelious blossom, a schoolgirl (Miss Lawrence) and, as pictured, a charmingly prankish young lady. She didn't like the idea of her mother's marrying again. The player who takes the widow's part also deserves praise. Mr. Johnson is the grey-haired suitor, and fills the part with distinction. In the picture there are four or five, perhaps more, bits of true comedy that fairly scintillate; but as a whole the comedy shows unnecessary weaknesses as though it were hastily constructed.

The first scene is in the heroine's room at a boarding school. There is going to be a shindig, tea and cookies, and the other girls in wrappers are sneaking in. They get carrying on and one girl laughs so loud that the head mistress knocks. They can't hide fast enough and are caught. This schoolma'm isn't very well drawn. She writes to the hero-

ine's mother: "Unless your daughter will conform to our regulation she will have to be suspended from the school." It isn't a typical letter and should, perhaps, have been shown merely as a typical ending of the letter, if some way could have been devised to make the showing only of the ending of a letter natural. It was not necessary for us to see the letter being written. We would have known who sent it to the mother.

The next scene shows an elderly lady and gentleman seated talking together. They are the girl's mother and her suitor, but at first this isn't known. We naturally supposed that the lady was the girl's mother and the man her father, for nothing had warned us that the mother was a widow. In a regular play, the handbill would have supplied the information. It is, in fact, not a bad idea to introduce the chief characters in a photoplay by means of a bow before the curtain. It uses film, but in this case, if we had already seen "Mrs. X, a widow," it would have saved confusion. The mother receives the schoolmam's letter and at the suggestion of her elderly suitor, writes to the girl that if she doesn't behave, she'll get married.

The scene that follows is one of the picture's gems. The girl and her roommate are reading dime novels and eating candy. It's very original and must be seen to be enjoyed. The girl gets the letter. The scenario's first weakness occurs here. The situation is overdrawn and Miss Lawrence is not at her best in picturing the result of this letter. It ends by her packing up and going home, which is not only unnecessary, but shuts out delightful possibilities, that in this case could have been pictured perfectly. No doubt many a schoolgirl has wanted to pack up and go home, but very, very few have done it. The schoolmam would have enjoyed reading that letter. If she had found the girl in the sulks and made her show it, or if she had picked it up and read it in the girl's presence, there would have been a thoroughly mad girl to picture and it might have been worth while. The difficulty could have been solved by a convenient summer vacation.

The scenario's great shortcoming occurs in the next scene. Before this, the Rebellious Blossom had been the heroine; from now on, it is the mother who is leading lady. Though the girl has still a very important part to play, the chief interest lies in the mother's love match. The girl's reconciliation with it is even shown, as it were, off the picture; we don't see it, though it is suggested, vicariously, by the suitor's nephew. Because of this, the talented player, not having any carefully worked out business that pictured a clear-cut character to carry through, seemed, now and again, to step back into a very well marked personality with which she is familiar, the "Hoyden." And, even allowing that the picture is divided at this point, the remaining scenes, taken by themselves, are not perfectly knit together. Three or four scenes are shown as in the grounds about the mother's house, but the eye has no way of being sure of it. The time we spend wondering where those scenes are and how or why the characters got there is a loss to the impression and it makes the picture less concrete.

When the first scene of this part opens, we see the widow and the suitor talking together, making love. The daughter's approach is announced. The maid must have been in the woman's confidence. This is not typical and wasn't necessary. If we had caught a glimpse of the girl through one window as she got out of a carriage, the suitor's hurried exit through the back window wouldn't have been any less amusing. When the daughter enters, the mother suddenly discovers that the suitor's hat (he must have been a professor) was there on the table, as big as life. Her rendering of this discovery fairly sparkles. Her first move is to get the girl, who hasn't noticed it, out of the room; her next would probably have been to glance out of the window by which the professor left; he might have been just under it. She would have seen him in the bushes and that would have connected that spot with the house. This reviewer suspects that those bushes were not in the same place, but they might have been.

By a happy chance, the professor's nephew comes to visit him and to fool the girl, the mother and professor agree to have him pretend to court her. He does it too thoroughly. Of course, the intention was to add to the fun by making the professor jealous; which would also furnish a good climax. But the professor would have had far more reason to be jealous if he'd had less cause. In the end, this nephew consoles the girl.

And this is one of the best, it surely is one of the brightest comedies of the week.

"The Professor and the New Hat" (Edison), August 23.—The new hat was the absent-minded professor's daughter's. It was delivered at the house and truly, in its paper package, it looked like a big bunch of roses. The professor put it in water, much to the girl's dismay when she found it out. The farce-comedy might have been funnier if it had been made, in some of its lesser parts, a bit more human and reasonable. Most of the professor's business was not bad; but the love scenes, especially the long cling of the girl and her lover, do not mean very much nor afford much of a handle for our sympathies. By far the best thing in the picture is a bit of character drawing in the millinery shop scene. The chewing gum saleslady is a fine portrayal. Perhaps she was "goin' to be married come Thursday week." It was made plain anyway that she "didn't have to take no trouble with customers." The Misses glared at her; but she kept on chewing and took her "royal American" time.

"The Question Mark" (Edison), August 23.—The reviewer saw this farce in two houses, uptown and downtown; and he hasn't the slightest doubt of its being a thorough-going success. It took very well. "That's fine, now," said one man in front of him. The reviewer, somewhat surprised, looked around the house. Perhaps ninety per cent. or more of the people seemed to be enjoying it thoroughly.

"The Diving Girl" (Biograph).—A little comedy in which an uncle takes his niece to the seashore. The stunts she does in the water quite unnerve the staid uncle and he locks her in her room. But she escapes and makes more trouble for him. He finally concludes that home, where there is no danger of drowning, is the best place for his venturesome relative. And home they go, much to her regret.

"$500 Reward" (Biograph).—This film offers something of a novelty in detective comedies. A valuable necklace is stolen for which a large reward is offered and two rube detectives undertake to find the thief and secure the reward. Moving incidents by flood and field follow their attempt and they succeed in landing the victim of the robbery and the detective working on the case. An everyday copper captures the burglar and secures the reward. There are many amusing situations before the course of the thief and the amateur detectives is run.

"Simple Ike Decides to Marry" (Kalem).—It takes a good many feet of film to tell the story which proves that the joke is on Jim, yet most of the picture is entertaining and some is funny. It is a matrimonial game, with an advertisement in a newspaper. Simple Ike answers it. The arrangements are all made and the bride is coming on a certain train. Here the boys at the ranch take a hand. They get Molly, the cook, to impersonate the bride and Simple Ike, because of ridicule, marries her. The real bride is carried away by Jim. Six months later Jim is so thoroughly subdued and trained that he is shown industriously doing the washing. Ike invites the boys in to dinner and the smiling Molly convinces them that he won the prize after all, even though it was forced upon him.

"Wages of War" (Vitagraph).—This film is somewhat complicated and it is difficult to tell whither it is all tending. It seems to be a warning against war, showing some of its horrors in shooting and counter shooting. A girl's attempted sacrifice stands out very clearly and her willingness to be shot in place of her brother represents a high type of self sacrifice. But she is spared by a Union officer, who expresses a desire to make her his wife. The reviewer confesses that he was not able to follow the narrative very well through it, but the devotion of the girl for her brother was a good bit of work.

"Among the Japanese" (Selig), August 28.—These scenes show a good many Japanese characteristics. They were taken mostly in the street and are filled with interesting faces, some unconsciously buying or selling.

"In the Shadow of the Pines" (Selig), August 28.—Mr. Hobart Bosworth is the English major of this picture who, wounded in battle, is sent by the family doctor to Canadian wilds to recuperate. He falls in love with the daughter of the agent at whose house he stays, and his father writes that he will cast him off. He tears the letter and puts his arm about the pretty quarter-breed girl. The acting, particularly of the hero, but of the whole cast, is good.

"Giving the High Sign to Women-Haters" (Gaumont), September 2.—A Greek philospher is represented on this film as teaching men to despise women. He introduces a sign language which gets around the need for talking. The women scheme to ruin the philosopher and begin by flattering him. He falls in love with one of them, renounces his philosophy and is shunned by all his former male followers. The settings of the story are interesting and artistic. The acting is good.

"'Spike' Shannon's Last Fight" (Essanay), August 26.—The chief interest in this film is a four round boxing bout, which seems not posed, but the real thing. A love story,

and the fact that "Spike" entered the ring to get money to pay for an operation for his sick wife give it heart interest, but the mill is the thing. "Spike" wins and he leaves the ring never to enter it again.

"Archibald, the Hero" (Lubin), August 26.—Archie, the tenderfoot, accidentally captures a bold, bad man. Later, however, the bad man escapes from jail, and Archie exhibits a brand of fear that is new in that part of the country. The conduct of the film is fresh. The story furnishes good entertainment.

"A Boy of the Revolution" (Pathe), August 26.—In this film is shown something of the trials of Revolutionary times. A Continental soldier is hidden in a hollow tree and a boy carries him food. A British soldier sees the boy and forces him to disclose the hiding place. The boy overcome with remorse succeeds in releasing him and dies in his stead. The uniforms of both the Hessian-British soldiers and of the Continentals are true to the times.

"A Handsomer Man" (Vitagraph), August 26.—John was jealous. That was plain to be seen at the start and when he finds a note from his wife saying that she has gone with a handsomer man he takes his revolver and prepares to end the whole thing then and there. The telephone bell rings and his wife tells him she is out riding with her father. With his temper cooled he drops into a chair and patiently waits for her return.

"Two White Roses" (Edison), August 26.—A bachelor wants to get married. After advertising, a meeting is arranged with white roses as sign and signal. They lose their roses. The complications through the loss of the roses are permeated with a delicious brand of humor quite satisfactory to the most exacting.

"The Island of Ishia" (Gaumont), August 26.—An interesting travelog illustrating this volcanic island fifteen miles or so southwest of the Cape of Miseno on the Bay of Naples. It is not large, consequently about all its picturesque points have been put on the film.

"A Sunday Hunting Party" (Gaumont), August 26.—A hunting party burlesque, well conceived and well carried out. The hunters are deceived into following a fox terrier instead of a fox. There are all sorts of horses and the hounds vary as widely as the horses and the chase they get is such as would tire the most vigorous, ending on the grounds of the piqued neighbor who substituted the dog for the fox .The comedy has rough and tumble passages.

"Through the Window" (Pathe), August 23.—In a touching scene in this dramatic picture a child brings about a reconciliation between a father and his daughter whom he disowned because she had married against his will. It makes, taken as a whole, an effective human story, which is very well acted by Pearl White and Octavia Handworth.

"The Venom of the Poppy" (Edison), August 22.—Here is a smuggling story which has some elements of novelty. There is an interesting love tale in the smuggling case in which a girl must condemn her brother or her lover, but the brother, a customs inspector, takes the matter into his own hands, and refuses to divulge the name of the leader of the smugglers, who is his sister's sweetheart. The brother resigns. But the guilty man shows great bravery in a shipwreck and is allowed to go without imprisonment. A wedding probably follows and he starts life anew where the poppy will not tempt him.

"The Soul of the Violin" (Gaumont), August 22.—In this film is told the story of a woman who inspired her husband with her violin as he painted pictures which made him famous. Then he left her and she falls into destitution, ultimately parting with her violin, her most cherished possession. She learns the location of her husband's home and borrowing a violin from a street musician plays under the window some of the music of former happier days. The memories awakened bring him in contrition to her feet and they probably live happily ever afterward.

"How Betty Won the School" (Vitagraph), August 22.—A girl's boarding school is the well pictured background of this very breezy story. Betty is a Westerner, but she's afraid of worms. This girl ran away from the secret society meeting when frightened by wet marcaroni, thinking it worms. But later, when all the girls are having a spread to whcih she is not invited, she captures a burglar with her rope and immediately becomes the heroine of the school.

"The Rose of Kentucky" (Biograph), August 24.—On this film we have a love story which gradually develops before the audience as a planter watches a girl he has adopted grown to womanhood under his care. He loves her himself, but thinks himself too old. He shows a fine character during the attack of night riders upon the planter's barns. The chief point of interest is probably this attack.

"Bess of the Forest" (Lubin), August 24.—A little lost American girl is found by a Mexican and taken home. Years later a young surveyor hears the story from the girl's parents and later stumbles upon the Mexican's cabin and recognizes the girl from the picture of her mother in her locket. The alarm is given, but the suspicious Mexican tries to get away before the cowboys arrive. However, they are overtaken and there is a fight with knives between the Mexican and the surveyor in which the surveyor is wounded and in return the Mexican is shot. After this there is a happy family reunion and the surveyor gets his reward.

"The Cheyenne's Bride" (Pathe), August 24.—There is an exciting race in this picture which brought the audience in one theater out of their seats almost before it ended. There is enmity between the Sioux and the Cheyenne tribes. And when a Cheyenne woos a Sioux maiden he is promptly taken prisoner and condemned to death, but the girl saves him. Her incensed father binds the girl on a horse and provides a horse for a Sioux brave and the Cheyenne. The race to save the girl is exciting, but the Cheyenne wins.

"A Spanish Love Song" (Melies), August 24.—A double love story is carefully worked out on this film. With excellent acting and clear photography there is nothing lacking to make it an entertaining and interesting picture. There are dramatic situations and pretty love scenes. It is a very acceptable film.

"The Spirit of the Gorge" (Edison), August 11.—In this Indian picture there is a succession of thrills. There is also a good deal of Indian life shown. It is a love story. During some festivities the girl falls over a cliff into the gorge below. The chief appeals in vain for someone to rescue her. A figure is seen clambering down the rocks. It proves to be the brave who fell exhausted on a long run and lost her. He reaches the water, seizes a canoe, but it is dashed to pieces on the rocks. He swims to the drowning girl and keeps her above water until the tribe arrives and takes her out.

"Fate's Funny Frolic" (Essanay), August 25.—The perversity of fate furnishes the situation pictured on this film. Two young people are invited to a house party and the hostess, as a matchmaker, purposes to see that something comes of it. But unkind fate decrees that they shall meet before she has the pleasure of introducing them and there are certain circumstances connected with each meeting which put the young man in a bad light and after the third mishap the young woman has him arrested. Fate was only playing, for things become straightened out and the wedding eventually takes place. This is a bright story acceptably told and has much in it to amuse as the picture runs.

"The Little Cripple" (Kalem), August 25.—While the producers of this film do not say that they intended any particular propaganda when they released it, there is no question that it will serve as important a purpose in helping to overcome the unreasonable prejudice which exists in the minds of many toward hospitals. It represents parents objecting to sending their crippled child to a hospital for treatment, but being persuaded to do so are overjoyed at her recovery. The story is fairly well told and the happiness of the family after its re-union is almost contagious. It seems to affect the whole audience. Everyone wants to share in it.

"Nick Winter Turns a Trick" (Pathe), August 25.—Nick Winter (photoplay goers will remember him) sees a burglar take a sum of money. He disguises himself and undertakes to steal it from the thief's pocket. He is arrested, but the police insist upon the victim accompanying them to the station house. There the detective discloses his identity and the burglar is placed where he will do no harm for a time.

"Eastern Europe" (Pathe), August 25.—A series of views representing scenes in the east of Europe. Like all the Pathe travelogs they are well photographed and the pictures are acceptable.

"Across the Mountain Passes of New Zealand" (Pathe), August 25.—In this scenic the artist has selected his views carefully and the pictures afford an acceptable reproduction of the picturesque passes of a range of mountains in New Zealand. Such pictures, when well photographed, are good additions to a program. Perhaps the most serious fault with this one is that it is too short.

Independent.

"Mutt and Jeff and the Country Judge" (Nestor), August 26.—This picture has more in it than any other Mutt and Jeff picture that this reviewer has seen. It is amusing as a whole (almost) in a quite fresh and interesting way. Mutt is certainly an original villain. His villainy has a cold-blooded quality in this picture that gets over as effectively as does Jeff's hard luck. The picture ends very commendably —Mutt gets ten days, while Jeff has a vacation at Atlantic City, and Mutt dreams of him on the boardwalk.

"The Indian's Love" (Powers), August 26.—In this film an Indian love story is worked out with all the settings of warriors, gamblers, an obdurate father who insists upon giving his daughter into the hands of a man she hates and fears.

"The Hold-Up" (Solax), September 1.—An unmistakable military atmosphere keeps this exciting and fairly well conducted melodrama safely among the good films. The story is of a prank that some younger officers of the post play to frighten a comrade. To this the jealous villain very nearly contrives to give a fatal ending; but it is forestalled by a plucky girl, who has overheard the villain's lie. The soldiers of the film have the bearing of real cavalrymen. Some of the players, too, act like West Pointers. It is a story of a prank; but it is made interesting.

"The Torn Scarf" (Rex), August 31.—The players in the Sicilian vendetta picture do very well in putting over the firey, volcanic characteristics of Sicilian people. The costumes, the dances, the parts of the picture that show southern life are very interesting. The story is also entertaining, but it will hardly convince critical spectators.

"The Valley of La Vierge" (Itala).—The valley lies among Swiss mountains and a beautiful mountain torrent flows through it. The railroad follows this stream, crossing it now and again by bridges. The pictures were plainly taken from the back platform of a train ascending the valley and give a clear idea not only of the natural scenery of the place, but of the little farms, villages and dwellings.

"Gulnara" (Ambrosio), August 23.—Love and treachery are the principal motives in this film. It tells how a Greek abducted the wife of a warrior. The warrior finds her by disguising himself as a dervish. She kills the pasha and taking his ring succeeds in releasing her husband from prison. The woman escapes from the palace by means of a rope, but when the husband attempts to descend he is recognized by the renegade Greek who cuts the rope, dashing the unfortunate man to the rocks below. The photography is good, but this reviewer doesn't think the subject a wise choice. Dramas are to be commended, but a film in which there are unwarranted abductions and murders are quite as well left off the screen.

"A Gay Bachelor" (Solax), August 23.—An astonishing and amusing ending closes this comedy. It tells of a gay bachelor who meets a widow and induces her to promise to marry him. But when he calls at her city home he finds she has five children. His friends give him a tip and he borrows five others from an orphanage, presenting them as his own. To his surprise she accepts them all with open arms and the bachelor has to make the most of a bad bargain.

"The Confessional" (Champion), August 23.—The young high church Episcopal clergyman of this film is intrusted with a secret regarding a fake robbery with a tragic ending, and rather than disclose who the robber was he gave up the girl he loved, his parish and all he held dear and went to a distance to begin over again. It isn't a very convincing picture.

"Auntie and the Cowboys" (American), August 24.—The audience laughed heartily at this comedy. Auntie has upbraided the young man for his love for racing and has forbidden his calling upon her niece, Daisy, any more. Auntie herself is looking for a gentle horse. In town she sees a mule attached to an old rig and buys it. On the way home the cowboy overtakes her and challenges her to a race. And there is a race. Auntie evidently has sporting blood, too. She stands up in the rickety old vehicle and applies the gad to that mule in a way that sends it flying over the ground while Bud keeps close behind, arranging it so they arrive at the house neck and neck. Auntie immediately removes her objections to his attentions to Daisy.

"What a Pennyworth Did" (Lux), August 25.—A farce-comedy, exhibiting with considerable humor the results of a pennyworth of electricity. The stimulation gets into the organ man's music and is sufficient to keep everybody within hearing on the jump for a time, to the hearty amusement of the audience.

"The Stampede" (Solax), August 25.—The chief interest in this picture is in the stampede of horses which is reasonably well handled. The rescue of the girl from the crazed animals is not a bad piece of work. A love story runs through it which gives it heart interest.

"A Marriage in the Stars" (Eclair), August 28.—Very good acting sets this film among the best of the week. The story makes amusing comedy and there's just a touch of farce given to it in the right places, like salt, that keeps it pleasant. The players are from the famous Parisian theaters, and what this reviewer especially noticed was the marked contrast that their rendering of the scene where the irascible parent dismisses as unwelcome would-be son-in-law makes with the rendering that this not uncommon scene usually gets. In the usual film the parent seems to think it necessary to overdraw a rage until it becomes ridiculous. So skilfully is the comic situation acted in this film that the action seems natural in that particular atmosphere, even in those parts that required farce. It would have been no hard matter to make the scene where the two lovers attempt to commit suicide seem very foolish. As these two artists put it over, it is hard to tell it from pathos; in fact, though not a great scene nor a very remarkable one, but it was handled with remarkable intelligence.

"His Royal Highness" (Imp), August 28.—The reason why stories like "Cinderella" are so everlastingly charming lies in our own human weakness. Nearly all of us are Cinderellas more or less. We find it very easy to identify ourselves with any Cinderella heroine, we can sympathize with her, pity her and love her. Any picture, drama or story that gives us anything like a true Cinderella is sure to be well received. "His Royal Highness" does this very effectively and though one might point out a few flat places in the comedy, the story is told with many very humorous incidents. It is the domineering elder sister who lets herself be flattered by a crazy man whom she parades as the royalty, over the town, while the true prince is helping the younger sister with the dishes.

One has some reason for thinking that producers rely too much on the freedom humor gives in making up their scenes. Humor is spontaneous. It doesn't come by rule. For this very reason any apparent working for effect or planning kills the fun. In this picture we see the crazy man going into a costumers to buy a gown and crown while we know that he has no money. This lets the cat out of the bag and afterward when he appears dressed up it isn't nearly so funny as it would have been if he had come by the costume more naturally, taken then from the costumer's wash line, for instance; but that would have caused the scenario writer much trouble to arrange for.

"The Western Doctor's Peril" (American), August 28.—A fairly well conducted, exciting and possible story of a doctor's experience is pictured on this film. The doctor (the player who takes this part fills it very acceptably) is hurrying to a sick patient. A crime has been committed (a murder and a robbery) and the thief has galloped on. The doctor takes the road behind him also cantering. The crime is discovered and the posse is now seen following the criminal, but behind the doctor. Just before these men reach him, the doctor has picked up a bag of money, part of the plunder, and a bit further on at the watering trough is found "with the goods on him." His friend the sheriff has difficulty in saving him from lynching.

From this point the story is pictured dramatically, what we have already seen being a necessary statement of the situation. And the way the situation is handled is very commendable, for the denouément is the struggle between the sheriff, who demands that the doctor have a fair trial, and the murdered man's brother, who schemes to have the doctor lynched, is directly brought about by the doctor's character. The spectator knows him to be innocent and, what is more, sees the fine and human traits of his character as working not only to save him but to clear him from suspicion even of his enemies. The spectators are made very deeply interested because th doctor, as pictured, is shown so worthy of human sympathy and respect. This is the most commendable part of a very good picture.

There is originality and freshness too in the way this denouément is brought about. The dead man's brother, in order to get the sheriff out of the way, tells him in a note sent anonymously that the real culprit may be found at a village some miles off. This touch of villainy intensifies the struggle, yet it is suggested to him by his deire for revenge.

It isn't inhuman; we can understand it. After the sheriff departs, he takes his gang to the prison to hang the doctor, but the doctor isn't there. Without the man's knowing it, his little son has fallen and is unconscious. The boy's mother, her husband not being at home, has run to the sheriff's house and begged the keys to get the doctor. The doctor is glad to be of service and help the boy. The sheriff meanwhile has found the real culprit and with proof of the crime is coming back. The lynchers find the doctor attending the chief lyncher's son, and just at this point the sheriff arrives. It's a picture that a human mind can take pleasure in. It's a good Western picture.

"The Patched Shoe" (Solax), August 30.—In this comedy a mischievous but very interesting little girl and a burlesque rural detective play the chief parts. It has some very humorous scenes and serves very well indeed as light entertainment.

"How Tony Became a Hero" (Champion), August 30.—There is a very original vein of farce and humor in this Western comic picture. To give a taste of what its quality is—a cowboy is dicovered by three Indians and, like a possum or a bear, climbs a small tree. The Indians make a fire under the tree and smoke him out; but this, as pictured, is really amusing. The presence of a white donkey in the picture is one of its assets. The solemn common sense pictured by this animal is in amusing contrast with the asinine goings-on around him. These asinine doings, however, are meant to be funny, and a large percentage of them truly are.

"The Moth" (Thanhouser), August 29.—It might be well, according to this film, for an officious young man to delay saving the house until he investigates the source and cause of the smoke. This young man, when he organized a bucket brigade and put out a fire ma had lighted to put the kibosh on moths, got in wrong with ma, lost the girl and received a sample of what ma could say and how vigorously she could say it when occasion demanded. He thought he should at least be praised for saving the house, even though he did ruin the furniture. The hurt expression on his face is deliciously humorous when he realizes the full import of the occurrences.

"The White Chief" (Powers), August 29.—An Indian picture of some merit, having one scene that reminds one of the story of Moses, whose own mother was hired to nurse him after he was found in the bullrushes. This Indian mother forsakes her babe, but is granted the privilege of caring for it after other squaws discover it. The boy grows up and defeats other braves, becoming the chief of the tribe. Eventually he wins the hand of the squaw of his choice, though not without some romantic trials.

"An Indian Legend" (Bison), August 29.—The principal feature in this all-Indian picture is the rescue of the maid condemned to death for treachery and placed in a canoe to be sent through the rapids. She is rescued by her lover in a sensational manner. There are some war scenes and scenes of warlike preparations which are interesting as showing what the Indians did under such circumstances, and thrilling because they are well acted. The backgrounds of the scenes and the rushing water in the rapids are natural and filled with attractive, wild beauty.

"A Daughter of Dixie" (Champion), August 28.—Another in the Champion's series of war stories, telling of the love of a Union soldier for a Southern lassie and how she held a searching party, led by her brother at bay with a musket pointed at his breast while her lover was making his way from the house as rapidly as possible. After the war closed he returned to the South to claim his sweetheart and her brother was the one to welcome him most warmly. These stories all have something of the thrill of the clash of arms and the counter claim of love, but are all more or less improbable.

"The Power of Devotion" (Yankee), August 28.—A man who went insane and turned against his faithful wife is shown on this film. He is sent to a sanitarium, from which he escapes, and she takes up the search for him alone. She finds him on the brink of a dangerous precipice. He falls over and the fall restores his reason. The first face he sees is hers and her loyalty, as shown, brings him back shortly to himself.

"An Obliging Young Man" (Eclair), August 28.—Here is a story of how courtesy is its own reward. Some cynics are disposed to reiterate the assertion that no one else rewards it. This young man was a genius in obliging. What he couldn't think about and couldn't do all in an instant wouldn't be worth the trouble required to discover them. The favors performed are astonishing and lead to complications in which much fun lurks.

"Views of Hot Springs, Arkansas" (Imp), August 28.—This travelog illustrates some of the most attractive scenery about this popular resort. Many have never seen Hot Springs, consequently this picture will be doubly welcomed. It is well worth while as a scenic and it conveys interesting information regarding a place much spoken of in the papers.

"THE MAN BEHIND THE SCREEN."

"The man behind the screen" or the famous talking pictures of to-day is no cinch, says "Jack Stinson," at the "New Comedy Theater," Broadway and Sixty-fifth Street, New York. One day comedy and the next day drama makes a man hustle in the line of talk. The question is, why have these so-called "talking pictures" made such a hit with the public of to-day? Simply because it tells the story to those who would not exactly understand what they were looking at upon the sheet. So it's the man behind that does the trick and it is believed by Mr. Stinson that the high-class operas of the present time can be produced in time by the picture companies and used in the same manner.

SELIG WILL RELEASE FOUR REELS PER WEEK.

Starting with the release of Friday, Sept. 8, 1911, "The Heart of John Barlow," the Selig Polyscope Company will increase their regular weekly program to four reels per week. For the present this new Friday release will not be limited to any one class of productions, but will be noted for its wide range of unique subjects.

"The Heart of John Barlow" is a strong dramatic story of a sea-faring man's love and devotion to his home, wife and little ones, and is especially appropriate for the first subject on this new release.

LAVEZZI MAKES OWN PARTS.

E. W. Lavezzi, of the Lavezzi Machine Works, wishes to make the fact known to all persons interested that all parts he is using in repairing machines are not what are termed "genuine manufacturers' parts." The Lavezzi Machine Works will use whatever parts they see fit to accomplish the desired result, regardless of who makes the part. "Close examination and actual use of our hardened and improved parts will prove that nothing better is made," says Lavezzi.

"THREE-SHEETS" AND BOOKLETS WITH "ROMEO AND JULIET."

In addition to the extra lobby display matter on "Romeo and Juliet" Thanhouser Company has been offering exhibitors gratis, they announce that both three-sheet posters and special booklets for theater distribution are now available to exhibitors who wish to spend a little money in featuring the picture. This makes "Romeo and Juliet" the first film issued as a regular release on a manufacturer's regular release day, to be honored with a three-sheet poster, or indeed anything over the size of a one-sheet. The departure, since it is made in behalf of a Shakesperian production, a "classic," would seem to prove that the best classes of people are being drawn to the moving pictures.

KALEM ACTORS AS HUNTERS OF WILD ANIMALS.

The Kalem stock company operating in Santa Monica Canyon, California, under the able direction of Mr. P. C. Hartigan, find a diversity of entertainment during their spare moments in playing the part of Nimrod. As evidence of their prowess a collection of handsome skins is now displayed in the Kalem Company's general office, 235 West Twenty-third Street, New York. Among the collection of skins are deer, coyote, mountain goat, rattlesnake and gopher. These trophies from the wilds give us a true idea of the surroundings where Mr. Hartigan and company are producing Kalem pictures.

WARNING!

Do not pay any money for subscriptions to the Moving Picture World to H. T. MAY, 423 Glenmore Ave., Brooklyn, N. Y. He is not authorized to act as our Agent.

MOVING PICTURE WORLD, 125 E. 23d St., New York City.

Manufacturers Advance Notes

"THROUGH THE AIR" (Imp).

In line with the interest pertaining to aviation, the Imp Company has filmed a story that will no doubt prove of more than passing interest. The drama is entitled "Through the Air" and is for early release. The picture shows a genuine air ship in flight in a thrilling race with a racing automobile, the aviator being the hero of the story and, of course, right triumphs in a most novel manner. The film is an expensive one, for the services of bird-men and their craft come high, but the end has justified the means and the result is highly gratifying to the Imp director, who staged the drama, as well as to the heads of the concern. The scenes are laid in the West, the locality being admirably selected and the careful attention to details is marked. There is a strong plot in which there is a scheme to cheat an old miner out of his right. The plot is frustrated by the daughter of the old man, who enlists the services of a young inventor who is experimenting with an airship. The villain steals the papers to the claim and starts across the country to file on them. Duplicate papers are placed in the hands of the aviator and he makes a flight to the office of the recorder, racing against what appear to be hopeless odds, as he is handicapped at the start. The race is one of the most exciting effects ever witnessed on the screen, with the air navigator winning by a small margin. The hero returns to his garage to be met by the girl, who rewards him with her love and the plotters are chagrined by failure. There is a thrill in every foot of the film.

Scene from "Through the Air" (Imp).

The Presbyterian Church of Grand Junction, Colo., has purchased a projection apparatus and will conduct a regular Sunday evening moving picture service.

"THE LIFE SAVER" (Lubin).

One of the very best stories that has ever been produced by the Lubin Company is entitled "The Life Saver," and will be released Wednesday, September 20th. It has been produced by the premier Lubin stock company, which is now in Maine. The entire picture is filled with magnificent local color—the ocean, the mighty rock-bound coast, a life-saving station, a light-house, etc. One of its features is an exhibition drill of the government life-saving corps. The fall or slide down the face of the cliff is really remarkable, as is also the rescue by the hero of the piece. The picture contains also considerable comedy of a high order and has several dramatic situations of great intensity.

Scene from Lubin's Release, "The Life Saver."

The story concerns Jack Ronald, a daring life guard; his sweetheart, Jessie Storm, daughter of the life guards' Captain, and James Calvin, the son of the District Inspector. The latter arrived at the station one day with a party of friends to inspect it and immediately began paying marked attentions to Jessie. These were distasteful to her until she noticed Jack acting as cavalier to Vera Stanhope, one of the guests. Then, to arouse her lover's jealousy, she began a lively flirtation. She was quite successful in her object, for when Jack saw her in young Calvin's automobile, he immediately lost all interest in Miss Stanhope. That evening after the visitors had gone, the two lovers parted after a quarrel.

Calvin returned a few days later to see Jessie and while seeking her on the cliff he lost his footing and fell down to the water's edge, where his foot caught in a crevice and he was held at the mercy of the incoming tide. His cries were finally heard by Jessie, who rushed away and told Jack. That brave guardsman scornfully refused to rescue his supposed rival, but he could not resist the pleas of the girl whom he still loved with his whole heart, and at the risk of his own life he rescued the man whom he believed to be the cause of all his unhappiness. Calvin was taken to Jessie's home, while his rescuer sat down to brood on the cliff.

When Calvin was resuscitated he asked to see the man who had saved his life. When the reluctant Jack was brought in, Calvin shook hands with him and then drew out a large roll of bills which he thrust into his hand. The brave guard's bitterest feelings were aroused at this. He scornfully threw the money on the floor and stalked out of the room. Calvin made a bad blunder worse by trying to treat it lightly, and Jessie, angered at this insult to her lover, told him in good round terms what she thought of him. Then she ran out and hurried along the cliff until she found her noble lover and there was a delicious reconciliation.

THE BURGLARIZED BURGLAR (Essanay).

The Essanay Company's reputation for good comedies is well sustained in "The Burglarized Burglar," a comedy which is genuinely original in plot and excellently acted by the Essanay Chicago players. It is the story of a fortune-hunter and an heiress and what fate hands the fortune hunter in a nice little package, labeled "Stung," will be productive of many laughs.

In the comedy, Francis Bushman as Howard Graham, the young hack-writer and fortune hunter, ably interprets the part, while Dorothy Phillips, the Essanay's popular little ingenue is pleasing as Dorothy Willard, the heiress.

The story, in brief, tells of the love of Dorothy and Howard, which is strangely objected to, however, by Dorothy's

Scene from "Burglarized Burglar" (Essanay).

father, who has set his heart to marry Dorothy to a man of means. Graham is a typical hall-room boy, but by appearances and bald nerve manages to keep pace with the fast set in which Dorothy travels and stand off his creditors.

When the story opens Graham has about reached the end of his string and is contemplating several "duns" which have closely followed a request from Dorothy to take her to the opera and a reminder of her coming birthday, all of which finds him flat broke. While thus engaged Graham is surprised by the sudden entrance of a man through his chamber window. In his haste the fellow drops a revolver which

Scene from "Burglarized Burglar" (Essanay).

Graham hastily secures and covers the intruder. Noting that the fellow's pockets bulge suspiciously he searches him forthwith, extracting a pearl necklace, a wallet and a watch, all of which plunder the buglar was previously seen taking from the Willard home.

This was a windfall to Graham and he proceeded at once to the Willard home, first locking the burglar in his closet. But trouble began to come his way when he presented Dorothy with the necklace. The girl innocently showed it to her father who thought it looked familiar. He at once made an investigation and discovered that his house had been robbed of a necklace he had purchased for his daughter, his money and his watch, so he sent for a policeman and accuses Graham of having stolen the articles.

Graham now insists that it was all a joke; that he knew the things were from the Willard's, and that he has the burglar from whom he took them, locked up in his closet. Willard demands to be shown and the family follow Graham and the policeman to Graham's room, but when the young man throws open the closet door he finds that the burglar has flown. The policeman prepares to take Graham into custody, but Willard does not want any scandal. The family, however, look upon him as the thief and Dorothy follows her parents out with her nose in the air, leaving poor Graham with his troubles and the opera tickets, which he tears to small bits.

The release date of this picture is September 15th.

THE UPWARD WAY.

An Inspirational Picture, Done in Colors, by Gaumont—A Kleine Release.

This picture is historical in character, being built around incidents in the life of Giovanni Battista Lully, the Florentine violinist, born in 1633, died 1687. He was a contemporary of Moliere; in fact, they were intimate friends and Lully composed interpretative music for several of Moliere's dramas. Lully is perhaps best known to the world of music for his introduction of the lively and melodious dance music in the place of the slow and dignified style which had been common until his entry into the field of original composition.

Scenes from Gaumont's "The Upward Way."

In 1650 he left his home in Italy and went to Paris, and there, after severe hardships, he found a place in the orchestra of the French Court. Although friendless and a stranger in a strange country, his strong personality and decided originality in the composition of music soon made a place for him in the artistic circles of the French capital and afterward led to wealth and honor.

Lully is the author of some twenty operas, which met with very enthusiastic receptions upon their introduction to the public of his day, and some of which attest his excellence as a composer by the fact that they are played now with great success.

Not confining himself to composition of new melodies, he made a close study of the orchestra into which he introduced several new instruments and he also exhibited deep study in his staging of his own operas, occasionally taking some of the leading parts himself.

The incidents of the film, although containing certain elements of fiction, serve to combine with the dramatic entertainment features of an educational nature in that they well present the energy and resourcefulness of the poor Florentine musician who made for himself one of the greatest place in the world of music.

There are fourteen scenes, which appear in the following order:

1. The Duchess of Montpensier holds a reception for celebrities.
2. The Duke of Guise arrives.
3. The daughter of Lambert, the king's music master, faints after rendering a violin solo.
4. The Duke of Guise calls for Lully, his Italian servant, who possesses a marvelous medicine.
5. Lully becomes infatuated with Lambert's daughter.
6. Lully proves a better musician than servant. He is ejected from the kitchen.
7. He serenades Lambert's daughter and wins her father's admiration.
8. Lambert, in his capacity as master of the Royal Orchestra, presents Lully to Louis XIV.
9. Moliere and Lully collaborate in the production of "The Country Gentleman."
10. The presentation before the king. The leading actor is late—a messenger comes to the stage saying, "His Majesty is impatient."
11. Lully prepares to play the leading part—he replaces an owl on the stage decorations by a sunflower, the king's emblem.
12. "Gentlemen, the king grows more impatient."
13. Lully holds the play until all is in readiness.
14. After the performance. The king congratulates Lully and asks Lambert to give the hand of his daughter in marriage to the composer.

"HAL CHASE'S HOME RUN" (Kalem).

Kalem has turned out a good picture introducing a baseball game and featuring Hal Chase, famous first-baseman and manager of the New York American League team. A little love comedy opens the subject, showing Grace and her sweetheart, Tom, who is anxious to get married. Tom is a good "fan" and coaxes Grace to go to a game. She gets interested, so much so that she makes a condition of marriage that the home team, the Highlanders, must win the pennant, and she gives Tom to understand that there is nothing doing if Hal Chase's Huskies do not make good.

Scene from "Hal Chase's Home Run" (Kalem).

Tom is very much disturbed when this information sinks in, but he gets an idea: he will see Chase and explain the situation. So he goes out to the grounds one morning while the team is practising and has a talk with Chase, who tells him that the pennant is cinched if the team wins that day's game. Tom rushes back to tell Grace and they both attend the decisive game that afternoon—a regular battle between New York and Cleveland. In the succeeding scenes of the picture Chase is shown playing his position on first; then he goes to bat and raps out a home run, bringing in two baserunners and getting home in a sensational slide, scoring three and saving the game for the home team.

Several close-up views of the famous Highlander in action are given in the picture, and in the final scene Chase calls upon the lovers at Grace's home and is shown the engagement ring, after which he joins their hands and gives them a sort of "God bless you, my children," for it was really his good stickwork that cinched the engagement for Tom.

NEW MOTION PICTURE COMPANY FOR ST. LOUIS.

The St. Louis Motion Picture Company, the incorporators of which are not named, has been formed to manufacture motion pictures in St. Louis, Mo., and will soon be ready to release. The company is under the direction of G. P. Hamilton, well known in the motion picture business. Mr. Hamilton will have sole control of the new company's studio and factory, assisted by a staff of experienced picture men in every department. The new company is incorporated under the laws of the State of Missouri and is financed by St. Louis capitalists. The product will be marketed under the trade name of "Shamrock."

Calendar of Independent Releases

MONDAY, SEPTEMBER 4, 1911.

AMERICAN—The Cowboy and the Artist (W. Dr.)....1000
CHAMPION—Grant and Lincoln (Dramatic)..... 950
ECLAIR—All On Account of Coat (Comedy)..... 886
IMP—The Haunted House (Dramatic).....1000
YANKEE—Inshavogue (Dramatic) .....

TUESDAY, SEPTEMBER 5, 1911.

BISON—Little Dove's Romance (Dramatic).....
POWERS—Red Feather's Friendship (Dramatic)..... 960
THANHOUSER—Count Ivan and the Waitress (Dr.).

WEDNESDAY, SEPTEMBER 6, 1911.

AMBROSIO—Tweedledum and the Adventuress (Com.)
AMBROSIO—Italian Artillery (Scenic) .....
CHAMPION—When the Law Came In (Dramatic)...
NESTOR—The Flower of the Tribe (W. Dr.).....
RELIANCE—Temptation (Dramatic) .....
SOLAX—The Best Policy (Mil. Dr.).....

THURSDAY, SEPTEMBER 7, 1911.

AMERICAN—Three Million Dollars (W. Dr.).....1000
IMP—Duty (Dramatic) .....
ITALA—Infinitive Ways of Providence (Dramatic)...
REX—Picturesque Colorado (Scenic) .....

FRIDAY, SEPTEMBER 8, 1911.

BISON—A Western Tramp (Dramatic).....
LUX—Bill Buys a Lobster (Comedy).....350
LUX—A Romance of a Wager (Dramatic)..... 642
SOLAX—The Best Policy (Military Drama).....
THANHOUSER—Romeo and Juliet (Dramatic).....
YANKEE—Faded Roses (Dramatic) .....

SATURDAY, SEPTEMBER 9, 1911.

ITALA—Foolshead Hypnotizer (Comedy) .....
GREAT NORTHERN—A Dream With a Lesson (Dr.).
POWERS—The Twin Squaws (Dramatic)..... 975
RELIANCE—His Dream (Dramatic) .....
NESTOR—Mutt and Jeff and the Escaped Lunatic (Comedy) .....

FOUR LUBIN REELS WEEKLY.

Beginning with the week of September 6 the Lubin Company will release four reels per week. There will be a liberal sprinkling of the popular Lubin comedies among the four reels, together with strong dramatic subjects in which Miss Lawrence figures in the leading parts.

"THE MISSION WAIF" (Melies).

Subject of Cover Illustration.

Our current front cover illustration is from a forthcoming Melies subject entitled "The Mission Waif," which will be released September 28. The picture was taken on the grounds of one of the old Spanish Missions of California and is rich in settings and beautiful in conception. The story concerns a bandit, wounded by pursuers, who is harbored in the old Mission by a pretty girl who was adopted in her youth. A pretty romance follows which ends in the death of the bandit, who is killed in defending the Mission against the Indians.

HIGH PRAISE FOR CHAMPION PICTURES.

Regarding the Champion's Monday program of war stories and historical dramas, gleaned from American history, comes a letter from a far away exhibitor that proves the growing popularity of this class of Champion pictures:

Sidney Mines, Cape Breton.
Nova Scotia, Aug. 25th, 1911.

The Champion Film Co.

Gentlemen:—The laudable efforts of Peace Congresses and the provisions of Arbitration Treaties, to the contrary, notwithstanding, the masses of humanity still dearly love a fight, and from the days of the shepherd stripling, slung-stone in hand, on the plains of Palestine, in the early ages, right away down to the burly colored "heavy champ" within the ropes at Reno, the world has vociferously acclaimed its champions. A like reception invariably awaits the exhibitors of Champion films, with their realistic and blood-stirring battle scenes and border romances. This tribute I am tendering gratis, as a token of my growing admiration for the execlient drawing qualities of your reels. Yours for crowds,

W. H. CUZNER,
Mgr. Crown Theater.

Calendar of Licensed Releases

CURRENT RELEASES.

MONDAY, SEPTEMBER 4th, 1911.

BIOGRAPH—The Stuff Heroes Are Made Of (Dramatic) 998
KALEM—Rory O'More (Dramatic) 1000
LUBIN—A Gay Time in Washington (Comedy) .....
PATHE—The Hermit (A Western Drama) 1000
SELIG—How Algy Captured a Wild Man (Comedy) 1000
VITAGRAPH—Jealousy (Dramatic) 1000

TUESDAY, SEPTEMBER 5th, 1911.

EDISON—The Three Musketeers, Part I (Dramatic) 1000
ESSANAY—The Diamond Gang (Dramatic) 980
GAUMONT—A Society Mother (Dramatic) 1030
PATHE—Pathe's Weekly No. 36 (Topical) .....
SELIG—The Totem Mark (Historical Drama) 1000
VITAGRAPH—A Friendly Marriage (Dramatic) 1000

WEDNESDAY, SEPTEMBER 6th, 1911.

EDISON—The Three Musketeers, Part II (Dramatic) . 1000
ECLIPSE—Clever Beyond Her Years (Dramatic) 675
ECLIPSE—Lake Thum in Switzerland (Scenic) 325
KALEM—When Two Hearts Are Won (Comedy) 1000
LUBIN—A Question of Modesty (Dramatic) 600
LUBIN—Pardon Me (Comedy) 400
PATHE—Honoring a Hero (Dramatic) 1000
VITAGRAPH—The Willow Tree (Dramatic) 1000

THURSDAY, SEPTEMBER 7th, 1911.

BIOGRAPH—The Old Confectioner's Mistake (Dramatic) 998
ESSANAY—The Dark Romance of a Tobacco can (Comedy) 700
ESSANAY—Never Believe in Signs (Comedy) 300
LUBIN—The Story of Rosie's Rose (Dramatic) 1000
MELIES—The Hobo Cowboy (Dramatic) 1000
PATHE—The Red Man's Dog (Ind. Dr.) 675
PATHE—Japanese Dice and Butterflies (Scenic) 328
SELIG—A Tennessee Love Story (Dramatic) 1000

FRIDAY, SEPTEMBER 8th, 1911.

EDISON—At Jones's Ferry (Dramatic) 1000
ESSANAY—The Wrong Glove (Comedy) 990
KALEM—When the Sun Went Out (Dramatic) 1000
PATHE—Culture of the Dahlia (Educational) 559
PATHE—Arabian Types and Customs (Scenic) 425
SELIG—The Heart of John Barlow (Dr.) 1000
VITAGRAPH—Cherry Blossoms (Dramatic) 1000

SATURDAY, SEPTEMBER 9th, 1911.

EDISON—That Winsome Winning Smile (Comedy) ... 500
EDISON—That Winsome Winnie Smile (Comedy) 500
ESSANAY—Broncho Bill's Last Spree (W. Comedy) .. 980
GAUMONT—Mated by Chess (Dramatic) 660
GAUMONT—Farming—Old and New Methods 377
LUBIN—The Ranch's New Barber (Comedy) 600
LUBIN—The Ward (Comedy) 400
PATHE—A Tragedy at Sea (Dramatic) 1000
VITAGRAPH—Jimmie's Job (Comedy) 1000

ADVANCE RELEASES.

MONDAY, SEPTEMBER 11, 1911.

BIOGRAPH—The Village Hero (Comedy) 675
BIOGRAPH—The Lucky Horseshoe (Comedy) 321
KALEM—A Sheepman's Triumph (Dramatic) 1000
LUBIN—Divided Interests (Dramatic) 1000
PATHE—Eva Is Tired of Life (Comedy) .....
PATHE—Little Moritz and the Butterfly (Comedy) ....
PATHE—From Lourdes to Garvarnie (Scenic) .....
SELIG—Kit Carson's Wooing (Drama) 990
VITAGRAPH—Foraging (Dramatic) 1000

TUESDAY, SEPTEMBER 12, 1911.

EDISON—Off the Coast of Maine (Scenic) 265
EDISON—Under the Tropical Sun (Dramatic) 735
ESSANAY—Two Men and a Girl (Dramatic) 980
GAUMONT—How to Catch a Bachelor (Comedy) 836
GAUMONT—From Bordeaux to Pauillac, France (Sc.) 164
PATHE—Pathe's Weekly No. 37 (Topical) .....
SELIG—Dad's Girl (Dramatic) 1000
VITAGRAPH—Her Crowning Glory (Comedy) 1000

WEDNESDAY, SEPTEMBER 13, 1911.

EDISON—The Escaped Lunatic (Comedy) 500
EDISON—For the Queen (Comedy) 500
ECLIPSE—The Hand of the Law (Dramatic) 665
ECLIPSE—Norwich and Vicinity (Scenic) 330
KALEM—The Express Envelope (Dramatic) 1000
LUBIN—His Girlie (Dramatic) 1000
PATHE—A Prisoner of the Mohicans (Dramatic) 1000
VITAGRAPH—Beyond the Law (Dramatic) 1000

THURSDAY, SEPTEMBER 14, 1911.

BIOGRAPH—The Squaw's Love (Dramatic) 998
ESSANAY—The Puncher's Law (Western Drama 980
LUBIN—Al Martin's Game (Dramatic) 1000
MELIES—A Shattered Dream (Dramatic) 1000
PATHE—College Sweetheart (Comedy) .....
PATHE—Art Industries in Kabylie (Ind.) .....
SELIG—The Wheels of Justice (Dramatic) 1000

FRIDAY, SEPTEMBER 15, 1911.

EDISON—The Lighthouse by the Sea (Dramatic) 1000
ESSANAY—The Burglarized Burglar (Comedy) 980
KALEM—The Alpine Lease (Dramatic) 1000
PATHE—Madame Tallien (Dramatic) .....
PATHE—Every-Day Life in Mallaca (Scenic) .....
SELIG—(Title not reported).
VITAGRAPH—Vitagraph Monthly (Scenic) 1000

SATURDAY, SEPTEMBER 16, 1911.

EDISON—(Title not reported).
ESSANAY—The Millionaire and the Squatter (W. Dr.) 980
GAUMONT—The Cinematograph Fiend (Comedy) 575
GAUMONT—A Mountain Torrent in Austria (Scenic) .. 415
LUBIN—Cement Rock Blasting (Ind.) .....
LUBIN—The Scheme that Failed (Comedy) .....
PATHE—A Western Memory (Dramatic) 1000
VITAGRAPH—By Woman's Wit (Comedy) 1000

WANTED 10 Experienced Exchange Managers must furnish best of references and bond. Apply by letter only enclosing full particulars. No interviews granted until after receipt of first letter.

W. S. MILLIKEN

145 West 45th St. New York City

CAMERAMAN, ALSO DEVELOPER wanted for Western studio. Apply, stating experience and further particulars, to "Middle-West," care M. P. World.

WOOD FOLDING CHAIRS

All styles, hard maple. Seats fold independent of legs. Best and cheapest chair on the market for Moving Picture Shows.

Columbus Awning & Furniture Company

832 Ninth Avenue New York City

NEW FIELD BIG MONEY EASY WORK

Why don't you think up plots for Motion Picture plays? It's easy, and pays well. We teach you by mail how to write and sell your plots. Many successful graduates.

DEMAND UNLIMITED. FULL DETAILS FREE.

ASSOCIATED MOTION PICTURE SCHOOLS

911 Chicago Opera House Building CHICAGO

CORRESPONDENCE

IN THE MISSISSIPPI VALLEY.

The Varsity, one of the two houses which are operated at Havana, Ill., by the volunteer fire department of that city, is moving to a new site on Orange Street. The building has been remodeled and a new inclined floor laid.

R. P. Hanahan, a former resident of Urbana, Ill., has leased the airdome in Urbana for two years, with a privilege of renewing it for a third year. Mr. Hanahan formerly was in vaudeville.

A. H. Peterson, of Chester, Ill., has leased the La Sousa Building on North Market Street, Marion, Ill., and will open a moving picture show. A new front and a stage for vaudeville will be built.

Alderman Robinson, of Beloit, Wis., has introduced a measure into the city council, asking for the censorship of moving picture shows, along with dance halls, and vaudeville theaters.

Richard Griffith and his son, John Griffith, under the firm name of Griffith & Griffith, have opened the Star Theater at Belvidere, Ill., giving pictures and vaudeville.

The remodeled Lyric has been opened at Gibson City, Ill., by C. J. Grim.

The Airdome, Commerce Street, Galena, Ill., owned by William Tiffany, was destroyed by a young tornado August 18, causing a loss of $800. Mr. Tiffany and others, who were in the tent at the time, escaped with minor injuries. Tent poles were leveled and the canvas torn to shreds, the seats were broken and the scenery wrecked. Both the pianos and the picture machine were badly damaged.

Minonk, Ill., may have a new opera house erected jointly by the lodges of Masons and Modern Woodmen of America.

E. B. Terpinitz, J. O. Gentry, Dr. A. G. Purdy, George Schwartz and Will Hays, have leased the Opera House at Carbondale, Ill.

Miss Lora Atto is the pianist at the re-opened Crystal at Rantoul, Ill.

William Coleman, of Aurora, Ill., announces that he will open a moving picture show on Broadway, in that city, in the fall.

Richard Griffith, operator at the Casino Theater, Herrin, Ill., and Miss Rachel Davis, of that city, were recently married.

The Star Theater, at Henry, Ill., has been purchased by J. K. O'Neill, of Chicago.

The staff of the Irwin Theater, St. Charles, Ill., this year will consist of: Manager, Fritz Carlson; ticket-seller, Paul Kollauf; orchestra leader, Franz Ronz; operator, Andrew Pierson, and assistant and utility man, Arthur Sweetman.

Watseka, Ill., has a new ordinance requiring a license fee of $50 a year from moving picture shows.

The business men of Eureka, Ill., give a free moving picture show each Tuesday evening to attract shoppers to the town. The entertainment is given in the public square.

Walter A. McDowell, of Belvidere, Ill., has leased the Derthick Opera House in that city.

Even the smaller town patrons have rebelled at the "vaudeville." Witness these extracts from papers where was once a good Southern Illinois "suit-case circuit:"

"The day of the cheap vaudeville, such as is seen in the moving picture houses, is passing, if the reports of the hooking agencies are true. Complaint from the booking agencies regarding the discontinuance of vaudeville, in the motion picture shows, is the best evidence that cheap vaudeville is doomed to go, as the booking agent is in that business. In many circuits out of the big cities, the vaudeville teams are compelled to make such big jumps that the railroad fare is quite an item. At one time a St. Louis booking firm had enough houses on this circuit to keep a team out two weeks, but now there is only two on this same circuit, Litchfield and Mt. Olive. Vaudeville, no matter how cheap, is an expense to the motion picture show proprietor. Nine out of every ten would rather spend more for pictures and cut out the vaudeville, but shows are run according to the wishes of the patrons. It has always been a question, why well meaning, and refined people will go night after night and hear the "guff of the gutter" dished out by pin-headed vaudeville people, that are not performers—just got a lot of nerve and its real nerve, too."—Litchfield Herald.

"Manager Fellis, of the Hillshoro Opera House, is seriously considering the idea of doing away with vaudeville acts as a steady diet in his electric theater. The general public is tired of the regular singing, talking and dancing acts put on by the average bone-headed vaudeville artist, and are demanding something new. Manager Fellis proposes to quit the vaudeville circuit and give his audience vandeville only once or twice a week, and to give them only extra good numbers then. He will put on more reels and will probably contract with another picture company, so as to get new faces and new scenes in his films."—Hillsboro News.

We have been marveling at the Southern Illinois newspaper accounts of a fake train robbery produced at Granite City, Ill., by the "Edison Vitagraph Company" especially this: "The bandits tore the masks from their faces and wrung the hands of the members of the train crew. Then the members of the train crew walked across to a string of box cars nearby, climbed thereon and were allowed to look at the great train robbery film, 2,000 feet of it, just made." While you wait? F. H. M.

SEATTLE, WASH.

Mr. J. W. Griggs and J. H. Crook, have bought out Belloir's photoplay theater at Black Doamond, Wash, and it will hereafter be known as the Diamond photoplay theater.

Mr. W. B. Hoyt, 640 Trafton Street So., of Tacoma, Wash., has begun showing pictures around Puget Sound with his gasoline launch furnishing his current by means of a cable from his launch. Mr. Hoyt will no doubt make a success of this venture, as there are many small towns on the sound.

Dr. Jacobs has bought the Ideal Theater, of North Yakima, Wash., from Gordon Wenkler. It was formerly the Avenue Theater, started by Mr. Fred Shafer. The policy of the house will remain the same.

The Green Lake Theater, at 7201 Woodland Avenue, opened August 8, 1911, and is playing to very good business. J. W. Cranney and James Forrest are proprietors.

The Crown Theater, at 1016 First Avenue, of this city, owned by S. T. Hunserberg, has been sold to R. C. Sinclair.

Mr. W. Adams will operate the Starland Theater, of Aberdeen, Wash., which, until recent date, has been under the management of Mr. T. J. Lyle. The policy of the house will remain the same, Licensed service being used. Mr. Adams was formerly with Davis and Adams, of the Orpheum Theater, Cosmopolitas, Wash.

Mr. Lichenhert, of the Tannhauser Theater, Tacoma, Wash., has closed his theater and will move to a better location, and expects to open in about ten days in the residential part of the city.

It is rumored that a large protoplay theater will be constructed between the Pantages and Empress Theaters in Tacoma.

Mr. E. E. Belloir, formerly of Black Diamond, Wash., has bought the Columbia Theater at Renton, Wash. Mr. Belloir has remodeled the Columbia, and is playing to very good business.

The Washington Association, for prevention and relief for tuberculosis, headquarters 915 Cobb Bldg., Seattle, Wash., have started a campaign for three months throughout the State. Miss B. I. Beals, executive secretary, is in charge and will lecture on the films. Thos. Edison, Incorporated, has given the use of the following films: "The Man Who Learned," "The Wedding Bell," "Suffer Little Children," and "The Red Cross Seal." The films will be shown in photoplay houses preceding regular hours.

Mrs. D. V. Lucas has bought the Rose Theater, of Anacortes, Wash., from Mr. H. Swain. The policy of the house will remain the same, service being secured from the Seattle Branch of the General Film Co.

Mr. W. F. Kerr has bought a half interest in the Star Theater, at Sunnyside, Wash., from Mr. J. G. Sill. Mr. Kerr will remain in Sunnyside and will co-operate with Mr. Sill.

Mr. E. D. Tate, salesman for the Western Film Co., of this city, reports that North Yakima has five motion picture theaters, all of which are doing a very good business. Mr. Tate secured the Ideal Theater for service which was formerly supplied by the Pacific Film Exchange, also the Peerless Theater, of Montesano, Wash., owned by Mr. Harry Howell, also the Savoy and Washington Theater, of this city.

The Old Family Theater, on Pike Stdeet, which has seen better days, has been transformed into a store front. It was last occupied by the People's Amusement Co., of Portland, Ore.

The Pastime Theater, of this city, owned by Mr. Frank Stebbings, has changed his film service from the Pacific Film Exchange to the General Film Co. Mr. Stebbins has installed an Ozone Purifier, and helps the house wonderfully.

Mr. C. H. Hawkins arrived in Seattle last week, after a most extensive trip throughout the State of Washington, with his "Frontier Celebration" pictures, and will soon leave for the smaller towns in the State.

Mr. W. H. Winters and his wife, of the Seattle Stage Lighting Co., left Thursday, August 10, 1911, in their automobile, for a much needed rest and will go to Mount Ranier Wash. They were accompanied by Mr. and Mrs. Ross, of this city.

Mr. Jay Haas, formerly Advertising agent for the Levy Amusement Co., of this city, has been appointed manager of the Grand Opera House, by Gene Levy. Mr. Haas has been in the employment of the company for over four years, and Mr. Levy has appointed a very good man for the position. The Grand Opera House is one of the largest Vaudeville and photoplay theaters on the Pacific Coast.

Mr. Oren Woody, of the Seattle branch of the General Film Co., is touring the State, and visiting the different exhibitors, and will no doubt return the latter part of the week.

L. L. GOLDSMITH.

WASHINGTON, D. C.

The initial how which Kinemacolor made in the Capital City was so successful that these views will remain here another week. The people who thronged at the Belasco Theater at afternoon and evening exhibitions included not only the pleasure-seeker, but the scientist, the traveler, the educator and the artist, and all marveled at the process that could so perfectly transfer nature to films. Perhaps the Naval Review in British waters caused the most enthusiasm, especially the passing of our own "Delaware." By request, several features of the Coronation ceremonies are being repeated this week, with the addition of that wonderful production of Dante's Inferno, a most realistic silent drama. Aside from the wonders of Kinemacolor, and the delight of the scenes shown, the remarks offered by Arthur Lotto, have added much to the understanding and pleasure of the exhibition.

Recent changes have occurred at the Cosmos places. Arthur Manvel, as conductor of the orchestra, with direction over the music, appearing at the various other houses under the Brylawski management. Mr. Manvel is a composer, pianist, orchestrator, and an all-round musician. As an exhibition of his many talents, he was discovered a week ago writing the cornet part for a song with his right hand and playing the vaudeville sketch in progress (something entirely different), with his left hand, on the piano. "What are you doing?" questioned Manager Brylawski, in amazement. "Well, you see, the cornet part is missing for Miss X's song, and I must have it ready tonight and this is the only time I have to write it." Manvel is some musician.

Tom Moore and his wife have at last left the city for a vacation, which will most likely last until sometime in Septemher. Mr. Moore, Sr., has matters in charge, with the able assistance of Mr. W. Mack, who was formerly Tom Moore's right-hand man when the latter was in the exchange business.

Another big motion picture event in the city was the appearance, on Sunday night, of Lyman H. Howe's travel carnival, at the Columbia Theater. This is the third of this series and each exhibition has been attended with an overflow house. The fact that these have become a source of education to the student as well as the scholar and professional man, have made them eagerly sought by Washingtonians. They have furnished a "vacation" for the members of Congress who have been held in the capital by extra session. This is about all the glimpses that these law-makers will get into other lands this season, and they appear to be making the best of it. A little comedy is always nicely scattered in this exhibition, which adds to the pleasure of the spectators. W. H.

HARRISBURG, PA.

Harry Smith, operator at the Photo-Play, is confined to his bed with sickness.

A. F. Branca, Manager of the Photoplay Film Exchange, accompanied by his wife and son, visited New York last week on business and pleasure and incidentally took in Coney Island, as Mr. Branca's six-year-old son, Ralph, wanted to see Coney. But upon arriving there, the youngster said: "Papa, I don't care to stay here any longer," whereupon his father asked why, and received this reply: "Why, father, this all old to me, I've seen it all in that film." Moral—Summer resorts be careful of the cameraman.

L. Levy, an operator of Altoona, Pa., is visiting friends in this little burg.

Well, that cold wave of Friday and Saturday of last week, sure did the moving picture theaters some good. It was too cool to spend a pleasant evening in the parks, so every theater in the city did capacity business. There is one thing the managers do here in this burg that, to the writer's way of thinking, is entirely wrong. That is, to give the operator the bell signal to speed up the machine, or, in other words, chase the film, and thereby chase the crowd, all to the disgust of the patrons of the respective houses. Now, the writer realizes that the managers wish to make hay while the sin shines, or, in other words, take in the nickles while the crowd is there, but when the pictures are projected upon the screen as they often are, it has a tendency to bring the picture business into disrepute, and will eventually cause the public to avoid patronizing the houses that continually use "chaser films." All managers know that the speed at which the pictures are run is one essential of good projection, and why they insist in running chasers is a question.

On a recent trip to New York, it afforded the writer hereof great pleasure in meeting a number of people connected with the cinematograph industries and the memories thereof will ever remain pleasant ones, especially the meeting of Bro. F. H. Richardson, the genial editor of The Projection Department of The World, and I hope to be able to enjoy his splendid work for many years.

Gust. Branka has gone to York, Pa., where he will assume the management of the branch office of the Photoplay Film Exchange.

M. P. Ney, owner of the Palace and Royal Theaters in Steelton, Pa., reports capacity business in both houses.

Licensed Film Stories.

LUBIN.

THE SCHEME THAT FAILED (Sept. 16).—Dick Birch and Harry Blake were "hall room" boys. To keep the wolf from the door, they did their own cooking, a fact which they kept from the knowledge of the landlady by concealing their oil stove in a hat box and their cooking utensils under the bed and in the closet.

One day they decided to become detectives. Soon after that Dorothy, their employer's daughter ,entered her father's office and wrote a note, telling her father that she was going to visit her friend Ethel for a few days. After she had gone, Dick hit on the scheme of changing the note so that it said Dorothy had gone away forever. When her father read the note he was greatly excited, and rushed away to secure the assistance of detectives.

In the meantime, Dick and Harry had applied to a detective agency for employment, and while they were waiting to see the manager, they arrayed themselves in disguises and detective badges. When Dorothy's father entered, he encountered them, and thinking they were real detectives, he told them of his daughter'a disappearance. Dick and Harry joyfully accepted his generous retaining fee and as soon as he had gone, hired an automobile and went to Ethel'a home, where they persuaded Dorothy to accompany them by telling her that her father was very ill. Then they promptly took her to their boarding house and left her in charge of the landlady, telling that good woman that the girl was crazy. Away flew the amateur detectivea then to Dorothy's father's office to obtain the reward.

Meantime, Ethel had followed Dorothy'a trail and rescued her from the landlady. The two girls promptly telephoned Dorothy's father, who was just in the act of paying over the big reward to the supposed detectives. He dropped the receiver and ripped off the disguises and seeing his former clerks, assisted them from the office on the toe of his number tens.

Dick and Harry are seen finally in their hall room mourning over the scheme that failed.

CEMENT ROCK BLASTING (Sept. 16).—The film shows the first Portland cement mill built in the United States, located at Coplay, Pa. Then follows exhibitions of deep well drilling, charging and tamping of the hole and the inserting of the fulminating cap.

The climax of the picture shows the setting off of an immense blast. Eight and one-half tons of high explosives are used in this blast, inserted in fourteen holes, all of them running over a hundred feet deep. The consequence of this enormous amount of explosive was the moving of fifty tons of solid rock. The finish of the picture shows the condition of the spot after the blast occurred.

ECLIPSE.

THE HAND OF THE LAW (Sept. 13).—A party of coastguards is advised of the landing of smugglers. The officer in command bids farewell to his fiancée, Juana, and starts in pursuit.

The smugglers are overtaken and one of them, who tries to kill the officer, is thrown over the cliffs. A little later Juana passes, and hearing him calling for help, dresses his wounds.

The smuggler recovers and sets out in search of the coastguards and their prisoners. By a clever ruse he frees his friends and captures the officer and his men. However, one of the coastguards escapes and gives the alarm at the neighboring village.

Juana, hearing of the danger that threatens her lover, leaves with peasants, who rush to the rescue of the coastguards.

They soon encounter the smugglers and their prisoners, and by a well-aimed shot Juana mortally wounds the man she had helped a few hours before and frees her lover.

NORWICH AND VICINITY, ENGLAND (Sept. 13).—Excellent views taken in and about this fine old city of England. Perhaps the most curious specimen extant of the genuine old English town. It is the capital of the county of Norfolk, and stands mainly on the right bank of the river Wenson. The original walls of the city were built in 1294, but the narrow limits were long outgrown by 1671. Today the bulk of the city has a very modern appearance.

GAUMONT.

HOW TO CATCH A BACHELOR (Sept. 12).—George, a confirmed old bachelor, receives a shock when his mother writes him that she has found a charming wife for him. Horror-stricken at his impending fate, he hastily writes that he does not care to marry a flirt.

His mother and the girl, however, think differently, and Yvette begs the mother to let her try a little scheme on him. Upon gaining her consent, she immediately disguises herself as a flower girl, and wends her way to the villa where she knows George is staying. She finds him seated on the garden wall, and playfully flirts with him. Of course he falls in love with her, and makes an appointment to meet Yvette in the garden under the olive tree. About eight o'clock our confirmed old bachelor hurries to their meeting place, only to find that his love has flown and left a letter pinned to the tree trunk. Tearing it open, he reads: "If the intrigue pleases you, come and see it through in Paris," and to his great surprise, it is signed by the girl he has sworn he would not marry, Yvette d'Andreville.

However, regardless of his previous determination, he hastens to Paris, only to find that she has successfully hidden herself. He appeals to his mother for aid, and during their conversation, fails to notice the entrance of his sweetheart, in her costume of a flower girl. Stealing up behind him, she tickles his ear with a flower. Turning around suddenly, George discovers his little flower girl smiling at him, and for some reason, strange to say, his world is all sunshine again.

FROM BORDEAUX TO PAUILLAC, FRANCE (Sept. 12).—The film opens with a panoramic view of Bordeaux, taken from the top of St. Michael's Tower. Interesting views of the many monuments and its superb public buildings are shown. Views are also given of the public squares, after which are seen a number of charming views of the coast between Bordeaux and Pauillac.

THE CINEMATOGRAPH FIEND (Sept. 16).—A celebrated cinematograph operator, while busy in his office, receives a telegram from his company, requesting that he photograph the Cabinet Council, who will arrive in his city at noon. Upon consulting his watch he finds that very little time can he lost and hurriedly making the necessary preparations, he hastens out to do his duty.

Upon his arrival at the station, he places his camera in front of the station exit, and, regardless of his own discomfort, patiently awaits the arrival of the Council. After some time he learns that they have eluded him and entered a building nearby.

Upon his focusing his camera in front of the building, he is immediately bombarded with mattresses, wardrobes, tables, chairs, etc., but undaunted, he attempts to enter the house through one of the windows, only to find that the building is on fire. He sticks to his post, however, and is only dislodged when he is finally deluged with a stream of water from the hose.

However, a number of other operators have arrived by this time and are soon quarreling among themselves. In the general scuffle which follows, they overlook the arrival of a man from a rival company, who coolly proceeds to take not only an excellent photo of the council, but also a most entertaining picture of the scuffle which is taking place among his rivals.

A MOUNTAIN TORRENT IN AUSTRIA (Sept. 16).—The little village of Golling, near Salzbourg, is frequently visited by tourists because of its beautiful situation among high mountains, and the little church of St. Nicholas, built on a rock, is also a curiosity of the country.

The beautiful falls of the Schwarzbach have rendered Golling well-known to the excursionists. The Schwarzbach falls from a height of over two hundred feet, making a powerful rapids, which have formed a natural bridge by wearing their way thorough a solid wall of rock.

When the sun shines through the branches of the pines and meets the mist arising from the falls, we see light effects of rare beauty.

PATHE.

EVA IS TIRED OF LIFE (Sept. 11).—The story of how Eva is discharged by her employer, and in consequence wants to depart this life, and the various ways in which she attempts suicide, with the most side-splitting results, spoils in the telling. Mere words can never convey the excellent humor in the picture, so we will not attempt to describe poor Eva's suffering, but just advise you to see the picture for yourself.

A PRISONER OF THE MOHICANS (Sept. 13).—A young girl, who has gained the esteem of a poor, starving Indian, was later surprised and bound by a band of Mohicans and carried off to their encampment. Her horse, coming home riderless, gives the alarm, and the girl's father and the boys on the ranch find her trail, and follow it, led by the starving redman. The trail leads to the water's edge, and here the Indian proceeds alone. Silently paddling a canoe across the stream, he comes to the tepees of the tribe. It is night and the Indians are asleep. The sentry dozes, and a quick blow silences him for good. Softly the girl is awakened and the two steal away and start to paddle away. They are seen, however, and pursued. The race for life is a close one, ending finally in the girl and her rescuer having to swim for it. After many exciting adventures, however, the faithful Indian restores the exhausted girl to her parents.

COLLEGE SWEETHEARTS (Sept. 14).—Billy and his sweetheart are attending colleges situated side by side. They are both expelled for flirting with each other, and each reaches home about the same time. Both sets of parents are duly wrathful, but Billy suffers the most, and decides to leave home. The day he decides to go he sees an ad in the paper for an assistant butler and he applies and gets the job. Fate decrees that the place is the home of his sweetheart, and they have many good times without the knowledge of the parents. Also some troubles which are too funny to attempt to describe. Anyway, the story ends with a marriage.

MADAME TALLIEN (Aug. 15).—The fascinating story deals with a woman of resource during the Reign of Terror in France. She is a member of the aristocracy, and as such, she and a friend are thrown into jail. When the prison inspectors of the Committee of Safety go through the prison, one of their number falls in love with this beautiful woman and effects her release. Later she marries him and becomes Madame Tallien, in which position she gains the release of her friend, who accompanied her to prison. This leads to a bitter scene between husband and wife, but the charms of the beauty win out at last and all ends happily.

A WESTERN MEMORY (Aug. 16).—Violet Drew, the daughter of the Inn keeper at Mountain Top, falls in love with a young fellow who has come to Mountain Top for his health. She first feels the sensations of love when she saves him from a broken neck while he is riding a bucking broncho which the boys have coaxed him to mount. This love is entirely acceptable to the young man, but the parents of Violet want her to marry Tony, a wealthy Mexican, who lives near by. Things progress nicely for a while, until one day the young man, who has recovered, receives a letter from his father, calling him home. When he leaves, he leaves a broken-hearted little girl behind him. Years pass and one day a man and a woman climb the hill where Violet and her lover were wont to sit. The man is the young patient of long ago, and the woman is his wife. Up on the hillside they come across a lonely grave, and the man, stooping, reads the inscription: "In memory of Violet Drew. It was her wish to be buried here."

BIOGRAPH.

THE STUFF HEROES ARE MADE OF (Sept. 4).—A young author comes to spend the summer at the homestead, and becomes quite impressed by Jennie and Alice, the two daughters of his hostess. He is, however, rather impartial in his attentions, though Jennie fancies she is the favored one. On the evening of his departure, Mamma and Papa go for a visit, to be away over night. The sisters have several of their girl friends to come and keep them company for the night. An ugly looking tramp, appreciating the favorable opportunity, breaks in, frightening the girls, with the exception of Alice, out of their wits. She, learning that her sister's locket is downstairs in easy access, braves the danger to get it, by pretending to be sleep-walking. Her scheme works until she tries to overpower the burglar. She puts up a stubborn fight, which terminated in her favor, for the author returns for his forgotten suit case. The author is not long in realizing who is the real one of the sisters, much to Jennie's chagrin, who makes a bluff at self-destruction, but her rube sweetheart says, "Don't do it," and she "don't."

THE OLD CONFECTIONER'S MISTAKE (Sept. 7).—Old Daddy Dodson would have spent a cheerless life had it not been for the children in the neighborhood, who all loved him, and to all of whom he was indeed a daddy. He was an ice cream maker and when the Lady Bountiful of the village takes all the kiddies for an outing he is commissioned to supply the ice cream. While making the cream he is seized with a violent toothache and sends to his druggist friend for some laudanum to ease the pain. When the children get to the grove they become impatient for the ice cream, so Lady Bountiful goes to the nearest telephone to hurry it up. This and several other things flurry Daddy and in his haste and excitement he pours the laudanum into the ice cream instead of extract. When he makes the discovery the cream is on its way, and the effort to intercept it or keep the children from eating it is most exciting.

THE VILLAGE HERO (Sept. 11).—There is a call for volunteers for the village militia while the young folks are assembled on the village green. Eugene, the village masher, is first to respond, much to the admiration of all the village belles, including Max's sweetheart, who would like to see Max imbued with the same spirit. The hero gag is not very much in Max's line, and it is only through his sweetheart's tears that he consents to become a soldier. He is tried out as a bugler, with laughable results, and when the battle starts he "beats it" and hides. The next morning, tired and hungry, he enters a house which has just previously been attacked by a gang of revolutionists, who, seeing him enter, and thinking a regiment behind him, flee in terror. The people of the house look upon him as their deliverer and he is made a hero in spite of himself. Decorated and promoted, he returns to the village, just in

time to call down Eugene, who proved himself an awful coward, as he is bragging to the girl about his deeds of valor.

THE LUCKY HORSESHOE (Sept. 11).—An irascible landlord, while on his way collecting rents, picks up a horseshoe, which changes his nature completely, particularly as he almost immediately finds a ring, which appears to be a $3,000 diamond. He becomes excessively generous with his cash, expecting to make it up by the sale of the ring, which he learns later is worth just exactly ten cents.

THE SQUAW'S LOVE (Sept. 14).—White Eagle is betrothed to Silver Fawn before leaving for a hunting trip. Gray Fox, his friend, loves Wild Flower, the chief's daughter, but when he asks her father's sanction, he is exiled for his presumption, the chief ordering him to be taken off to the wilds and deprived of his firearms. Starvation would have been his fate, had not White Eagle happened along. To aid his friend, White Eagle promises to bring Wild Flower to him, and when Silver Fawn sees White Eagle stealthily leave the camp with Wild Flower, she imagines her lover false. She follows, and creeping up behind, hurls Wild Flower over into the stream, from which perilous plight she is rescued by Gray Fox, who is escaping in a canoe from a gang of drunken Indians, who have seized him. The chief, however has ordered death to the fugitives, and after the meeting of the four an explanation given, they make good their escape, only after Wild Flower has swum under the canoes of their pursuers and ripped them with a knife, causing them to sink.

EDISON.

UNDER THE TROPICAL SUN (Sept. 12).—Marcadies, after descending from her high load of sugar cane, stood beside the sweating oxen, and was told to move on by the new American foreman to make room for those behind her. She was in no mood to adhere to his command, and simply turned her back to him. Then came Morales, her Cuban lover, but while speaking with him, she could not forget the new American foreman.

The foreman saw Marcadies home from a dance. At her gate she halts a moment and then was gone. The foreman walks away with bowed head.

The next day when Morales wanted to quit work, the foreman realized that he had done the man a great wrong and soon set about to rectify it.

OFF THE COAST OF MAINE (Sept. 12).—In the opening scene of the film we see the tide going out—a panorama of falling waters. The camera next shows us God's mirror reflecting a quiet, peaceful hamlet nestled beneath green hills and valleys; then in striking contrast follow scenes that breathe the anger of the deep in its tempestuous struggle—the waters boiling, the waves dashing high and the spray blowing about as if the wind were adding its strength to the fight.

THE ESCAPED LUNATIC (Sept. 13).—There is a quilting bee at Mrs. Cobb's farmhouse, and the topic of conversation prevalent with the women assemblage is on the escaped colored lunatic. They are afraid that he will come in upon them at the least unexpected moment.

Early in the afternoon of the same day, Mr. Cobb is asked by a neighbor to help in removing a stove. During the operation he covers his hand and face with soot, and on his way home is accosted by the constable and a volunteer who are in search of the escaped lunatic. When he reaches his house, the quilting bee rush out. They see the supposed lunatic enter the cellar, and hold the door down until the constable arrives. Mrs. Cobb then recognizes her husband, and all ends happily.

FOR THE QUEEN (Sept. 13).—A May party is organized and the King and Queen chosen to the satisfaction of everybody save one small boy, who thinks he should have been chosen King.

The party arrives at the park and go through the Maypole dance and the crowning of the Queen. And then the tragedy begins, for the little Knave of Hearts, who has been nursing his jealousy, seizes an opportune moment and steals the crown and queenly bouquet which are left unguarded by their possessors. He is, however, seen by two very tiny heralds to the Queen and they, seeking out the King and his little partner in the field of daisies, inform them of the terrible happening. Drawing his trusty sword the King dashes off to reclaim the lost crown and punish the offender. After many adventures he recovers the trophies and then discovers that he does not know where he is. The little queen has watched anxiously all afternoon for her knight, but he has not come and she is forced by those in charge of the party to go home. Meanwhile the father and mother of the boy have become anxious and hasten to the police station. They are just explaining their fears and anxieties to the sergeant when the little May Queen comes in. Just then a policeman brings in the little King fast asleep. He wakens, discovers the Queen, and kneeling before her he holds up the crown and bouquet. Her father sets her down and receiving the token from him, she offers him her hand as a fitting queenly reward for his valor.

THE LIGHTHOUSE BY THE SEA (Sept. 15).—The two daughters of an old lighthouse keeper fall in love with two young fishermen. The girls seek secluded spots to tell their lovers "sweet nothings," before they sail away on a long fishing voyage.

One day a report comes to the old man that a ship has been dashed upon the shoals. The vessel happens to be the very one on which the young fishermen sailed. The little family searching amidst the rocks and angry waters for a survivor, suddenly see far out in the ocean a man seated upon a spar. He is recognized as one of the girl's lovers. The other is also seen struggling further out. The girls look to their brother to rescue their lovers. But he is only able to save one. Which one shall it be? It is better to see the film than to describe it, so we will leave the reader with these words.

KALEM.

A SHEEPMAN'S TRIUMPH (Sept. 11).—The cattlemen draw a dead line and defy the sheepmen to cross it. Nan writes her father, the cattle rancher, she is coming home for a vacation. Ben, the son of a sheep raiser, tells his father he is having trouble with the cattlemen.

Nan arrives from college and is welcomed by every man on the ranch, with whom she is a great favorite. The cattlemen plan to stampede their cattle over the sheep. Ben learns of their plan and warns his men. Nan out for a ride, finds herself directly in line of the stampeded cattle. Ben, who is making an effort to protect his sheep, sees Nan's danger and rescues her from a perilous position. Nan and Ben become great friends and agree to exchange notes, using a hollow tree as a postoffice. Nan's father discovers their friendship and orders Nan to have nothing to do with the sheepherder's son. The young people, however, elude him and elope. The rancher rages and swears vengeance, but through his love for his only daughter, a reconciliation takes place and a truce in the war between the cattlemen and sheepmen is declared.

THE EXPRESS ENVELOPE (Sept. 13).—The old station agent becomes ill and his daughter, Hazel, takes his place. Freight engineer Tom Evans, Hazel's sweetheart, makes a call. A message comes over the wire addressed to the superintendent of the Lucky Strike Mine, reading: "Express envelope containing money for monthly payroll on 9:20 express." H. L. Babbs, treasurer.

While Nan is on the station platform signing for the express package a couple of tramps, looking for a place to spend the night, enter the station and see the telegram concerning the express envelope. Hazel is attacked by the tramps, who demand the money that they know is in the station. Getting her right hand free, standing with her back to the operating table, Hazel calls the operator at Brooksville, five miles away, asking for help. The operator receives the call and rushes out of the signal tower to a freight train on the siding. Running to the engineer, who happens to be Tom Evans, he tells him of Hazel's apparent danger. Evans uncouples his engine from the train and rushes to the rescue, arriving in time to not only protect Hazel and the express envelope, but he also effects the capture of the tramps.

THE ALPINE LEASE (Sept. 15).—Jenson, an unfortunate oil operator, buys the abandoned Alpine Lease. Rodney Willis, the young foreman of the adjoining Sterling lease, meets Jenson's daughter, Chick. The Sterling's manager laugh at Jenson's efforts to redeem the dry Alpine Lease. Two weeks later Jenson strikes an oil pocket. The Sterling's manager plans to secure Jenson's well by claiming it is on the Sterling lease, and has ejectment papers served on Jenson. Young Willis, disapproving of his superior's methods, searches the records and finds Jenson's title is good. In the meantime Jenson, crazed by his apparent loss, starts out to destroy the derrick rigging. Chick, seeing her father's peculiar actions, follows him and climbs the derrick. During the struggle in mid air, between Chick and her father, the old man with the torch in hand, drops to the platform below, the torch quickly igniting the oil.

Rodney, arriving at the Jenson cabin to tell them of their good fortune, finding the house deserted starts for the well, expecting to find them there. As he approaches he takes in the situation at a glance. Getting nearer he sees Chick perched on the ladder near the top with the flames and fumes shooting up about her. Tying a handkerchief over his face, he successfully performs a daring rescue. The manager of the Sterling lease tries to have Jenson arrested for attempted arson, but is confronted with the proof of the validity of Jenson's title.

VITAGRAPH.

BEYOND THE LAW (Sept. 13).—Anse Langdon, whom Jennie Williams accepts, incurs the hatred and enmity of Lee Hayes, another suitor for Jennie's hand. Anse and Jennie are married. Lee waits his opportunity and tries to inveigle Anse into a fight with him. Anse resents his aggressiveness. Lee draws his gun, but Anse is too quick for him, takes his gun away from him and gives him a severe thrashing. Lee has another gun concealed, follows Anse and from a point of vantage shoots and mortally wounds him. Anse drags himself to the door of his cabin, where he falls dead. His wife finds his body and a note which Anse has written on a piece of birch bark, stating that Lee Haines shot him. The sheriff is notified of the shooting and is on the track of the guilty man.

Filled with that primitive and inborn idea of justice, Jennie determines to interpret the law according to her own judgment, and if possible, bring the slayer of her husband to a full reckoning of his deed. She follows his trail, and with the unering aim of a skilled mountaineer's daughter in the use of firearms, she gets a line on her husband's slayer; he receives the full penalty of Jennie's self-imposed sentence.

The sheriff of the county meets Jennie as she is returning to her home with her rifle in her hand. He inquires of her for news of Lee Hayes. In reply, she takes the sheriff to the silent form of the fugitive, nodding her head in answer to his questions. He understands. He discharges the cartridges from the dead man's gun, places the weapon in the cold hand and tells Jennie to go to her home, that he will answer for the man's death: necessary in the discharge of his duty as sheriff, being sworn to capture his man dead or alive.

THE VITAGRAPH MONTHLY (Sept. 15).—The September number contains such stirring events as: Bobbie Leach Goes Over Niagara Falls in a Barrel, and into the depths of its seething caldron below. Another item of extreme interest, is a deer hunting trip, depicting the itinerary of the guides and hunters, showing the sleds drawn by dogs, the guides and hunters following the tracks of the deer, etc. The film closes with a kaleidoscopic view of one of nature's most artistic provisions.

FORAGING (Sept. 11).—Jack Ainsley and Bob Hutchings, members of a Canadian regiment, go to the Boer War. They have been fast friends, Jack helping Bob out when in need and Bob doing likewise. When their commissary is low, Bob and Jack, with other members of the regiment, go foraging. They confiscate chickens from a Boer farmer, and Jack, being a little in the rear of his companions, is struck down by the farmer. When they return to the camp they miss him, especially his sweetheart, Anne Harrington, a Red Cross nurse, and immediately set out to recover him. He is rescued and brought back to camp, where they enjoy a fine chicken dinner. Shortly after, the regiment is ordered back to Canada, and Bob and Jack separate.

Jack marries Anne, and is made judge in his city. Bob has had hard luck and is down and out. While walking in the street one day, he notices a baker drop a loaf of bread. He picks it up and eats it with avidity. He is arrested and brought before Judge Ainsley, who recognizes his long lost friend. Judge Ainsley pays for the loaf of bread, and it is not long before he has Bob on his feet again.

HER CROWNING GLORY (Sept. 12).—Helen, a mischievous little girl, is the daughter of a wealthy widower, Mr. Bunny. The child delights in encumbering her father, and he takes it good naturedly. Mr. Bunny decides to engage a governess for Helen. Her advent is a signal for rebellion on the part of the little one. She slaps the nurse whenever she can, and makes a great deal of trouble for her.

Mr. Bunny, in the meantime, is attracted by the governess' luxuriant tresses, and asks her to become his wife. The governess does not think much of his affections for her, so she has Helen cut her hair, when it is hanging out of the window to dry after giving it a shampoo. The job is neatly done, and when Mr. Bunny notices her head, he ridicules her. His employee makes a hasty exodus, therefore their marriage never eventuated.

BY WOMAN'S WIT (Sept. 16).—Mr. Munsey spends so much time at the club that his wife determines to play a little joke on him. She arranges the supper table, but be does not put in an appearance. Then she begins smoking a cigar, throwing the ashes around the room, and places a cane and a pair of man's gloves on the table. When her husband arrives, he is somewhat shocked at his wife's attitude towards him. To get even, he writes a fictitious letter and signs it, "Flora." This he places in his pockets, where his wife finds it. She, determining to get back at him, hires the grocery clerk, dresses him up as a dude, and goes to the restaurant, where he usually dines. She is discovered by her husband, who is furious. He insists upon her returning home with him, but she refuses.

At home he pleads with her, and after explaining that he wrote the letter, she apprises him that it was only the grocery clerk she dined with. Through these mutual explanations everything is cleared up, and Mr. Munsey stays at home rather than at the club.

SELIG.

THE HEART OF JOHN BARLOW (Sept. 8).—John Barlow, the captain of a fishing schooner, returning home, is surprised at the cool reception given him by his wife, who has been receiving the attentions of Paul Drew, during his absence. Their two children, hunting for candy, incidentally knock down their mother's handbag, which is opened by the fall. A slip of paper, bearing the message: "We will leave together to-morrow morning," written by Paul to John's wife, is picked up by him. He is terribly distressed at his wife's actions, but patiently awaits the outcome.

Uncle Sam Protects Purchasers of the Exclusive Rights

READ THIS LETTER

DIVISION OF CUSTOMS

TREASURY DEPARTMENT
OFFICE OF THE SECRETARY
88725
WASHINGTON

August 24, 1911.

The Great Northern Film Company,
No. 7 East 14th Street,
New York, N. Y.

Gentlemen:

Replying to your letter of the 10th instant, I have to advise you that the copyrighted film entitled "Temptations of a Great City" which was recently seized at the Philadelphia Post Office, was addressed to G. W. Bradenburg, 233 North Eighth Street, Philadelphia.

Respectfully,

F. M. Halstead
Chief, Division of Customs.

No inclosure.

OF OUR FILM

"TEMPTATIONS OF A GREAT CITY"

under the new Copyright Law, the violation of which is a criminal offense.

Exclusive Rights

All of Canada and all of the Western States are still for sale for this big feature which is drawing crowded houses through the Eastern and Central States.

Temptations of a Great City will be exhibited to prospective purchasers of State Rights by Charles L. Marshall, 227 New York Life Building, Kansas City, Mo.

Write or Wire Quick

Monopole Film Company, 145 WEST 45th STREET NEW YORK CITY

Tuesday, eptembr 12th
On One Reel

"OFF THE COAST OF MAINE"

A short scenic film of great beauty, showing the northern coast of Maine with the waves dashiug high on the shore.

"UNDER THE TROPICAL SUN"

CAST.

The Foreman of the Sugar Plantation
A Youug American.....Herbert Prior
A Worker on the Plantation .....Mabel Trunelle
Her Cubau Lover.....James Gordon

Taken iu Cuba, in aud around a sugar plantation. A pretty story of a charming youug Cuban girl and her two admirers.

EDISON FILMS

TRADE MARK

THOMAS A. EDISON, Inc.
72 Lakeside Ave., Orange, N.J.

Wednesday, September 13th
On One Reel

"THE ESCAPED LUNATIC"

CAST.

Zeh .....John R. Cumpson
His Wife.....Mrs. C. J. Williams

This is a country comedy and shows how a hard workiug farmer was mistaken for a dangerous lunatic and all because he got his face black by helping a neighbor lift a stove.

"FOR THE QUEEN"

CAST.

The May Queeu.....Leonie Flugrath
The King .....Yale Boss
Her Jealous Knight.....Robert Tansey
Two Heralds .....Harriette Mendel, Edna May Weick

A charming comedy of children on May Day. Delightfully and naturally played, it is as refreshiug as it is origiual.

Send us your name for the Kinetogram Mailing List

Friday, September 15th

"THE LIGHTHOUSE BY THE SEA"

CAST.

A Lighthouse Keeper.....Charles Sutton
His Two Daughters.....Mabel Trunnelle, Laura Sawyer
His Sou .....Richard Neill
Two Young Fishermeu.....James Gordon

This story of the sea is powerful in its strength and delineation of character. A storm breaks along the coast and those who are out in fishermen's boats are in great danger, but happily a timely rescue is made.

Releases of

TUESDAY, September 12th

Grey Wolf's Grief

An Indian Tale.——"'Nough Sed!"

A new kind of drama, with the love of an Indian brave for his squaw as the basis for the plot. His sacrifice in her behalf; his perilous ride on the bumpers of an express train, and his arrival just in time to be too late.

SATURDAY, September 16th

The Horse Thief

"One Good Turn Deserves Another."

Imagine the possibilities for a picture play with this theme. The Indian horse thief saved by the sheriff; the downfall of the sheriff through the cursed drink, and his reformation by the grateful Indian. Some story, huh? Well, don't miss it. You'll get few as good.

ARE YOU GETTING

2—Powers Picture Plays—2

WEEKLY?

Powers Motion Picture Co.

145 West 45th Street, NEW YORK CITY

Studio: Napera Park, N. Y.

Paul is caught by John taking money from the safe, and is unceremoniously dragged to his home. The men are interrupted by a knock at the door, and John pushes Paul into a closet. The visitor is Mrs. Barlow, who, becoming impatient for Paul, goes to her home. She is reprimanded by her husband, and is overcome with shame at the sight of Paul. John, who loves his wife dearly, forgives her.

KIT CARSON'S WOOING (Sept. 11).—Kit Carson, scout, hunter, trapper and soldier-of-fortune, has won the enmity of Azakah, the cruel chief of a prowling band of renegade Indians. Azakah's braves are constantly on the lookout for Carson, but he succeeds in eluding them for many years. Azakah has taken unto himself a white wife, who later bears him a daughter, Lat-to-nick.

Eventually Carson is captured, and is about to be burned at the stake, when Lat-to-nick interferes and claims Kit as her own. The old chief accedes to the girl's wish, but places Carson under a close watch. Gradually Kit realizes that his gratitude towards Lat-to-nick has grown into a deep, all-absorbing love, and is made happy by the knowledge that it is returned in equal measure.

Later, Kit hears of a plot on the part of the band, to rob and massacre the passengers of the express stage coach, and decides to prevent this at all hazards. He takes Lat-to-nick into his confidence, and she agrees to help him. They watch their opportunity and finally manage to escape. Without horses, they heroically start out overland, to warn the stage driver of the ambush that awaits him. They overtake him in the nick of time, and the Indians are beaten back. The tired and plucky couple are carried to town and the express agent shows his gratitude by uniting them in wedlock.

DAD'S GIRLS (Sept. 12).—Dad, a likable old pioneer character, lived among the foot hills of the Western mining region, on a ranch with his two daughters, Rose and Madge. As sort of a side issue he had been doing a little prospecting, and about the time the story starts, we see him carrying some of his quartz to Andy Thomas, a young assayer located in a nearby village.

Andy is a good-hearted chap, who has fallen into the clutches of a local card sharp, who holds his I. O. U. for a large gambling debt. The gambler has offered to cancel this debt if the assayer will put him next to some good near-by claim and report unfavorably on its value to the real owner.

Andy's opportunity comes when Dad brings in a quantity of this new-found quartz for an assay. Andy tells Dad that his claim is not worth anything, and then goes in search of Jim, the gambler, to give him the tip. Jim goes to Dad and tries to buy the property, but in the meantime, Dad has done a little assaying on his own account, and refuses to part with his claim.

Rose and Madge have gone to town to purchase supplies, and while there they meet Sam Gleason, the young cowboy sheriff, who is in love with Rose. Jim attempts to make love to Rose, hoping thereby to get in on a portion of the mine. He is rebuffed by the sheriff, but follows the girls on their return to the claim.

While racing homeward, Rose drops one of her bundles and dismounts to recover same, while Madge rides on slowly. Jim comes upon the scene and attempts to force his affections on the defenceless girl. Madge sees what transfers from a distance, and rapidly riding to the scene, she lassoes the gambler and drags him unmercifully over rocks, through the river and up the steep embankment of the opposite shore. Here he is released and told to get out of sight in a hurry. The humiliated Jim decides to kidnap the girls, with the aid of a nearby band of renegade Indians, and does so.

The girls, however, effect a thrilling escape, and in the get-a-way, Rose is slightly wounded. In the meantime, the sheriff has been notified of the girls' non-return, by the anxious Dad. Gathering a posse, the sheriff goes in search of the girls and rescues them after a thrilling combat with the Indians. The crowd are for lynching the card sharp, and his accomplice, Andy, but the girls intercede, and the pair are given an hour to get across the country line on a balky burrow. The doctor attends to Rose's injury, and once more peace and quiet reign on the little ranch of Dad and his girls.

THE WHEELS OF JUSTICE (Sept. 14).—James Hazen, one-time crook, now wealthy and reformed, is recognized on his wedding day, by a former pal, Florrie Cook, who follows the young couple to Hazen's new home in the country. Hazen has isolated himself here in the hope of finding security in complete loneliness. He turns such neighbors as call out of the house, which causes much unhappiness for his wife, Alice.

Cook, threatening to expose Hazen's real character to his young wife, compels the husband to treat him as a welcome guest. Cook takes further advantage of his hold over Hazen, when he tries to make love to Alice. She is rescued from him by Richard Courtright, one of the neighbors. Alice goes home and tells her husband of their guest's latest outrage, and insists that he be turned out. Hazen orders Cook to leave, and Cook agrees to do so, provided Hazen will help him burglarize Courtright's house. Hazen protests, but finally agrees to do this in order to rid himself of Cook. He advises Alice that he is seeing Cook to the depot, and requests her to retire early. Alice amuses herself during the evening by experimenting with flash-light photography, and upon retiring, leaves her camera set up to take another view of the library.

During the night, she is awakened by the sound of what she supposes to be burglars, and lighting a candle, she proceeds to the library, where she searches for her husband's revolver, in vain. Thoroughly frightened, she blows out the candle, and catches up the flash light pistol, which explodes at the moment, registering an instantaneous photograph of her husband, and Florrie Cook, the bag containing the booty from the Courtright house, falls open at their feet. Cook, in his wrath, throws the camera out of the window and makes a move to attack Alice. Hazen interferes, and in the ensuing mixup, Cook kills him. He then seizes Alice and drags her away. Rex, Courtright's collie dog, finds the camera the next morning and playfully lugs it home to his master. In an effort to locate the owner, young Courtright develops the roll of film and thereby learns the identity of the burglars who robbed his home on the previous night. Alice is rescued, and taken to the Courtright home. Later, on his death-bed, Cook confesses to the crime, and as the clouds of mystery roll away, Alice finds her true lover in that of her rescuer, Courtright.

ESSANAY.

TWO MEN AND A GIRL (Sept. 12).—John Lincoln, an ardent cyclist, after a long spin on his wheel from his home in the city, meets with Elsie Ferris, who also has a bicycle, but who has met with a slight accident, through the bicycle chain breaking. Lincoln accompanies her to her home, a short walk through the woods, where he is introduced to Elsie's parents, and to Joe Derby, a suitor for the girl's hand. Darby exhibits his keen jealousy from the first and secretly vows revenge against Lincoln. A few days later Lincoln again visits Elsie and the two are spied upon by Darby, who, in a fit of rage, hurries away and enters a saloon at the crossroads. Here he becomes intoxicated, and talks freely of getting even with the young city chap. Lincoln soon rides past and Darby, mounting a wheel, starts in pursuit. A few minutes later Lincoln rides by Elsie's house, followed closely by Darby. Waving his hand to the girl, Lincoln rides on and Darby, alighting at the Ferris gate, points after Lincoln and shows Elsie a knife, with which he boldly threatens to take Lincoln's life. A moment later he is again in pursuit, and the terror-stricken girl, mounting her wheel, and armed with a revolver, rides fast in pursuit. She arrives at the scene of the quarrel in time to shoot the knife from Darby's hand. Darby, wringing his hands in pain, slinks away and Elsie runs to Lincoln's arms.

THE PUNCHER'S LAW (Sept. 14).—Tom Patterson, a young puncher, becomes engaged to Ethel Hastings, a pretty Western girl, just preceding Pattersons's departure with the other punchers for the big fall round-up. A few weeks later, Ethel meets Jack Ferguson, a strolling gambler, whose apparently ardent and sincere love soon turns the girl's head. Following her promise to marry Ferguson, Ethel visits Tom at the round-up, and gives him back his ring. Heartbroken, Tom releases her and leaves the ranch. Only a few weeks elapse when the girl realizes her terrible mistake in marrying the gambler. She is ill when Jack tells her he has decided to leave her. Despite her pleas for him to remain he goes away. Some time later, Ethel locates her husband, and going to him, begs him to take her back, but he thrusts her out of the house and the heart-broken girl, stumbling away, drops in the grass, where she is found in a dying condition by Tom Patterson. He soon learns the truth, and after the girl dies he seeks out Ferguson, and at the point of a gun makes him come to his shack and view the frail body of his former wife. Patterson then gives Ferguson the choice of a vial of poison or a bullet from his Colts, and the latter, seeing that escape from death at the hands of the enraged man would be fruitless, swallows the poison.

THE BURGLARIZED BURGLAR (Sept. 15).—Charley Fortune-Hunter, a young hack writer, woos a pretty heiress, Dorothy Willard, but, strange to say, the match is objected to by Dorothy's papa, who prefers that Dorothy pick out a young man with more collateral. Charley is having a hard time of it in stalling off his creditors and only partly succeeds in doing so, by telling of his engagement to the heiress to the Willard millions. On her birthday, Dorothy insists that Charley get a box to Grand Opera, which he manages to do by "hocking" his watch. In the meantime, a burglar enters the Willard mansion and steals a necklace of pearls, intended as a birthday gift to Dorothy from father, and also gets away with the old man's wallet and his watch. Pursued by the police, the burglar dashes into Charley's hallroom, where he, in turn, is held up by the impecunious writer, who unloads the valuables and locks the burglar in the closet. Exultantly Charley looks at the pearls, which he resolves to give to Dorothy for her birthday present, and finding the wallet well filled with currency, orders a taxi. When he presents the gift, the delighted girl rushes to her father immediately and shows him the necklace. The old man is thunderstruck as he recognizes the pearls and tells her to send the young man in. You can imagine Charley's surprise when the old man identifies the watch and wallet as his own and is about to summon the police when Charley explains that it was only a joke and that he can produce the real burglar ,if they will accompany him to his room. They do, in company with a policeman, and Charley gets another shock when he finds that the burglar has escaped. The policeman is about to take Charley away, but the old man stops him. Nevertheless, Dorothy is convinced that Charley is a thief and sails out of the room with her nose perked at a sharp upward angle, while the young man drops into a chair and stares dumbfoundedly at the opera tickets.

Scene from "King for an Hour" (Eclipse).

THE MILLIONAIRE AND THE SQUATTER (Sept.) 16).—Gordon Olcott, an Eastern millionaire, goes West and examines large tracts of land with the view of purchasing a tract, intending to build a summer home. After selecting a suitable tract, covering several thousands of acres, he learns that a miner, working a claim on a portion of his tract has refused to vacate. Olcott notifies the United States Marshal, who in turn notifies Silas Strong, the miner. The latter, far from hastening to vacate his premises, rages and storms and frightens the deputy out of the house with threats to kill anybody who attempts to put him off the rich man's acres. Learning of Strong's obstinacy, Olcott decides to settle the matter in a hurry, and sends the sheriff and a posse to Strong's cabin, with orders to force Strong off the land, if the latter refuses to leave peaceably. This is accomplished while Strong, helpless to interfere, reviles his persecutors. One day Olcott is hunting in his woods when Strong, armed with a revolver, comes on the scene. Olcott is about to bring down some kind of game or other, when his gun kicks violently and he rolls off the top of the cliff at the feet of the man who has intended to kill him. Bleeding and stunned Olcott, not knowing Strong, begs the latter to help him and Strong, forgetful of his vow for vengeance, carries the wounded man to his shack, where he is tenderly cared for by Alice, Silas's daughter. However, it is months afterward before Strong is finally reconciled to the millionaire and only until the two young people tell him of their engagement. With their marriage, the old miner is permitted to return to the Olcott estate and finds in his son-in-law a whole-hearted and genuine young gentleman.

MELIES.

A SHATTERED DREAM (Sept. 14).—Father Martin had lived carefully all his days in order to save enough money to enable him to fulfill the dream of his life—a visit to his birthplace across the seas. On the eve of his departure, a parishoner came and confessed a theft, exposure of which would spell his ruin. The amount of the theft was the same as Father Martin had accumulated.

The clergyman, on hearing of the young man's plight, hesitated only a moment, when, with magnanimous nobility, he gave up that which was his dearest passion, to save a soul from disgrace. More noble charity would be difficult to conceive.

BIOGRAPH FILMS

Trade Mark

RELEASED SEPTEMBER 4th, 1911

Trade Mark

The Stuff Heroes Are Made Of

How a Young Girl Cleverly Outwitted a Burglar

A young author comes to spend the summer at the homestead, and becomes quite impressed by Jennie and Alice, the two daughters of his hostess. He is, however, rather impartial in his attentions, though Jennie fancies she is the favored one. On the evening of his departure, mamma and papa go for a visit to be away overnight. The sisters have several of their girl friends to come and keep them company for the night. An ugly looking tramp, appreciating the favorable opportunity, breaks in, frightening the girls, with the exception of Alice, out of their wits. She, learning that her sister's locket is down-stairs in easy access, braves the danger to get it, by pretending to be sleep-walking. Her scheme works until she tries to overpower the burglar. She puts up a stubborn fight, which terminated in her favor, for the author returns for his forgotten suit case. The author is not long in realizing who is the real one of the sisters, much to Jennie's chagrin, who makes a bluff at self-destruction, but her rube sweetheart says, "Don't do it," and she "don't."

Approximate Length 998 feet.

RELEASED SEPTEMBER 7th, 1911

The Old Confectioner's Mistake

A Case of Toothache That Almost Caused a Tragedy

Old Daddy Dodson would have spent a cheerless life had it not been for the children in the neighborhood, who all loved him, and to all of whom he was indeed a daddy. He was an ice cream maker and when the Lady Bountiful of the village takes all the kiddies for an outing he is commissioned to supply the ice cream. While making the cream he is seized with a violent toothache and sends to his druggist friend for some laudanum to ease the pain. When the children get to the grove they become impatient for the ice cream, so Lady Bountiful goes to the nearest telephone to hurry it up. This and several other things flurry Daddy and in his haste and excitement he pours the laudanum into the ice cream instead of extract. When he makes the discovery the ice cream is on its way, and the effort to intercept it or keep the children from eating it is most exciting.

Approximate Length 999 feet.

RELEASES FOR NEXT WEEK

September 11th, 1911

The Village Hero
COMEDY
Approximate Length 675 feet.

The Lucky Horseshoe
COMEDY
Approximate Length 321 feet.

September 14th, 1911

The Squaw's Love
An Indian Poem of Love in Pictures
DRAMATIC
Approximate Length 998 feet.

BIOGRAPH COMPANY,
11 East 14th Street, New York City

Licensees of the
MOTION PICTURE PATENTS CO.

GEORGE KLEINE, Selling Agent for Chicago,
166 State Street, Chicago, Ill.

Independent Film Stories

RELIANCE.

CLOUDS AND SUNSHINE (Sept. 2).—John Ryan is discharged by Robt. Brown, the manager, and two months later his family is in sore straits. Brown is called away from home one evening and Ryan, in a dark mood, sees him go down the street. A wild idea of robbing Brown's home seizes him and he forces an entrance and cuts the telephone wires. Upstairs the baby has swallowed some poison and the frantic mother rushes to the 'phone to call a doctor. Ryan seeks to escape, but she clings desperately to him and finally makes him understand the situation. He rushes out, brings back a doctor and the child's life is saved. The next day Brown rewards him by putting him back to work.

TEMPTATION (Sept. 6).—Jasper dearly loves his wife, and she makes him unhappy by her lamentations over his small salary and her inability to buy fine clothes. On a Saturday he is sent to deposit a large sum of money and arrives after the bank closes. The works have also closed and he is compelled to keep the money until Monday. He decides to steal the money from himself, establishing an alibi. He sends himself a telegram from a supposed friend, who is leaving the city, to meet him that evening. A peddler is struck by an automobile in front of the Jasper home, and is given shelter by Mrs. Jasper. When her husband breaks into his own home, he is heard by his wife and the peddler, and the latter shoots him. The incident is a strong lesson to the Jaspers, she resolving never to give way to vanity, and he never again to yield to temptation.

ECLAIR.

MAGIC MUSIC (Sept. 18).—Mariette is trying to concentrate her thoughts upon her music lesson, but it seems to be a vain attempt. Soon her teacher enters and endeavors to help the pupil, but poor Mariette's attention will wander. Her eyes are conscientiously fixed upon the notes—but, wonderful occurrence, the magic of the mystic East seems to have permeated those same notes, and we behold upon the friendly screen a scene of such enchantment as human eye ne'er saw before.

WHEN THE LEAVES FALL (Sept. 18).—Baby is very unhappy, father is very sad; in fact, gloom hangs over all the family, for mother is very ill, and father is writing the sad news to grandma. The letter is interrupted by a visit from grandma herself, and baby learns that doctor says dear mother will die "When the Leaves Fall." Baby is frightened; she looks at the pretty green leaves—they must not, they shall not fall. With childish confidence she climbs upon the fence, and with her tiny fingers the little tot endeavors to tie the leaves upon the twigs, for mother must not die. Baby slips and falls, her injury is not too serious, and when baby is recovering she learns that mother will go to the sunny South where the leaves never fall, and she will not die. Baby's simple faith has its reward.

BISON.

LITTLE DOVE'S ROMANCE (Sept. 5).—Burns is hunting in the woods, and fires as Little Dove comes riding up. The report startles her horse, and it wheels suddenly, throwing the girl to the ground. Burns carries her to his camp, nearby, and he and his friend bandage her sprained ankle. Her tribe misses her and trails her to the camp, where an attack is prevented by Little Dove, who explains that the white men are her friends. She falls in love with Burns, who does not encourage her. The white men depart and Little Dove's sadness is pathetic, but she finally accepts the love of an Indian brave.

A WESTERN TRAMP (Sept. 8).—The tramp is made the butt of the cowboys' rough jokes. He discovers a plot by which Smith is trying to make Mrs. Jones believe that her husband is in love with a dance-hall girl, and persuades the girl to confess to Mrs. Jones the part she played in trying to inveigle Jones into a compromising situation. Smith is run out of town by Jones, and the tramp is given a good home as a reward.

AMBROSIO.

TWEEDLEDUM AND THE ADVENTURESS (Sept. 6).—Tweedledum learns of a wealthy man who is held for ransom by an adventuress, and when she attempts to beguile another victim he warns him, and, playing detective, impersonates him. The woman overhears the plot, and when Tweedledum calls she dresses in male attire and engages him in conversation. Suddenly a trap door opens and Tweedledum is dropped to the cellar, placed in a sack and cast in the river. He manages to free himself and disguised as the maid-servant, effects an entrance, arrests the woman and releases the imprisoned man.

IMP.

BY THE HOUSE THAT JACK BUILT (Sept. 11).—Purity, a bond girl, is discovered intently poring over a volume of the Nursery Rhymes, while seated in the garden of her mistress, caring for a child. She is discontented with her lot and longs for an adventure, such as she has read about.

Suddenly an old hag appears to her out of space and asks for food. Purity, in the goodness of her heart, brings her the viands and the woman is instantly transformed to the richly attired old lady of Banbury Cross, kind and indulgent. She announces she has been commissioned by Old King Cole, of nursery rhyme fame, to find a bride for his son among the mortals and she has selected Purity, as she is beautiful, and meets all the requirements. She administers a sleeping potion to the girl that causes her soul to leave her body and, clapping her hands, her white horse appears, accoutred for a trip to fairyland.

Seated behind the old lady of Banbury Cross, Purity is transported to the unknown realm. Here Purity meets all the characters mentioned in the nursery rhymes. The prince, the son of Old King Cole, immediately falls in love with Purity, as the old woman of Banbury Cross has conspired with Cupid to pierce the heart of the prince with an arrow. The wicked queen of the gnomes, however, is in love with the prince, and she induces Taffy, the Welchman, who is a thief, to steal the heart of the prince.

The prince is transformed from a generous and lovable young man to an individual without a heart, and declines to marry the little maid from the earth. This angers Old King Cole and he sends his retainers to bring the queen and Taffy. They are led by little Boy Blue, and, after a short struggle, the capture is made. The heart is of no use to the queen as it has been rent in twain by the arrow of Cupid.

Taffy and the queen are condemned to be hanged, but Purity intercedes for them and the king grants them mercy and they are commanded to leave the domain. Purity and the prince are married amid pomp and splendor and are supposed to live happily ever afterward. (Copyrighted 1911, by Independent Moving Pictures Co. of America.)

THE BROTHERS (Sept. 14).—Patrick Curran and Dennis O'Day both love the handsome and vivacious Rose Grady, who is something of a flirt, and keeps her lovers in suspense. Father Curran, the priest, a brother of Patrick, looks earnestly after his flock which has in it several men who are bent on whiling away their time at the public house in drinking and games. Shamus McCarty is the village drunkard and causes the priest much concern to keep him sober.

There is a love scene between Patrick and Rose and Dennis appears on the scene. The rivalry is bitter and hasty words are spoken. An encounter is imminent when Father Curran comes on the scene and acts as peace-maker. At his request the lovers shake hands and are once more friends.

Proceeding on his way, Father Curran finds Shamus under the influence of tipple and he takes his bottle away and lectures him on the evils of the drink habit. The Father returns home, and, seated by the fire, lights his pipe and dozes. His sleep is disturbed by a horrid dream.

Patrick and Dennis fight over the favors of Rose, and Dennis is thrown over a cliff. Patrick takes refuge in the house of his brother and when the excited villagers come for him the priest tells them he is not there and they go away. Shamus, the drunkard, believes Father Curran is telling a falsehood, and he returns and sees Patrick through the window. He conceives a plan to get even with the priest. He rushes to the crowd, tells them of his discovery and then sneaks to the house and sets it on fire.

Father Curran awakes with a start, to find it all a dream.

Patrick and Rose come in for his blessing and there is a comedy scene with Shamus. The priest is relieved but discovers that his pipe has set fire to a newspaper, the smoke having filled the room, probably suggesting the firing of the house by the tippler in his dream. (Copyrighted 1911, by Independent Moving Pictures Co. of America.)

THANHOUSER.

THE BUDDHIST PRIESTESS (Sept. 12).—A young missionary, filled with religious fervor, joyfully accepts the post to carry the gospel to a section of Japan, where white men are not known. His wife and little daughter go with him, and he starts for his station with native guides and bearers.

When they have penetrated some distance into the interior, the missionary and his wife are stricken with the plague. Their native escort, in fear, basely flee, leaving them helpless and alone in a strange deserted region.

The fleeing bearers pass a Buddhist temple, which they find for the moment unguarded. The scoundrels loot the temple, carrying off with them a jeweled idol.

The missionary and his wife die shortly, leaving the little child alone in a strange wilderness. She wanders off in the same direction as that taken by the bearers when they fled. She arrives at the temple, shortly after the loss of the idol has been discovered by a Buddhist priest, who has rushed out to summon the natives. Finding a house, and hoping it contains people who can aid her, the little child enters the temple. She finds it deserted, but worn out with her long walk, she sinks on the pillaged altar and falls asleep. When the priest and the natives return, they find a tiny kimona-clad creature on the altar, with a strangely beautiful white face. They at once decide that this must be their God, come to life, and bow down to her and offer her homage.

For ten years the little foreigner held undisputed away as priestess of the temple. At first she was too young to realize her position, and gradually her old life fades away, and seems but a dream. She could scarcely remember any life save the secluded one she led in the temple.

A young American naval officer, whose ship is temporarily anchored in the waters of Japan, gets shore leave for a day's hunting. He penetrates into the interior, shooting many strange wild birds. He aims at a bird on the wing, wounding it slightly, and is surprised to see it fly into a secluded dell. On following the bird, he finds himself outside the walled garden of the temple, and learns he has shot one of its sacred pigeons, which he finds being carefully tended by the beautiful young priestess. With this introduction, a friendship, which soon ripens into love, develops between the officer and the priestess. The pigeon which he wounded is trained to carry their love messages from the temple to the ship. The officer finally prevails upon his loved one to leave her temple and sail with him back to the land of her people. They are attacked by an indignant band of natives, who refuse to allow their priestess to be taken from them. The fugitives take refuge from the angry mob in the temple, from which place of safety they despatch the carrier pigeon to the ship with a message imploring help. The blue jackets get the message, and reach the temple in time to rescue their officer and his future bride from the hands of the natives.

IN THE CHORUS (Sept. 15).—A young widow is compelled because of her poverty to leave her only child, a little daughter, at a charitable institution, while she hunts for work. The child, punished because of some minor infraction of the rules, runs away, and takes refuge with a kindly old couple, who being childless, welcome and finally adopt her. In the meantime the mother receives word from the asylum authorities that the little one has been lost and that everything indicates that she was drowned. The mother, alone in the world, has just secured a position in the chorus of a musical show, and tries to drown her sorrows in a life of gayety.

Ten years later, a theatrical manager who stops by chance at a farmhouse, is charmed by the voice and beauty of a young girl he sees there. He offers her an engagement in one of his attractions, and the girl, dazzled by the thought of a life on the stage, gladly consents, and later appears in the city.

The mother is a member of the same chorus, and at first laughs at the new member of the cast and her shy country ways. She and the other girls induce the newcomer to attend a dinner which some men about town are giving, and laugh at her prim, high-necked dress. On a sudden inspiration the mother offers to rearrange the girl's attire so that she will not look so "old fashioned." Deftly she removes the yoke of the dress, and for the first time sees a scar on the girl's shoulder. A recollection of the fact that her own child was scalded on that same shoulder years before flashes through her brain. A few questions establish that her belief is correct. The mother recognizes the daughter, but the girl does not know her.

The mother's first thought is to save her daughter from treading the path she has followed. She induces her not to attend the dinner, and after the others have gone on jeeringly, she paints to the frightened, innocent, country-bred child the pitfalls and dangers of a life in the chorus. She proves to her that she will be far happier with the people who have been so kind to her, and leads the girl back to her foster parents.

But the mother does not reveal her identity. She considers that she is not worthy to associate with the innocent young woman, and decides that it is her duty to disappear as soon as she has placed her in safety. She creeps into the girl's room at night, places a farewell message on her pillow, kisses her softly and steals out into the night alone, determined to lead a new life, and in time become worthy to reveal herself to the daughter she had lost, but found again.

NESTOR.

THE FLOWER OF THE TRIBE (Sept. 16).—Having failed to buy Silver Star, the chief's daughter, Jesse Emmett, assisted by his friend, Decker, had succeeded, after a desperate fight with the redskins, in which the old chief was mortally wounded, in carrying her away by force. However, the young braves, who had given chase to the white renegades, so severely wounded Emmett, that he was forced to seek shelter in Dan Spencer's shack. Here, he explained that Silver Star was his wife. But while grandmother Spencer was binding up his wounds, the Indian maiden whispered the true state of affairs to little Vera, and as a result, the renegade, taken wholly by surprise, was quickly driven out at the point of a gun.

Luckily, 'ere he could attack them through the window, Roy Spencer appeared. An exciting encounter took place, in which Roy proved victor, greatly to the relief of Silver Star, who at once

PATHÉ'S WEEKLY

THE ESSENCE OF THE WORLDS EVENTS JUST AS THEY HAPPEN. TO BOOK IT MEANS NEW PATRONS, MORE MONEY, IN THE BOX OFFICE.

ISSUED EVERY TUESDAY

ECLIPSE

KOSMIK FILMS

A Gaumont Every Tuesday and Saturday,
an Urban-Eclipse Every Wednesday

Gaumont

Current Releases

Gaumont of Tuesday, September 12, 1911 ***About 1000 feet***

How to Catch a Bachelor

Comedy. About 836 feet.

Showing how one attractive belle won the man of her choice in spite of the fact that he had foresworn marriage.

From Bordeaux to Pauillac

Travelogue. About 164 feet.

A voyage from Bordeaux, the well known French city, to Pauillac, on the estuary of Gironde.

Eclipse of Wednesday, September 13, 1911. ***About 995 feet.***

The Hand of the Law

Drama. About 665 feet.

A thrilling drama built around the experiences of a clever smuggler.

Norwich and Vicinity, England

Travelogue. About 330 feet.

Excellent views taken in and about this fine old city.

Gaumont of Saturday, September 16, 1911. ***About 990 feet.***

The Cinematograph Fiend

Comedy. About 575 feet.

Showing the troubles of a moving picture camera man.

A Mountain Torrent in Austria

Travelogue. About 415 feet.

The beautiful falls of Schwarzbach, near Golling, in Austria.

REGULAR ADVANCE ANNOUNCEMENTS MAILED FREE

WRITE TO

ECLIPSE

George Kleine

166 N. State St., Old No. 52 State St.

CHICAGO, ILL.

Licensed by the Motion Picture Patents Co.

Gaumont

hastened back to the Indian encampment, to appraise them of her welfare.

To her sorrow, the maiden found her father dead, while the new chief had already ordered a war dance, and stubbornly refused to believe her story, that the settlers had proven themselves her stanch friends. The old chief's death must be avenged! he declared, and accordingly ordered Silver Star placed in her tepee, under guard.

Realizing that unless she warned her new friends, they would all be massacred, the maiden quickly feigned illness; then, while her guard ran for help, slipped stealthily out, mounted a horse, and had not only notified the Spencers, but Roy had already galloped away for assistance ere the Indians crept into sight. Dan Spencer had but his old mother and little daughter to assist him in defending their shack, yet so true was his aim, that he succeeded in keeping the Indians at bay until Roy, with the other settlers dashed up to his rescue and drove the redskins away.

Silver Star had paid her debt of gratitude—she had saved her friends' lives, even at the cost of her own people.

MUTT AND JEFF AND THE ESCAPED LUNATIC (Sept. 9).—Mutt and Jeff are seen in their room, confronted with the serious problem of procuring breakfast. After some very deep thought, Mutt hits on a plan, and Jeff is dispatched to a neighboring grocery store, full of instructions as to how to bring home the eggs, to say nothing of "the bacon."

No distance is too short, it seems, to provide adventures for this adventurous little cuss, and the usual comical situations and obstacles appear, and are also as usual, met and overcome in the usual comical manner.

Returning to the expectant and hungry Mutt, picture Jeff's dismay and Mutt's disgust upon the discovery that, the purloined hen fruit is "of a vintage," and has acquired everything in the way of odor to offend the sensitive nostrils of Mutt; Jeff "gets his."

They must eat, however, and it's up to Mutt. A newspaper "ad" for waiters catches his eye and looks good to him—waiters surely have a chance to eat. So sallying forth hopeful and determined, the cafe in question is reached, and jobs secured, and then trouble and fun begin, and things move fast and furious, climaxed by the arrival of an escaped lunatic—with an appetite. Jeff, in the meantime, has been made chef, the former incumbent having been removed through the machinations of Mr. Mutt.

The lunatic engages the funny fellows as his personal bodyguard, with promise of large sums of money in return for faithful service, which is eagerly pledged by the enthusiastic Mutt. The arrival of the keepers from the asylum, is the signal for a general mix-up. The head waiter decides that everyhody is crazy, and even fears for his own mental equilibrium, if the new help is not immediately disposed of.

On his complaint, Mutt and Jeff are also seized as lunatics, and in a frenzy of funny fits, are dragged off to the foolish factory. This is one of the best of the "Mutt and Jeff" pictures, which by the way, are showing marked improvement with each succeeding release. Their popularity is still growing, and deservedly so.

YANKEE.

TANGLED HEARTSTRINGS (Sept. 11).—Mrs. Dane, a wealthy widow, becomes interested in the son of her gardner, who is trying to become a lawyer. Mrs. Dane finally decides upon sending the young man to a New York law school, and after an affectionate farewell to his sweetheart, father, and friends, he leaves.

A year later he has become one of the brightest students of the term. Mrs. Dane falls in love with the young man, and asks him to marry her. The student's father is apprised of this, and succeeds in having Mrs. Dane leave his son go back to his country sweetheart, who has been pining for him.

The young lawyer reprimands Mrs. Dane in the midst of a reception, for her actions. Two years later Tom's sweetheart dies, and learning the truth from Mrs. Dane, accepts her as his wife.

WOMAN (Sept. 15).—Living a frivolous, butterfly life, Eleanor Summerville cannot sacrifice her pleasure-loving habits for the sake of love, and refuses the offer of marriage of Frederick Robinson, but becomes the wife of Count von Bulow.

When she hears of Robinson's success in the financial world, where he is known as one of America's multi-millionaires, she regrets her decision of having married the nobleman, and, notwithstanding the fact that Robinson is married, she decides upon winning him away from his wife. Although Robinson shows her, time and again, that he does not care for her, she, with the devilish cunning, traps him into a compromising position, and is discovered by her husband, who immediately issues a challenge to the man he thinks has ruined his home.

Finding that the lives of two good men are at stake, she regrets her conduct and does everything in her power to stop the duel. The duel is fought and Robinson is wounded. In her efforts to stop the duel, she meets with a serious accident, from which she cannot recover.

She confesses to her husband and exonerates Robinson of all blame. She does not survive from the shock and accident, and after receiving for-

The Leading Motion Picture Producer of the World

SELIG

Announcing Four Releases Per Week

STARTING with The Heart Of John Barlow, on Friday, Sept. 8th, 1911, The House of Selig will increase its weekly program to four reels each week. This new release will appear every Friday. INSIST ON GETTING THE BIG SELIG QUARTET EACH WEEK AND YOU WILL DO THE BUSINESS.

NOTE TO EXHIBITORS: Answering the request of the majority of exhibitors **Selig Bulletins** will hereafter be issued in the single sheet style. Make display preparations accordingly.

COMING ANNOUNCEMENT COMING

"THE TWO ORPHANS"

In Three Reels will be released on Sept. 25th, 26th & 28th

From the world's greatest play SELIG, the producer extraordinary, has made the world's greatest, most elaborate and most expensive picture. Kate Claxton's own version was used, and produced under her own supervision. Every detail of action, costuming, scenery, effects, etc., are historically correct. Selig has spared no expense to make this the picture ideal. BOOK THIS MASTERPIECE AT ONCE AND MAKE PREPARATIONS FOR THE LARGEST BUSINESS IN THE HISTORY OF YOUR HOUSE

and

"Lost in the Jungle"

is on the way

TRADE MARK

SEPT. 8th

"The Heart of John Barlow"

An exceedingly human story of a sea faring man's love for his home, erring wife, and babes. Length about 1,000 ft. Code word "ASSISTANT."

SEPT. 11th

"Kit Carson's Wooing"

A love story from frontier history. Produced in Yosemite Valley. Length about 1,000 ft. Code word "ANGLING."

SEPT. 12th

"Dad's Girls"

A thrilling western romance of original plot. Unique horsemanship. Length about 1,000 ft. Code word "ANGSTJAHR."

SEPT. 14th

"The Wheels of Justice"

A new story of a gentleman burglar who cannot shake off the past. Delicately handled. Contains strong moral. Written by Henry K. Webster. Length 1,000 ft. Code word "ANGUS."

FOLLOW THE FLAG

Selig Polyscope Co. TRADE S MARK Chicago U.S.A.

EUROPEAN OFFICES

LONDON — BERLIN — ST PETERSBURG.

FOUR-A-WEEK ESSANAY

Remember, These Days Are Essanay's:
TUESDAY :: THURSDAY :: FRIDAY :: SATURDAY

Release of Tuesday, Sept. 5th

THE DIAMOND GANG

(*Length, approx.* 980 *feet.*)

A sensational drama of the police department. Shows a running fight between escaping diamond thieves in an auto and a squad of police in a street car. A *Real* Thriller.

Release of Thursday, Sept. 7th

Two Good Comedies on One Reel

The Dark Romance of a Tobacco Can

(*Length, approx.* 700 *feet.*)

An original comedy photoplay with a laugh in every foot.

RELEASED WITH

Never Believe in Signs

(*Length, approx.* 300 *feet.*)

A short, snappy comic. The little laundress's sign *was* misleading, but it certainly drew the business.

Release of Friday, Sept. 8th

THE WRONG GLOVE

(*Length, approx.* 980 *feet.*)

A pleasing light comedy of rural life, excellently acted and original in plot.

A FEATURE WESTERN ATTRACTION

Release of Saturday, Sept. 9th

BRONCHO BILL'S LAST SPREE

(*Length, approx.* 980 *feet.*)

This is another of our famous "Snakeville" comedies, and one of the best of the entire series. If you want to laugh long and hearty do not fail to book this winner.

GET THE POSTERS OF ALL OUR PHOTOPLAYS

They are the most attractive posters made.

Essanay Film Mfg. Company

521 First National Bank Building, CHICAGO, ILL.

5 Wardour Street, London, W.

giveness from those she had wronged, she dies, praying for forgiveness from the Higher Power.

GREAT NORTHERN.

A DREAM WITH A LESSON (Sept. 9).— A poor student is preparing himself for the medical profession. He cannot join in the pleasures of his fellow-students on account of his poverty. A cousin, who loves him, brings fruit and flowers, and as he is bidding her adieu at the door, his attention is attracted by a crowd of street urchins annoying a fashionably dressed and beautiful young woman. He goes to her aid, and is rewarded by a smile of gratitude and a flower from her corsage. Going back to his room, he listens at the partition to his neighbor, a rich old miser, counting his wealth. Getting out of his window, he creeps along to the window of the adjoining room and sees the old man with his money. Instantly the desire to possess it and thus satisfy his ambitions comes over him, but he thrusts the idea aside and goes back to his room. Here he falls asleep, and we see his dream vividly portrayed. He fancies that he has gone back to the neighbor's room, strangled his victim and stolen his wealth. Then he goes to a fashionable restaurant, and meets his fair charmer once more. After a time he returns home, and again creeps to the old man's room, where he sees the police investigating the case. They discover him at the window and go to arrest him, and in his haste to escape, he falls to the ground. The shock awakens him, and he discovers, to his great joy that 'twas all a dream.

POWERS.

GRAY WOLF'S GRIEF (Sept. 12).—Doctor Ruthbone and his wife go West to enjoy a vacation. While riding the ranges the wife's horse takes fright and dashes madly across the plains. She is rescued from sure death by Gray Wolf's squaw, named Silver Heels. The four become great friends. Silver Heels is taken sick and the doctor discovers that she has tuberculosis. He tells Gray Wolf that it will be impossible to save her life unless she is taken to the city, where she can be treated. Gray Wolf finally consents to allow Silver Heels to accompany the doctor East.

Several months pass and Gray Wolf, in a vision, imagines he hears his squaw calling him. Mounting his horse he rides to the depot and catches the train and rides the bumpers to the city. He arrives in time to let Silver Heels breath her last in his arms. Imagining the doctor caused his loss, he is about to kill him, when Silver Heels appears and stays his hand. He carries her West and buries her, alongside the tepee where thep spent many happy hours together, and where he can he always near her.

THE HORSE THIEF (Sept. 16).—A half-breed Indian and his squaw hold up the sheriff and his wife and steal their horses. A band of cowboys, returning from a roundup, recognize the horses and force the Indian and his squaw to return with them to town. On the way they overtake the sheriff and his wife, who are walking town-ward, to give the alarm. The sheriff, in gratitude to the half-breed for not shooting his wife during the hold-up, claims that he lost the horses in a card game. This alibi frees the half-breed, who, ashamed of what he has done, returns the horses to the rightful owner and swears that he will henceforth lead an honest life. He tears a playing carn in half, giving the sheriff one part and keeping the other section himself. Some time later the sheriff, through drink, loses his position, and the half-breed, who has become a model citizen, is elected in his stead. The sheriff is called to find a cattle rustler. He catches the suspect, and in searching his prisoner, he finds half of a playing card. He matches the piece with the one he has, recognizes in the prisoner bis one-time benefactor, and realizing that "one good turn deserves another," sets him free.

CHAMPION.

CHARLIE'S BUTTIE (Sept. 11).—George Hamilton, a Southerner, his wife and family and colored servant, have emigrated and settled in the great West. It is the period before the Civil War, but Charley, the servant, has long since been a free man, the boon of freedom being granted by his kind master for his loyalty.

One day, a note comes to Hamilton; the contents were startling: "The Indians are on the warpath. Make for the fort." No time was to be lost, for the fort was many miles distant. The horses were harnessed, every one was mounted, all ready to start; but stop! Where was Dorothy Hamilton? The joy and pride of the region had been momentarily forgotten. The anxious parents were soon quieted when Charley appeared with the "little missy" in hand. He placed the child before him on his horse and the cavalcade started.

Only a few miles had been covered when the clattering of hoofs was faintly heard. The spurs were applied to their frightened beasts and the race for life was begun. All seemed well until it was seen that Charley's animal was beginning to lag. He spurred the horse onward, but to no purpose, The mother looked back with agonizing expression, crying, "Oh my baby! Oh my baby!"

Charley beard the wild whoop of the Indians not a hundred yards off. He knew it was impossible for the borse to gain tbe fort with its double burden. Each second heightened the danger. His mind was now made up. He dismounted, and striking the beast, sent it forward with his "little missy."

Then flinging himself behind a rock, he halted the onrush of the now thoroughly infuriated savages, who saw their beautiful prey slipping from their grasp. Crack! Crack! bis weapon flashed, and each bullet found its mark in the redman's breast. Meanwhile Dorothy and her parents had eluded harm and reached the fort. They told their tale, and a company of troopers rode out to the succor of heroic Charley. But when they reached him, his bruised and disfigured body met their gaze. He had given his life for little Dorothy, the Prairie Flower.

THE RED DEVILS (Sept. 13).—Vast crowds of soldiers and civilians are seen entering the circus gronnds, fronting the spread of canvas. We enter and see that which has a charm for all, the circus sawdust ring. We behold with delight the antics of the clown, while the ringmaster, handsomely arrayed, struts about in lordly style.

Then the Red Devils rush on; they are four acrobats who perform in quick succession, head stands, neck throws, ground and lofty tumbling, and other daring acrobatic feats. Then dashes on the loveliest of women, in face and figure, bestriding a noble horse of creamy hue, and all loudly applaud. Later we peep into the dressing rooms of the performers, which puts us in touch with tbe heart of the play. We then see the picturesque caravan on its way, with the old familiar stagecoach, carrying on top and inside, the circus troupe.

Suddenly we are startled by a sudden onslaught by Indians upon the coach. Death seems imminent. At this juncture, the Red Devils leap from the coach and by the performance of their circus stunts, amaze the painted savages, thus arresting their attack for the time being. In the meantime, a body of U. S. cavalry arrive, in response to a message sent to her sweetheart by the fair circus rider, and the Indians are put to flight.

At the head of the gallant troops rides the handsome soldier whose heart has been lost in the sawdust arena. But this time he has won bis prize and placed the circlet of gold upon her finger.

LUX.

BILL BUYS A LOBSTER (Sept. 8).—Despite the severity of his weekly adventures recently, little Bill is here to cheer us once more with his frolicsome escapades. We see him seated tete-a-tete with a very pretty girl, indulging in the luxury of a particularly magnificent lobster for dinner. It is, of course, quite inconceivable that Bill should do anything without its having some astonishing consequence, and the effect of the succulent crustacean is in nowise disappointing. Immediately he finishes his repast, Bill is seized with most alarming spasms, and then, apparently taking on the habits of the shellfish he devoured, commences to walk backwards out of the room. Tripping up at the top of the stairs, he falls down headforemost and then leaps backward into the street, where be seeks refuge in a waiting carriage. But no sooner has he done so than the horse begins jibbing, and is not stopped until the angry driver expels poor Bill from the vehicle. Bill's experiences on horseback are equally thrilling, and result eventually in his being cast off backward after a marvelous backward ride. Still in a state of invertion, he collides with the tables of a cafe and brings down the wrath of the proprietor upon his head. At last, however, he manages to steer himself home, where he is met on the doorstep by Mrs. Bill, who affectionately gathers him up in her arms. and departs indoors.

Ornamental Theatres

PLASTER RELIEF DECORATIONS

Theatres Designed Everywhere

Write for Illustrated Theatre Catalog. Send us Sizes of Theatre for Special Designs

The Decorators Supply Co.

2549 Archer Avenue :: CHICAGO, ILL.

THE ROMANCE OF A WAGER (Sept. 8).—The Hon. Percival Malpas remarks to his friends upon human charity. No argument will convince him that the public are really generous, until at last his friend, Lord Ponteport, wages five thousand dollars that he will solicit alms as a beggar and live for one month upon the proceeds of same. Lord Pontcport then disguises himself as a vagrant and repairs to a church. At first he is successful, but later comes to grief and is thrown into a prison cell as a robber, but the stipulated time of the disguise being up, he is able to throw off his disguise, and the error is soon righted. We later see him going to the lady of his choice, but not for alms this time, but for something dearer.

REX.

PICTURESQUE COLORADO (Sept. 7).—When nature finished the rest of the world, she took all the colors left on her palette and generously and recklessly threw them into that spot of the earth that is now Colorado (given that name fo rthat very reason). Eventable riot of awe-compelling color, a blending of almost sacred beauty, Colorado is nature's masterpiece. The rainbow and an Italian sunset all frozen into the everlasting hills—the matchless granite hues soothe yet stir one to the unknown depth as their sublime spell falls upon us. We unconsciously acknowledge the majesty of nature and her supremacy over merely human artists. They are psalms and a sermon in stone.

As we stand in the Garden of the Gods, looking at the wierdly wondrous figures carved by the great sculptor, we forget our petty cares and paltry woes, our yearnings and our hopes or despairs, our conquests or defeats, for we are in Divine presence, selfishness and avarice are forgotten, for we are with beauty and our own heart and soul and mind become beautified. Colorado's charm is at once an aspiration and an inspiration.

Poets of song and nature's genius have been inspired to dream, dare an achievement through the mighty sight of the wonders of nature. Artists have vainly attempted to translate on canvas a picture of picturesque Colorado. Rex has accomplished, with the aid of science, what artists have failed to produce.

SOLAX.

HECTOR'S INHERITANCE (Sept. 6).—Hector is a poor dishwasher in Brown's Café. He is lazy, dirty and a boy of no account whatever. Brown, who owns the café, reads in the paper that Hector's uncle has left him a million dollars. Brown thinks he will treat Hector pretty well and perhaps come in for some of the million.

He therefore gives him a pocket full of money, new clothes, etc., and sends him out to enjoy himself among the gay people of the café. Hector is not slow at having a good time and for several days he has the gayest kind of a gay time with automobiles and pleasant companions. Suddenly Brown, who is reading the paper, discovers that Hector's uncle was insane and only THOUGHT he had a million dollars, and consequently Hector is as poor as ever.

He is thrown out, with Brown left to reflect on his bad luck and worse judgment.

THE BEST POLICY (Sept. 8).—Two brothers and a girl. Both are in love with her. Jack, fond of society and high living, always well dressed and gay, seems to have the best of it against his more simple and plodding brother, who rather shuns society, and is wrapped up in his work. Jack, however, has a lot of debts and needs money badly. One day he sees his father receive a big sum of money and put it away in the safe without locking the safe door. Jack steals the money and puts a few bills in his brother Harry's coat pocket. Harry is accused and might have spent a number of years in jail had it not been for the girl in the story. Louise was a clever girl and had just begun to suspect that Jack was not the hero she had first thought. Her love of justice, as well as a growing love for Harry, helped to set a clever trap for Jack in which he was caught, and most of the money recovered. Of course, she marries Harry.

Among the Exhibitors

Milwaukee, Wis.—Plans have been filed with the city building inspector for a $25,000 vandeville theater at Twentieth Street and Fond du Lac Avenue. The building is to be erected by the Atlas Amusement Company, St. Louis.

Indianapolis, Ind.—E. W. Roberts, who established the Princess Theater in this city three years ago, has sold the moving picture show to Charles Mahan and Allen Mason, for $2,000.

Oshkosh, Wis.—A new moving picture theater, the Rex, has opened in the building at 171 Main Street. The new front of the theater is attracting favorable comment. The type of the doors, the office, and the general entrance way is that of old Flemish oak, and the interior arrangement shows harmony and comfort. Arthur H. Grey, one of the proprietors of the Lyric Theater, will have charge of the Rex.

Kenosha, Wis.—The Orpheum was damaged to the extent of $5,000 by fire. The fire started just after a crowd of people had left.

Detroit, Mich.—A new $25,000 fireproof theater is to be built at the intersection of Grand River, Myrtle and Trumbull Avenues, the same to be completed by Nov. 1. The house will be opened by the Globe Theater Co., with offices in the Sun building, and will be run as a vaudeville and musical comedy house. The theater will be 60 x 90 feet, with a seating capacity of 800 to 1,000 seats, with gallery and boxes.

Oakland, Cal.—Work will begin at once on the largest moving picture theater in the West, to be erected by H. C. Capwell on Broadway, just north of the Albany Block. The theater has already been leased by Turner & Dahnken, one of the largest film operating firms in the United States. The lease calls for a rental of $100,000.

Montreal, Que.—St. Denis Street will soon have its first moving picture theater. The Mount Royal Land Company have obtained permission to erect an establishment for this purpose, between Mount Royal Avenue and Mary Ann Street. The cost is to be $15,000.

Niles, Ohio.—Geo. Verbeck has sold the Niles Theater to Chas. M. Bittner and Albert Cunnick.

Milwaukee, Wis.—Plans have been prepared for a new vaudeville and moving picture theater at 20th Street and Fond du Lac Avenue, to cost $25,000.

Childress, Texas.—A new Opera House will be erected here at a cost of $15,000.

Elgin, Ill.—Major Joseph B. Canghey and H. P. Korig will remodel the Healey Building, on Du Page Street, into a motion picture theater.

Elwood, Ind.—E. W. Roberts, who established the Princess Theater here, has sold the moving picture show to Chas. Mahan & Allen Hason.

Peoria, Ill.—The Lycenm Theater, on Fulton Street, has been sold to Chas. Loveridge, by H. Webb.

Frankford, Pa.—Plans have been prepared for a new moving picture theater at 3139-3149 Frankford Avenue, for the Allegheny Amusement Co.

Niles, Ohio.—Jack Strafford will erect a new theater on Furnace Street.

Belfast, Me.—Walter J. Clifford will erect a new theater here, to cost $8,000.

Aiken, S. C.—The Aiken Theater Co., capital $15,000. T. C. Stone, P. F. Henderson and C. D. Hall.

Childress, Texas.—Ed. Hartzell and associates, of this city, will erect a new $15,000 theater.

Big Stone Gap, Tenn.—James Taylor will erect an opera house, to cost $12,000.

Richmond, W. Va.—M. L. Hofheimer will erect a new picture theater.

Memphis, Tenn.—The building at 49 So. Main Street is to be remodeled at a cost of $10,000, and will be opened as a motion picture theater in October.

Butte, Mont.—Interior decorations of the New Orpheum Moving Picture Theater, are now completed, and it is thought to be one of the handsomest places in the West.

Savannah, Ill.—Al Dockstader will erect a new vaudeville and picture theater here in the near future.

Albia, Ia.—Alex. Long purchased the Comet, the leading moving picture theater in this city.

Sheboygan, Wis.—W. C. Weeks, architect, has completed plans and bids will be called for the construction of the Princess Theater. Seating capacity, 800.

Omaha, Neb.—J. Gregg and O. C. Fich will erect a moving picture theater at Twenty-fourth and Lake Streets. Cost, $4,500.

Woodbine, Ia.—F. L. Hupp and W. C. Wilkins will open a first-class moving picture theater.

Pittsburg, Pa.—Alterations in the building at 634 Smithfield Street, for a moving picture theater for the Union Amusement Company, will cost $3,500.

Sioux Falls, S. D.—Jack C. Moore and Ora W. Coe have purchased the Airdome Theater.

Cleveland, Ohio.—L. Cohn has let the contract for a modern theater at Superior and 113th Streets, to cost $15,000. It will be exclusively a moving picture theater, and will be up to date in every respect.

Vancouver, B. C.—Harry Clough, manager of the Province Theater, will take the management of a new motion picture theater now being erected in Sydney, Australia. It is claimed this is to be the largest exclusively moving picture theater in the world, the building having a frontage of 90 feet and depth of 188 feet. The company owning it is establishing a chain of motion picture houses throughout Australia.

South Amboy, N. J.—The K. of P. Hall is now a motion picture house and doing good business.

Green Bay, Wis.—The building occupied by Popp & Rather is to be remodeled and opened as a moving picture theater.

Glenwood, Ia.—R. B. Cunningham's moving picture show has been bought by Seymour & Fair, and will be consolidated with the Motiograph Theater.

New Ulm, Minn.—The Opera House is to be renovated and remodeled and will open September 1 as a motion picture house. Richard Higgs will be proprietor and manager.

We Offer 300 more to the Trap Drummers

Get your order in at once. At our special offer price—$10.0

This high-grade Orchestra Drum, 10 thumb screw rods, transparent drum heads, solid shells, maple, rosewood, walnut.

Size, 3 x 14—3 x 15—4 x 15—4 x 14. This offer for September and October.

E. P. Zeidler Drum Co., Cleveland, O.

Louisville, Ky.—Robert Lucas will build a brick picture theater at 2001 Frankfort Avenue, to cost $6,000.

Spokane, Wash.—E. E. Longenberger will spend $1,000 in remodeling his motion picture theater.

St. Louis, Mo.—A moving picture theater, to cost $100,000, will be erected by the Parkview Amusement Company, on Delmar Boulevard, near Hamilton.

Saskatoon, Can.—Mr. Robillard has purchased the Bijou Theater.

St. Cloud, Minn.—J. A. Gaudy, of St. Cloud, will open a moving picture theater in the near future.

Rome, Ga.—Joe Spelgelberg will open a theater at this place in the near future.

Nashville, Tenn.—W. P. Ready sold his entire interest in the Alhambra Moving Picture Theater.

Kearney, Neb.—Emil Schwarz and Paul Hoppen have purchased the Lyric Theater in Aurora.

Exiba, Ia.—P. H. Millar and J. A. Petersen will erect a moving picture theater at this place.

Des Moines, Ia.—C. E. Jordan & Co., have purchased the Scenic Moving Picture Theater.

Glenwood, Ia.—R. B. Cunningham sold his moving picture theater to Messrs. Seymour & Fair.

Oelwein, Ia.—Lloyd Skeels sold the Gem Theater to Wm. Hasbrouck.

Oconto, Wis.—Otto Haas sold the Bijou Theater to John Follett.

Grand Island, Neb.—Peter B. Peters will erect a vaudeville theater at this place.

Memphis, Tenn.—The Majestic Amusement Co. will erect a motion picture theater at 49 South Main Street. Estimated cost, $10,000.

Minneapolis, Minn.—Chas. W. Miles will enlarge the Miles Theater in this city. Estimated cost of improvements, $65,000.

Kalamazoo, Mich.—The Orpheum is the name of a new moving picture theater just opened in this city, under the management of L. C. Barnes. It is one of the handsomest establishments of its kind in Western Michigan, and is enjoying a large patronage. Mr Barnes is also manager of the Gem Theater in this city, which has been recently renovated and redecorated.

Erie, Kan.—Frank Flack and Verne Coles have sold the Erie Moving Picture Theater to Bogard & Appich, of Parsons.

Jacksonville, Florida.—The Majestic Theater, operated as a vaudeville and motion picture house, under the management of A. B. Hoyt, has been sold to Gonzales & Pryor. The new management will discontinue the vaudeville acts and run pictures only.

Oconto, Wis.—Otto Hass, who conducted the Bijou Theater here for the last three years, sold out to John Follett.

Milwaukee, Wis.—A new motion picture theater, the Victoria, has opened at Eleventh and Winnebago Streets, with a seating capacity of 700.

Green Bay, Wis.—A moving picture house will be opened on the West Side. The house will be located in the building now occupied by Popp & Rather, who will move to the Commercial Hotel Building after Oct. 1. This new theater will open about Oct. 15.

Duluth, Minn.—The New Orpheum Theater, of Hancock, has been opened to the public by Manager D. E. Rice.

Milwaukee, Wis.—The Kosciusko Theater Company will build a new moving picture theater on the north side of Lincoln Avenue, near Fifth Avenue. The structure will cost about $10,000.

Rhinelander, Wis.—Messrs. Hanson and Taylor, who disposed of their interests in the Bijou Theater and Grand Opera House, to take control of the Gem Theater and Opera House in Chippewa Falls, have sold the business there and have purchased the Star Theater in Duluth.

Superior, Wis.—Charles Lange, brother of L. H. Lange, will open a moving picture show here, commencing this week.

MR. EXHIBITOR:

You Can Now Read ANNOUNCEMENT No. 5

IN COMING BEFORE THE PUBLIC with our PROGRAMME, we did not seek the VIEWS OF OUR COMPETITORS. Neither did we assume that the public which we must serve would consult our competitors as against their own intelligence, nor shall we at any time be prepared to grant that such will be true.

WE HAVE COUNTED UPON YOUR AMERICAN BRAIN, WHICH IN ALL FRANKNESS IS THE ONLY GUARANTEE WE HAVE FOR OUR INVESTMENT.

WE are not dealing with a small proposition, but in fact the biggest thing ever attempted in the film world. Knowing all this you must realize that we were prepared to hear THE CARPING of the first to suffer, because of our activity, and had already made our analysis of the effect such CARPING would have on AMERICAN BRAIN. We cannot undertake to answer attacks on a competitive nature. Our plain obligation to you is to represent our PROGRAMME, which needs no apology nor props, but has strength sufficient to prevail of its own MERIT.

YOU can see the goods now, and judge what we mean when we speak of QUALITY in our PROGRAMME: Having seen, you can understand how it was possible to launch this big enterprise, and you can further understand why we have felt secure in putting our success in your HANDS. (Also you may be able to read between the lines and understand our attitude in the whole matter from the first day we spoke down to date.) ABSOLUTE CONFIDENCE in every phase of the MOVEMENT.

Wednesday, September 7th, 1911, Opening Day

MONDAY—*"MONO," "CLARENDON," "PLANTATION."*
TUESDAY—*"HELIOS," "DEUTS. BIOGRAPH," "ROSE."*
WEDNESDAY—*"LATIUM," "MONDIA," "FEDERAL."*
THURSDAY—*"WASHINGTON," "FILM D' ART," "HEPWORTH."*
FRIDAY—*"ACQUILLA," "CRICKS & MARTIN," "MOHAWK."*
SATURDAY—*"SAVOY," "OKLAHOMA," "DEUTS. BIOSCOPE."*
SUNDAY—*"CALIFORNIA," "MESSTERS," "COMERIO."*

Attention This Programme Exclusive

To the thousands who have so patiently followed our efforts up to this hour, let us say, our attitude is one of deep gratitude for your encouragement and support we are as pleased as yourself to be able to give you the service on and after Sept. 7th, 1911. Of course you realize that the NATIONAL service will not be available to all of you on the same date; that time must ensue before sufficient number of releases are in your territory to take you on. That your exchange man will honestly tell you what date he can care for you, that this is the period where your loyalty will prove our contention, and we shall have arrived upon a field of unqualified success.

YOU CAN HAVE EXCLUSIVE FILM SERVICE FROM A NATIONAL FILM EXCHANGE.

Announcement No. 6 will be at your pleasure next week.

Wire or write your wants and we will give you the information.

NATIONAL FILM DISTRIBUTING CO.

NATIONAL FILM DISTRIBUTING COMPANY

34-36 West Houston Street New York City

NATIONAL FILM DISTRIBUTING CO.

If you can't get TWO IMPS EVERY WEEK at the price you are paying Pay A Little More!

Demand Two Imps Every Week

Demand Two Imps Every Week

Let the Imps pull you out of the hole!

They will do it quicker and better than any other brand

of film. Imp films cost more to produce than any others. They show more thought, more care, more expert handling, more careful editing. Advertise the fact that you show two Imps every week and you will give your competitor a body blow, no matter what brand he may be using. Keep everlastingly at your exchange till you get two Imps every week. If you can't accomplish that point by any other method, then *pay a little more.* Get together with your exchange *right now!* Plan for the biggest Fall and Winter business of your career!

"BY THE HOUSE THAT JACK BUILT"

(Copyright 1911 by I. M. P. Co.)

A story in which all the important mythical characters of Mother Goose appear. A film that will pack your house not only in the evenings but at matinees. Go after it. Released Monday, September 11th.

"THE BROTHERS"

(Copyright 1911 by I. M. P. Co.)

One of the prettiest love stories the Imp has ever produced. Scenes laid in ould Ireland. You'll see your favorite Imp performers in a new light and you'll like them better than ever. Released Thursday, September 14th.

INDEPENDENT MOVING PICTURES CO. IMP AMERICA

Independent Moving Pictures Co. of America., 102 W. 101st St., New York. Carl Laemmle, Pres. Are you getting our free lobby circuars?

INDEPENDENT MOVING PICTURES CO. IMP AMERICA

EXTRA!—If you have not received word from us during the past week regarding our new proposition on the "Imp Book" ask about it at once. Don't overlook this splendid opportunity!

"BULLY!"

MR. FRANK VANSTON, Temple Theatre, Elgin, Ill., declares:—"I simply can't say enough in praise of the film service you are giving me. Whether it is Laemmle film, Laemmle service or Laemmle luck, my business has been bully ever since I started to do business with you."

I've got more delighted customers on my list than any exchange man in the country. Why don't YOU join the list?

Carl Laemmle, Pres.

The LAEMMLE FILM SERVICE

New number

204 W. Lake St., Chicago, Ill.

Sykes Block. Minneapolis, Minn. 1517 Farnam St. Omaha, Neb.
515 Mulberry St. Des Moines, Iowa. 1110 Wyandotte St. Kansas City, Mo.

The biggest and best film renter in the world

Machines and Films For Sale

3 Second-hand Power's Machines, $90 to $170
1 Newly Rebuilt Head - - - $50
6 Second-hand Edison Machines, $85 to $110
Lot of Films For Sale Cheap

MAYER SILVERMAN
105 Fourth Ave , Pittsburgh, Pa., U. S. A.

A WONDERFUL

"KID FILM"

WILL BE RELEASED SEPTEMBER 11th

and every Moving Picture devotee will talk about it for months after. Here's the title—

HOW POOR BABIES ARE REARED IN PARIS

Plenty of Heart-interest as well as amusing situations

ON THE SAME REEL

ECLAIR FILMS AMERICA

A SCREAMING COMEDY

How Teddy Lost His Bet

Making in all a Combination Reel such as Live Managers appreciate

LOOK OUT — AMERICAN ECLAIRS

Write for Booklet

MOTION PICTURE DISTRIBUTING AND SALES COMPANY

ECLAIR FILM CO.

Factories and Studios — — FORT LEE, N. J.

A WILD WESTERN WOUNDER

THAT CAPTURES THE COIN

OLD WYOMING DAYS stands out alone as the greatest portrayal of real wild western celebration ever witnessed. Startling, death daring antics of the fearless Broncho Busters, roping and riding wild horses and steers. Cow Boys, Cow Girls and Indians in fast and furious performance.
The actual production of the last Cow Boys' Convention, held at Lander, Wyo., the fringe of our western border, July 4th.

STATE RIGHTS SELLING FAST. LIVE WIRES GET BUSY.

THE WESTERN FEATURE FILM CO. 3843 Indiana Ave., Chicago, Ill.

FOR ILLINOIS BOOKINGS *for* Old Wyoming Days *see* **James T. Hennegan,** WRITE, WIRE OR PHONE

167 W. WASHINGTON STREET, CHICAGO, ILL. PHONE, MAIN 2330

NESTOR

"The Worth-While Film"

2
Worth - While Films
Each and Every Week

EARL B. TINKER, Manager of Tinker Moving Picture Co., Cambridge, Mass., writes:

"The Nestor Film is in my opinion the *best* that is *produced* at this time and is a *real 'Worth-While' film;* not once in a while but *always.*"

2
Worth - While Films
Each and Every Week

RELEASE OF WEDNESDAY, SEPTEMBER 6th, 1911

"THE FLOWER OF THE TRIBE"

Cowboy—Indian Foto-Drama of Limited Length (975 Feet) and Unlimited Drawing Power

BE FROM MO.

With the exception of the *MUTT & JEFF FOTO-FARCES,* there's no other film, regular or special, that makes as much money for the Exchangeman or the Exhibitor as the *NESTOR WORTH-WHILE WEDNESDAY WESTERN RELEASE.* Don't take our "say so", Be from Missouri. Begin with

"The Flower of the Tribe"

Released Wednesday, Sept. 6th

ORDER NOW!

Scene from "THE FLOWER OF THE TRIBE"

BE QUICK

to book our release of Wednesday, Sept. 13,

AT PERRY'S RANCH

A powerful foto-dramatic production of the Far West, with the mother interest running riot.

ORDER NOW!

EVERY SATURDAY
MUTT & JEFF
EVERY SATURDAY

"BUD" FISHER'S BIZARRE COMEDIANS

MUTT and JEFF

Filmed in true Nestorian Style Will Clinch Their Affectionate Hold on the Public with Their Foto-Farcical

EVERY SATURDAY
MUTT & JEFF
EVERY SATURDAY

RELEASE OF SATURDAY, SEPTEMBER 9th, 1911

"MUTT AND JEFF AND THE ESCAPED LUNATIC"

(You'll Be Looney If You Don't *Get It!*)

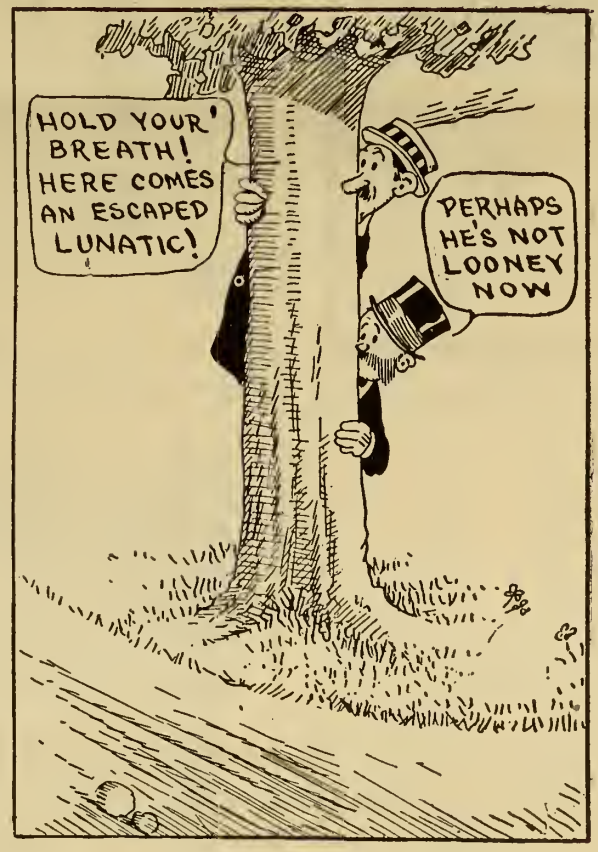
Mr. David Horsley,
147 Fourth Ave., New York City.

Dear Sir:—

We are running ***"MUTT and JEFF"*** pictures every Tuesday, (which is usually our poorest day of the week,) yet it is *now our best*—Must say so far these pictures have proven *the best drawing card* we ever had.

DAVIS & CASTLEBERRY
Electric Theatre, Griffin, Ga.
Elite Theatre, Columbus, Ga.
Lyric Theatre, Rome, Ga.

2
Worth-While Films
Each and Every Week



Exchangemen and Exhibitors!

A word to the wise suffices; and as you are wise to all good things, particularly the unquestioned popularity of the

MUTT & JEFF FOTO-FARCES

you should promptly book the Release of Wednesday, Sept. 9th

"Mutt and Jeff
AND THE
Newsboys"

A Succession Of Screams!

2
Worth-While Films
Each and Every Week

NESTOR **David Horsley,** 147 Fourth Avenue NEW YORK

MOTION PICTURE DISTRIBUTING AND SALES COMPANY

Sole Distributors

NESTOR

LUX FILMS

The Cream of Perfection

Released Friday, Sept. 8, 1911

Bill Buys a Lobster

Comedy *Length 350 feet*

A Romance of a Wager

Drama *Length 642 feet*

Another Split Reel; just the kind you want for your program

R. PRIEUR

10 East 15th St. New York City

Telephone Call 3427 Stuyvesant

Sold Only Through

MOTION PICTURE DISTRIBUTING and SALES COMPANY

ONLY EASTMAN RAW STOCK USED

When you pay for the rental of **Two Yankees** every week, you are making an investment that will positively increase your box office receipts.

MONDAY Y FRIDAY

SEPTEMBER 11

Tangled Heartstrings

An intensely Strong Dramatic Story of a Youth's Love and Ambition.

Portrayed by an excellent cast of dramatic artists.

Code Word, Tangled

SEPTEMBER 15

Woman

A Masterful Portrayal of Longfellow's Famous Quotation:

"What Disaster can she bring upon thy house, who is a woman."

Code Word, Woman

YANKEE FILM CO.

344 E. 32nd St., New York City

MOST PEOPLE REALIZE

a penny saved is a penny earned

DO YOU?

Save Money by Using the World Famous

Lumiere Cinematograph Film

GUARANTEED

Perfect in Manufacture

Fresh Stock is here and selling fast.

POSITIVE and NEGATIVE

3½ cents per foot (unperforated)

¼ cent. per foot extra for perforation

There is none better at any price.

All orders filled promptly. Send us yours

Lumiere Jougla Co.

75 Fifth Ave., (Between 15th and 16th Sts.)

New York City

PHONE 531 STUYVESANT

Chicago Branch - 30 East Randolph St.

W. E. GREENE FILM EXCHANGE, Inc.

The Oldest and Largest Independent Film Exchange in New England

Notice to Exhibitors

We are prepared to take care of any amount of summer business in New England. You don't have to worry about your film service when you are trading with us; we do the worrying for you. The pick of the output of the Sales Co. is at your service. Write, wire or call at

W. E. Greene Film Exchange

INCORPORATED

228 Tremont Street, Boston, Mass.

Telephone 3790 2187 Oxford

YOU no doubt are aware that the film exchanges of Chicago have abandoned their slide departments, hence free slides are virtually a thing of the past. We are the Pioneer Song Slide Exchange of the United States, being organized some six years ago, carrying more slides under one roof than any one or ten exchanges.

Our method of shipping your week's supply of slides and music in one consignment every week should appeal to you, as the advantages resulting are many. Commencing Sept. 1st, we shall absolutely guarantee to furnish only one theatre in each city, (Chicago not included) with our service. This is protection and a grand opportunity to get an exclusive service, so don't let your competitor be the early bird. A letter from you will bring an immediate reply, and our Sept. 1st catalogue, just received from press.

Chicago Song Slide Exchange

6th Floor, Powers Bldg.

37 S. Wabash Ave., DEPT. 1, Chicago, Ill.

CINES CO. of ROME

Studios and Factories, Rome and Padova

CAPITAL { Preferred Stock Lire 2,000,000
Ordinary Stock, 3,750,000
Fully Paid-up Lire 5 750.000

EXCHANGE MEN WRITE TO US FOR PARTICULARS OF OUR FIRST RELEASE

Branch for the United States of America
445 Broome St., cor. Broadway
New York City

TELEPHONE, SPRING 9232

TELEGRAPHS, CINES NEW YORK

No. E-405. List $10.50.
Ask discounts of your Electric dealer. If he does not carry, write us direct.
Engineering Reports Free.

AT LAST

It is possible to have daylight pictures to run continually in a lighted theatre.

Beautiful even illumination with inexpensive indirect lighting fixtures. Not an electric bulb in sight. The light thrown to the ceiling and diffused through the room. No annoying side lights.

Theatre lighting revolutionized by this *Eye COMFORT SYSTEM* of Indirect Lighting.

Hundreds of installations being made.

Our engineering department will furnish you free of expense, reports and recommendations on request.

BETTER LIGHT AT LESS EXPENSE

Investigate—Write today

NATIONAL X-RAY REFLECTOR CO.,
235 Jackson Blvd., Chicago.
Gentlemen:—
Send full information regarding lighting of our theatre.

Length ..... Width ..... Ceiling Heighth .....
Name ..... Address .....

WURLITZER

55TH YEAR 55TH YEAR

Wurlitzer Piano Orchestra built in the front of the Gaither Theater, Cincinnati

The Leading Picture Theaters are Installing

Wurlitzer Automatic Musical Instruments

They furnish better music than musicians and cut out that great expense. 50 different styles. Call at nearest branch or write for big 84-page catalog

THE RUDOLPH WURLITZER COMPANY

CINCINNATI	CHICAGO	NEW YORK	PHILADELPHIA
117 to 121 E. 4th	266 & 268 Wabash	25 & 27 W. 32nd Bet. B'way & 5th Av.	1835 Chestnut
ST. LOUIS	CLEVELAND	BUFFALO	COLUMBUS, O.
913 Pine	206 Prospect	701 Main	57 E. Main

W. Stephen Bush

Has prepared and may be engaged to deliver special, complete LECTURES on

"Dante's Inferno"

(5 REELS, MILANO FILMS COMPANY)

"The Crusaders or Jerusalem Delivered"

(4 REELS, WORLD'S BEST FILM COMPANY)

These films mark a new epoch in moving pictures. They will bring the best audiences and the highest prices, provided they are properly presented with suitable music, lecture and effects. Careful rehearsals are necessary. Mr. Bush will, if desired, direct the rehearsal, provide music and of course deliver complete lecture during the running of the reels. In addition suitable reading matter for advertising the films in the daily press will be supplied.

Address

W. Stephen Bush

Care of Moving Picture World

125 East 23rd Street **New York City**

BUILT RIGHT RUNS RIGHT IS RIGHT

THE Makers of THE MOTIOGRAPH have been manufacturing Motion Picture Machines for MORE THAN THIRTEEN YEARS and **everybody** that is **anybody** in the Motion Picture world knows that our motto is QUALITY NOT QUANTITY.

QUALITY IN PRODUCTION IS OUR WATCHWORD

We are manufacturers in the true sense of the word. We make in our own factory EVERY GEAR—SCREW—SPROCKET—BUSHING and part that goes to make up THE BEST CONSTRUCTED MOTION PICTURE MACHINE IN AMERICA. REMEMBER—We do not depend on other factories.

OUR GUARANTEE covers the FREE REPLACEMENT OF ALL PARTS broken through defective material or workmanship.

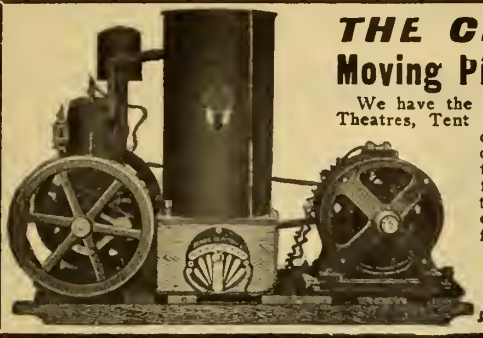
BEWARE OF THESE FACTS ADVERTISED BY OTHERS. THEY ARE NOT ALWAYS TO BE DEPENDED UPON.

It is a well known fact that the Motiograph is fast replacing Machines of all other makes. It is also a well known fact that the Motiograph Lamp House and Arc Lamp are being fitted to all other makes of mechanisms. Why? Because it is the Largest, Heaviest and Best.

THE ENTERPRISE OPTICAL MANUFACTURING CO.

564-572 WEST RANDOLPH ST. :: :: :: CHICAGO, ILL.

For Sale by every wide-awake dealer in North America.



THE CELEBRATED SCHUG
Moving Picture Electric Light Plants

We have the finest Electric Light Plants for Moving Picture Theatres, Tent Shows, Circuses, Carnivals, etc. Why use the calcium or acetylene gas lights, with all their dangers and unreliability, or pay excessive electric light bills for unsatisfactory service, when for a small sum you can install one of our Electric Light Plants, which can be operated at an expense that amounts to a trifle, and have the finest kind of lighting obtainable.

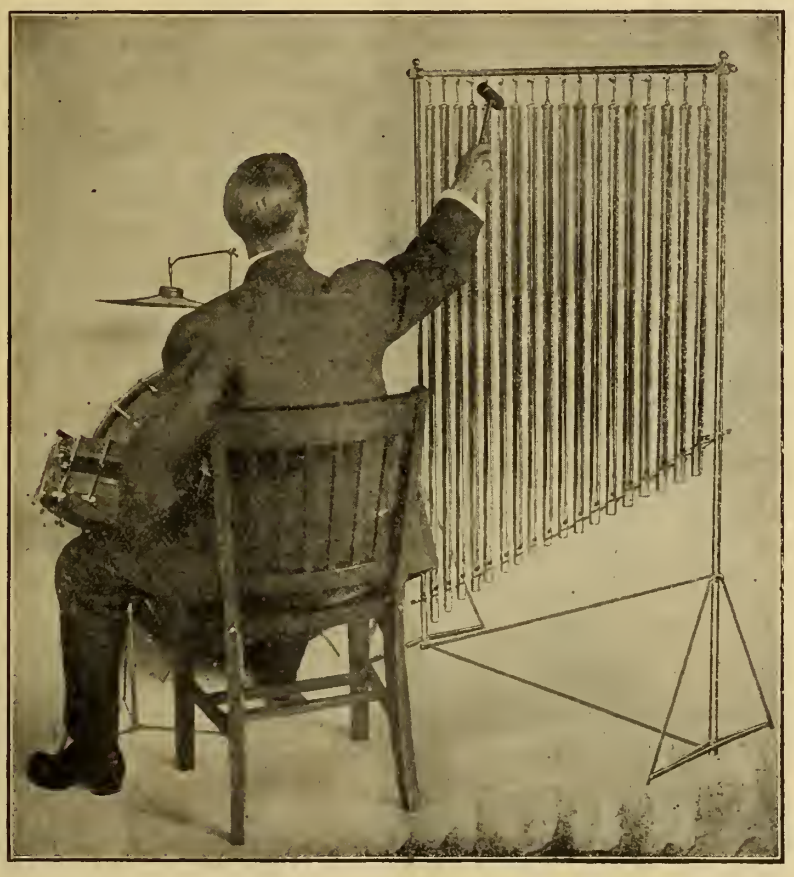
Write us at once for Bulletin No. 11.

We have a good agency proposition to offer hustlers

SCHUG ELECTRIC MFG. CO.
515 Jefferson Ave., Detroit, Michigan, U. S. A

SMALL CHIMES

A Complete Set of 18 Tones



The only difference between these Chimes and our Cathedral Chimes is in size. They have the same quality of tone, the same compass (one and one-half octaves chromatic), and are finished in the same manner.

They are a trifle less than 5 feet high and are 3½ feet in width. As you can see by the illustration, these Chimes take up very little floor space, and the performer can play them without having to change his position.

Although the combined weight of the Chimes and rack is but forty-one pounds, they are not toys by any means, but a complete set of real Chimes *with volume and power sufficient for any size Auditorium.*

There is a peculiar fascination about Chimes that appeals to all classes of people, and there is no place where they can be used to a better advantage than in a Moving Picture Theatre.

Order a set on trial—if you are not perfectly satisfied we will refund your money.

PRICE, $60

Leedy Manufacturing Co.

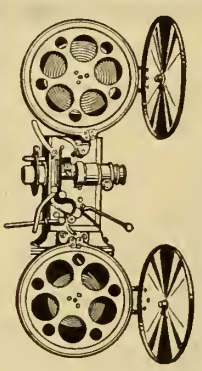
1055 E. PALMER STREET INDIANAPOLIS, IND.

If you are in the Market for

SECOND HAND FILMS

Write to the largest and most reliable Dealers and Importers of these goods in the U. S.

International Film Traders
Incorporated
8 West 14th Street, NEW YORK CITY



YOU GET
IN
THE
EDENGRAPH
1911 MODEL
Licensed by M. P. P. Co.

A machine that throws a perfect picture at less expense than any other on the market today.

THE COST
of installation is the same as other high grade projectors.

THE DIFFERENCE IS IN THE WEARING QUALITIES

The Edengraph is a Good Investment.

WRITE TO:
The Edengraph Manufacturing Co.
135 W. Third Street New York, N. Y.

FOR SALE BY ALL AUTHORIZED DEALERS

FOR SALE—Moving picture theatre, Waukesha, Wis., 10,000 population, $20 month rent, $600, $300 down; or will rent complete, $50. One at Watertown, guaranteed $50 weekly profit. For Sale—All makes film, $5 per reel; new Powers No. 6, $175; Edison, Lubin, new, $100; Model B gas outfits, $15, $20, $25; plush opera chairs. $2; light reducers, $15; song sets, $1; Passion Play, $75. For Rent—Any make film, $1 week. Will buy Johnson-Jeffries film, Passion Plays, other films, machines, tents. H. Davis, Watertown, Wis.

SPECIAL TRIAL OFFER ON
AROMA FOAM
The Powerful Perfumed Disinfectant

Immediately upon receipt of your remittance of $1.96 for a four quart order of assorted Geranium, Luxuran, Azuran and Viodor, we will ship you FREE a large compressed air sprayer and an artistically colored glass slide.

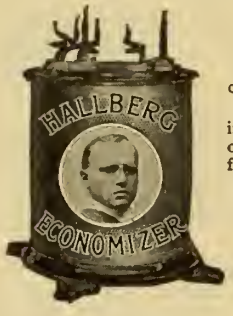
Sanitary Service Corporation
82 Wall Street, New York City
Address all communications to Laboratory,
1293 FULTON STREET, BROOKLYN, N. Y.

A "JUNK" REEL and A POOR LIGHT
Is a Bad Combination
FORTIFY YOURSELF AGAINST BOTH
Consult any live exchange in America
THEY ALL HANDLE BIO CARBONS
CHARLES L. KIEWERT CO.
No. 39 Cortland St. New York City
No. 19 Sutter St. San Francisco, Cal.

SCENERY
PAINTED FOR MOVING PICTURE THEATERS
P. J. DONIGAN SCENIC STUDIO, 418 S. Kedzie Ave., Chicago, Ill
Phone, Garfield 2710
Write for our prices on Picture Curtains

In answering advertisements kindly mention The Moving Picture World.

HALLBERG, "THE ECONOMIZER MAN" Exchanges NEW MACHINES FOR OLD!



Stop Tinkering Your Old M. P. Machine. Write me, stating Make, Factory Number, and Condition of your machine, also what make of new machine you desire—I WILL DO THE REST!

Any Old Machine Will Project a Picture. Any OF the Latest Models Will Give You a Good Picture. When Used in Connection with the Hallberg Standard Economizer, You Get the Best that Money Can Buy, Not only in Saving on Your Electric Bill, but in Quality of Light on Screen. If You Are Using any Other Make of Current Saver, Write for my Exchange Proposition for the "Hallberg," Stating Make You Have, and Particulars of Your Current.

All makes Moving Picture Machines, Supplies, Electra Carbons Etc., always in stock.

Electric Fans for either A. C. or D. C. - $7.50 and up
Exhaust Fans for either A. C. or D. C. - $15.00 and up

Complete line of Opera Chairs and all supplies for M. P. Theatre

I EQUIP YOUR THEATRE COMPLETELY -:- WRITE FOR CATALOG W. 6

J. H. HALLBERG, 36 East 23rd St., New York

THAT'S THE STUFF!!

THE ORIGINAL BIOGRAPH
CARBONS
THE SPECIAL BRAND FOR PICTURE MACHINES
See that your packages and labels are as shown on cuts

L. E. FRORUP & CO., Importers
232-234 GREENWICH ST. NEW YORK

STANDING ROOM ONLY
When You Use French Grey Teaspoons for Souvenirs

5c. EACH

FULL REGULATION SIZE AND WEIGHT

Send 10c. for sample and Plans for giving away souvenirs. The plans are indorsed by the managers of the largest houses in the country. Copies of same mailed with sample.
UNITED STATES FACTORIES CO., Manufacturers, General Offices 421 Dickey Building, Chicago

They will fill your house to capacity every performance.

Motion Picture Supplies

To get the right goods at the right prices call or write

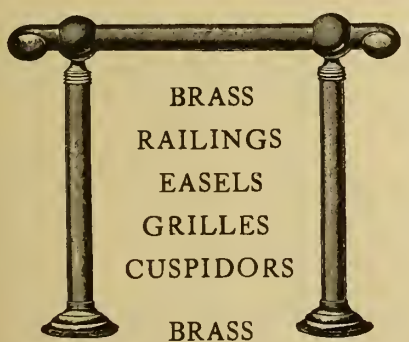
H. A. MACKIE
Wholesale Dealer

853 BROADWAY
Cor. 14th St., New York

Jobber for Edison, Powers & Motiograph Machines.
All Others kept in Stock.

Call and see all makes of machines demonstrated on the **mirror screen.**

McKENNA



BRASS
RAILINGS
EASELS
GRILLES
CUSPIDORS

BRASS
KICK PLATES
STAIR TREADS, DOOR SILLS

McKenna Bros. Brass Co.
PITTSBURGH, PA.

"SILVERLIGHT"
Aluminum Motion Picture Curtain

Extraordinary Features Are: Permanent Brilliancy Economy, Flexibility Non-cracking, Safety, Strength. Send for circular. Dept. M
Ralph J. Golsen Supply Co. 84 Wabash Ave., Chicago

"Electra" Carbons

Standard for Carbon Quality

Every carbon is perfect in every detail

ELECTRA
TRADE MARK

When buying carbons why pay as much or more for poorer kinds when you can get the straightest, most uniform, homogeneous, longest-burning carbons in the world. Big stock, prompt shipments.

Hugo Reisinger
Sole Importer
11 Broadway, New York

Film Exchanges Take Notice

We can buy your entire FILM EXCHANGE or part, and will pay spot cash for same.

PROSPECTIVE MONEY MAKERS

Will sell you a complete line of films, machines, slides, etc., to open a first-class FILM RENTAL OFFICE, or can sell you any films you may want. Send for our latest BARGAIN LIST.

GENERAL FILM BROKERS, 23 E. Jackson Blvd., Chicago, Ill.

Licensed Release Dates

BIOGRAPH.

Aug. 21—The Diving Girl (Com.)..... 502
Aug. 21—$500 Reward (Com.)..... 496
Aug. 24—The Rose of Kentucky (Dr.)..... 997
Aug. 28—Swords and Hearts (Dr.).....1000
Aug. 31—The Baron (Com.)..... 587
Aug. 31—The Villain Foiled (Com.)..... 411
Sept. 4—The Stuff Heros Are Made Of (Dr.).. 998
Sept. 7—The Old Confectioner's Mistake (Dr.) 998
Sept. 11—The Village Hero (Com.)..... 675
Sept. 11—The Lucky Horseshoe (Com.)..... 321
Sept. 14—The Squaw's Love (Dr.) 998

EDISON.

Aug. 25—Then You'll Remember Me (Dr.)....1000
Aug. 26—Two White Roses (Dr.)..... 960
Aug. 29—The Surgeon's Temptation (Dr.)... 995
Aug. 30—Betty's Buttons (Com.) 450
Aug. 30—The Silent Tongue (Com.)..... 550
Sept. 1—The Declaration of Independence (Hist.) 1000
Sept. 2—New York State Barge Canal (Sc.).1000
Sept. 5—The Three Musketeers (Part I) (Dr.).1000
Sept. 6—The Three Musketeers (Part II) (Dr.).1000
Spet. 8—Jones Ferry (Dr.).....1000
Sept. 9—That Winsome Winnie Smile (Com.). 500
Sept. 9—No Cooking Allowed (Com.)..... 500
Sept. 12—Off the Coast of Maine (Sc.)..... 265
Sept. 12—Under the Tropical Sun (Dr.)..... 735
Sept. 13—The Escaped Lunatic (Com.)..... 500
Sept. 13—For the Queen (Com.)..... 500
Sept. 15—The Ligbthouse By the Sea (Dr.)....1000

ESSANAY.

Sept. 1—Miss Chatterer's Experience (Com.).. 980
Sept. 2—A Western Girl's Sacrifice (Dr.)....1000
Sept. 5—The Diamond Gang (Dr.)..... 980
Sept. 7—The Dark Romance of a Tobacco Can (Com.) 700
Sept. 7—Never Believe In Signs (Com.)..... 300
Sept. 8—The Wrong Glove (Com.)..... 990
Sept. 9—Broncho Bill's Last Spree (W. Com.) 980
Sept. 12—Two Men and a Girl (Dr.)..... 980
Sept. 14—The Puncher's Law (W. Dr.)..... 980
Sept. 15—The Burglarized Burglar (Com.).... 980
Sept. 16—The Millionaire and the Squatter (W. Dr.) 980

GAUMONT.
(G. Kleine.)

Aug. 15—The Inventor (Dr.).....1000
Aug. 19—The Son of the Shunammite (Dr.)..1000
Aug. 22—The Soul of the Violin (Dr.)..... 930
Aug. 26—The Sunday Hunting Party (Com.).. 665
Aug. 26—The Island of Ishia, Italy (Scenic).. 332
Aug. 29—Jimmie to the Rescue (Dr.).....1000
Sept. 2—Giving the High Sign to Woman Haters (Com.).....
Sept. 2—African Sharp-Shooters (Sc.)..... 210
Sept. 5—A Society Mother (Dr.).....1030
Sept. 9—Mated by Chess (Com.)..... 660
Sept. 9—Farming—Old and New Methods (Ind.) 377
Sept. 12—How to Catch a Bachelor (Com.).... 836
Sept. 12—From Bordeaux to Pauillac, France (Scenic) 164
Sept. 16—The Cinematograph Fiend (Com.)... 575
Sept. 16—A Mountain Torrent In Austria (Sc.) 415
Sept. 19—Jimmie on Guard (Dr.)..... 710
Sept. 19—Crossing the Alps In a Motor (Sc.) 285

KALEM.

Aug. 21—Simple Ike Decides to Marry (Com.)..
Aug. 23—Don Ramon's Daughter (Dr.).....
Aug. 25—The Little Cripple (Dr.).....
Aug. 28—The Branded Shoulder (Dr.).....1000
Aug. 30—Building the New Line (Dr.).....1000
Sept. 1—On the War Path (Dr.)..... 955
Sept. 4—Rory O'More (Dr.).....1000
Sept. 6—When Two Hearts Are Won (Com.)..1000
Sept. 8—When the Sun Went Out (Dr.).....1000
Sept. 11—A Sheepman's Triumph (Dr.).....1000
Sept. 13—The Express Envelope (Dr.).....1000
Sept. 15—The Alpine Lease (Dr.).....1000
Sept. 18—The Ranger's Stratagem (Dr.).....1000
Sept. 20—Losing to Win (Dr.).....1000
Sept. 22—The Cowboy's Bride (Dr.).....1000
Sept. 25—Arizona Bill (Dr.).....1000
Sept. 27—Hal Chase's Home Run (Dr.).....1000

LUBIN.

Aug. 19—Proclaiming Archbishop Prendergast (Scenic) 400
Aug. 21—A Rebellious Blossom (Dr.).....1000
Aug. 24—Bess of the Forest (Dr.).....1000
Aug. 26—Archibald, the Hero (Com.).....1000
Aug. 28—The Secret (Com.)..... 600
Aug. 28—Fountain of Youth (Com.)..... 400
Aug. 31—Romance of Pond Cove (Dr.).....1000
Sept. 2—The Easterner's Sacrifice (Dr.).....1000
Sept. 4—A Gay Time in Washington (Com.)
Sept. 6—A Question of Modesty (Dr.)..... 600
Sept. 6—Pardon Me (Com.)..... 400
Sept. 7—The Story of Rosie's Rose (Dr.)....1000
Sept. 9—The Ranch's New Barber (Com.)... 600
Sept. 9—Bill's Ward (Dr.)..... 400
Sept. 11—Divided Interests (Dr.).....1000
Sept. 13—His Girlie (Dr.).....1000
Sept. 14—Al Martin's Game (Dr.).....1000
Sept. 16—Cement Rock Blasting (Ind.).....
Sept. 16—The Scheme That Failed (Com.)....
Sept. 18—The Senorita's Conquest (Dr.).....

MELIES.

Aug. 17—The Local Bully (Com.)..... 550
Aug. 17—Two Fools and Their Follies (Com.). 450
Aug. 24—A Spanish Love Song (Dr.).....1000
Aug. 31—The Call of the Wilderness (Dr.)....1000
Sept. 7—The Hobo Cowboy (Dr.).....1000
Sept. 14—A Shattered Dream (Dr.).....1000
Sept. 21—$200.00 (Dr.).....1000
Sept. 28—The Mission Waif (Dr.).....1000
Sept. 7—The Hobo Cowboy (Dr.).....1000
Sept. 14—The Shattered Dreams (Dr.).....1000

ECLIPSE.
(G. Kleine.)

Aug. 16—For the Honor (Dr.)..... 750
Aug. 16—Moss Covered Ruins On the Isle of Wight, Great Britain (Trav.)..... 250
Aug. 23—Condemned for Treason (Dr.)..... 980
Aug. 23—The Wool Industry of Hungary (Ind.). 135
Aug. 30—Sights of Berlin (Sc.)..... 423
Aug. 30—A King for an Hour (Com.)..... 572
Sept. 6—Clever Beyond Her Years (Dr.)..... 675
Sept. 6—Lake Thun In Switzerland (Sc.).... 325
Sept. 13—The Hand of the Law (Dr.)..... 665
Sept. 13—Norwich and Vicinity (Sc.)..... 330

PATHE.

Aug. 21—The Runaway Leopard (Com.)..... 475
Aug. 21—Chrysanthemums (Scenic) (Com.)... 475
Aug. 23—Through the Window (Dr.).....1000
Aug. 24—Cheyenne's Bride (Dr.)..... 892
Aug. 25—Nick Winter Turns a Trick (Com.).. 550
Aug. 25—Eastern Europe (Sc.)..... 300
Aug. 25—Across the Mountain Passes of New Zealand (Scenic)..... 215
Aug. 26—A Boy of the Revolution (Dr.).....1000
Aug. 28—The Ranch in Fames (W. Dr.)..... 900
Aug. 29—The Pathe Weekly (Topical).....
Aug. 29—White Chief (Dr.).....
Aug. 30—For the Sake of the Tribe (Dr.).....
Aug. 31—The Medicine Woman (Dr.).....1000
Sept. 1—The Carrot Caterpillar (Ed.).....
Sept. 1—A Wedding Procession in Bavaria (Scenic) 375
Sept. 2—A Daughter of the South (Dr.).....1000
Sept. 2—Silver Tail and His Squaw.....
Sept. 4—The Hermit (W. Dr.).....1000
Sept. 5—Pathe's Weekly No. 36 (Top.).....
Sept. 6—Honoring a Hero (Dr.).....1000
Sept. 7—The Red Man's Dog (Ind. Dr.).... 675
Sept. 7—Japanese Dice and Butterflies (Sc.).. 328
Sept. 8—Culture of the Dahlia (Ed.)..... 550
Sept. 8—Arabian Types and Customs (Sc.)... 425
Sept. 9—A Tragedy at Sea (Dr.).....1000
Sept. 11—Eva is Tired of Life (Com.).....
Sept. 11—Little Moritz and the Butterfly (Com.)
Sept. 11—From Lourdes to Garvarine (Sc.)....
Sept. 12—Pathe's Weekly No. 37 (Topical)....
Sept. 13—A Prisoner of the Mohicans (Dr.)...1000
Sept. 14—College Sweethearts (Com.).....
Sept. 14—Art Industries In Kabylie (Ind.)....
Sept. 15—Madame Tallien (Dr.).....
Sept. 15—Every Day Life in Mallaca (Sc.)....
Sept. 16—A Western Memory (Dr.).....1000

SELIG.

Aug. 15—The Regeneration of Apache Kid (W. Dr.) 1000
Aug. 17—The Blacksmith's Love (Dr.).....1000
Aug. 21—Saved from the Snow (Dr.).....1000
Aug. 22—Life On the Border (Dr.).....1000
Aug. 24—The Gray Wolves (Dr.).....
Aug. 24—Santa Cruz Beach and Cliff Drive (Ed.) .....
Aug. 28—In the Shadow of the Pines (Dr.).... 696
Aug. 28—Among the Japanese (Ed.)..... 304
Aug. 29—A New York Cowboy (Dr.).....1000
Aug. 31—Thro' Fire and Smoke (Dr.).....1000
Sept. 4—How Algy Captured a Wild Man (Hist. Com.) 1000
Sept. 5—The Totem Mark (Hist. Dr.).....1000
Sept. 7—A Tennessee Love Story (Dr.).....1000
Sept. 8—The Heart of John Barlow (Dr.)...1000
Sept. 11—Kit Carson's Wooing (Dr.)..... 990
Sept. 12—Dad's Girls (Dr.).....1000
Sept. 14—The Wheels of Justice (Dr.).....1000

VITAGRAPH.

Aug. 25—My Old Dutch (Dr.).....1000
Aug. 26—A Handsome Man (Com.).....1000
Aug. 28—The General's Daughter (Military Dr.)1000
Aug. 29—The Wrong Patient (Com.)..... 551
Aug. 29—Queer Folks (Com.)..... 448
Aug. 30—The Three Brothers (Dr.).....1000
Sept. 1—The Thumb Print (Dr.).....1000
Sept. 2—The Prince and the Pumps (Com.)..1000
Sept. 4—Jealousy (Dr.).....1000
Sept. 4—A Friendly Marriage (Dr.).....1000
Sept. 6—The Willow Tree (Dr.).....1000
Sept. 8—Cherry Blossoms (Dr.).....1000
Sept. 9—Jimmie's Job (Com.).....1000
Sept. 11—Forging (Dr.).....1000
Sept. 12—Her Crowning Glory (Com.).....1000
Sept. 13—Beyond the Law (Dr.).....1000
Sept. 15—Vitagraph Monthly (Sc.).....1000
Sept. 16—By Woman's Wit (Com.).....1000

Classified Advertisements

[Classified advertisements, three cents per word, cash with order; 50 cents minimum; postage stamps accepted.]

SITUATIONS WANTED.

WANTED—By an experienced exhibitor, the management of a moving picture theater. Total crop failure here reason for seeking position. Am competent, reliable, like the business; do not use intoxicating liquors nor tobacco; am strictly honest. Can furnish bond. Address, GEORGE H. COX, Hays, Kansas.

AT LIBERTY—One of the poorest managers in the country. Knows nothing and cares less about projection, ventilation, uniformed employees, or any of the Moving Picture World's fad ideas. Would prefer to locate in a town of 800 population, with a theater using rainy service and seating less than 100. Address, R. U. AWN, care Moving Picture World, New York City.

AT LIBERTY—Moving picture operator and electrician would like position. Massachusetts license. Address, B. O. LEUCHT, 280 Oak Street, Clinton, Mass.

AT LIBERTY—First-class operator. Six years' experience. Best references. Sober and reliable. Massachusetts and Connecticut licenses. Age, 34. Address, E. A. HALL, 50 Columbia St., Swanpscott, Mass.

Thoroughly competent operator, five years' experience, both electric and calcium machines, desires position anywhere. Reasonable salary. Address, CONNORS, 2026 North 11th St., Philadelphia, Pa.

AT LIBERTY—Experienced moving picture operator, wishes position outside of Greater New York. Address, GOOD OPERATOR, care Moving Picture World, New York City.

THEATER WANTED.

WANTED—Will buy or lease moving picture theater in Middlewest. Address, Box 94, Sterling, Mass.

HELP WANTED.

WANTED—Moving picture manager with some capital as partner. Good chance for right party. One familiar with greater New York preferred. Address, A. H. SAMUELS, 301 West 108th St., New York City.

MISCELLANEOUS.

Film cement, three cents per bottle. Formula, twenty-five cents. CHARLES MARYNS, 4250 Frankford Avenue, Philadelphia, Pa.

FOR SALE—One double electric sign reading, "Theater Five-Cents." Hangs vertical. Twelve-inch letters. Wired for flasher. One two-pin Edison, good condition and ready for use. Write quick. Address, ORPHEUM, Hillsboro, Ohio.

EQUIPMENT FOR SALE.

FOR SALE—Powers Machine with No. 6 head, used only two weeks. Price, $100.00. Two Edison Exhibition Model Heads, Price, $25.00 each. Address, KOEN, care of Moving Picture World, New York City.

WANTED—A good second-hand economizer or transformer. Must be in good condition: 110 volts. Address, H. N. HUNT, Citizens Theater, Murfreesboro, Tenn.

THEATER FOR RENT.

FOR RENT—The Columbia Opera House, of North Adams, Mass.; population 22,000; capacity eight hundred. Large stage and suitable scenery. Opera, vaudeville and moving pictures. Address, 100 Holden St., North Adams, Mass.

THEATER FOR SALE.

FOR SALE—Vaudeville and moving picture business, town 3,000. Seats 300, good location, everything new and up-to-date. Outfit complete. Cheap rent, long lease. $850.00 to quick buyer. Address, HOOVER & CUMP, Greencastle, Pa.

FOR SALE—Moving picture show. Good town of 2,500. Good business. Must sell at once. For information, address Box 334 Milan, Mo.

ST. LOUIS CALCIUM LIGHT COMPANY
Established 1873
Oxygen and Hydrogen Gas furnished in tanks for Stereopticon and Moving Picture Machines. All orders to any part of the United States filled promptly.
516 Elm Street, ST. LOUIS, MO., U. S. A.

H. F. HOFFMAN
Lecturer of Special Releases
New York City and Vicinity
Care Moving Picture World
Tel. 1344 Gramercy

EAGLE FILM EXCHANGE
WE BUY the entire output of the Independent manufacturers. Ask about our Three-locked reel system.
Prompt service. Day and night service Write, wire or phone
23 NORTH NINTH STREET, PHILADELPHIA, PA.

ALWAYS CONSIDER

INTELLIGENT PEOPLE KNOW that in the race for business a thorough knowledge, skill, and experience are required to win! Fortified by these credentials the SALES COMPANY has won. This is why we are in a position to offer you positively the best.

WEEKLY PROGRAM

MONDAY
Imp Eclair Yankee American Champion

TUESDAY
Thanhouser Bison Powers

WEDNESDAY
Champion Solax Reliance Ambrosio Nestor

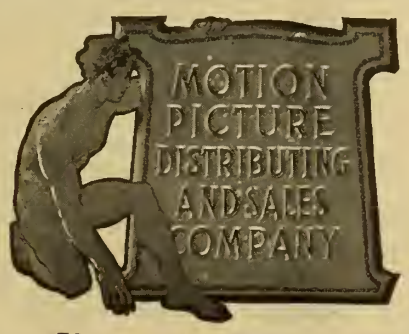
THURSDAY
Rex American Itala Imp

FRIDAY
Yankee Solax Lux Thanhouser Bison

SATURDAY
Powers Itala Gt. Northern Nestor Reliance

We have been an important factor in keeping you right. It is to your interest to stick to the Sales Company's weekly program.

We intend to hold our business on the merit of our goods.



111 East 14th St., New York City

Colorado Was Called That

because of the wonderful color of its cliffs and canyons—it is

NATURE'S MASTERPIECE

masterful, matchless, mystic picture that no human artists can paint. When nature had finished the rest of the world she threw all the colors left on her palette on what is now known as COLORADO. The famous Garden of the Gods and Cheyenne Canyon.

The rainbow, Italian sunset, and a blending of all the sacred beauty and awe-compelling colors are wonderfully portrayed in this picture.

A moving picture camera has accomplished what no artist ever did or could. The Rex has translated the soul stirring, worship-wooing beauty of the Colorado mountains into a moving picture!

NOW GET ON A MOVE AND GET

"Picturesque Colorado"

Released Thursday, Sept. 7th

It will simply make you gasp with its realism, detail, beauty and perfection.

OPPORTUNITY KNOCKS AT EVERY MAN'S DOOR

but it won't skin its knuckles if you don't respond promptly. Opportunity (REX) is knocking! But no one is knocking Rex.

REX MOTION PICTURE MASTERPIECE CO.

573-579 Eleventh Ave., New York City

SALES CO. Say "REX" make pictures no artist can paint.

Independent Release Dates

AMERICAN.

Aug. 7—Cattle, Gold and Oil (Dr.).....
Aug. 10—The Rauch Girl (Dr.).....
Aug. 14—The Poisoned Flume (W. Dr.).....
Aug. 17—The Brand of Fear (Dr.).....
Aug. 21—The Blotted Brand (Dr.).....
Aug. 24—Anna Harris In the Swimming Marathon 500
Aug. 24—Aunty and the Cowboys (Com.).....
Aug. 28—The Western Doctor's Peril (Dr.)...1000
Aug. 31—The Diamond Smugglers (Dr.).....1000
Sept. 4—The Cowboy and the Artist (W. Dr.)..1000
Sept. 7—Three Million Dollars (W. Com.)....1000
Sept. 11—The Stage Robbers of San Juan (Dr.) 1000
Sept. 14—The Mother of the Ranch (Dr.)....1000
Sept. 18—The Gun Man (Dr.).....1000
Sept. 21—The Claim Jumper (Dr.).....1000

CHAMPION.

Aug. 14—The Three Calls (Dr.)..... 950
Aug. 16—How the Girls Got Even (Com.)..... 950
Aug. 21—When North and South Met (Dr.).... 950
Aug. 23—The Confessional (Dr.)..... 950
Aug. 28—A Daughter of Dixie (Dr.)..... 950
Aug. 30—How Tony Became a Hero (Com.)... 950
Sept. 4—Grant and Lincoln (Dr.)..... 950
Sept. 6—When the Law Came (Dr.)..... 950
Sept. 11—Charley's Buttie (Dr.).....
Sept. 13—The Red Devils (Dr.)..... 950

ECLAIR.

Aug. 21—The Edelweiss (Dr.) .....
Aug. 21—How They Work in Cinema (Com.)..
Aug. 28—A Marriage in the Stars (Com.)..... 755
Aug. 28—An Obliging Young Man (Com.)..... 235
Sept. 4—All On Account of a Coat (Com.).... 886
Sept. 11—How Poor Babies Are Reared in Paris (Edu.)..... 630
Sept. 11—How Teddy Lost His Bet (Com.).... 235
Sept. 18—Magic Music (Trick)..... 330
Sept. 18—When the Leaves Fall (Dr.)..... 665
Sept. 25—A Just General (Military Dr.).....1000
Oct. 2—Hearts and Eyes (Dr.)..... 630
Oct. 2—For Your Hats, Ladies! (Edu.)..... 370

GREAT NORTHERN.

July 22—A Kind-Hearted Brother (Dr.).....
July 29—The Engagement Ring (Dr.).....
July 29—A Happy Home.....
Aug. 5—The Burglar and the Girl (Dr.).....
Aug. 12—The Mother's Mark (Dr.).....
Aug. 12—Teddy Trained By His Mother (Com.)
Aug. 19—The Victory of Love (Dr.)..... 950
Aug. 26—A Traitor to His Country (Dr.).....
Sept. 2—The Foundling (Dr.).....
Sept. 9—A Dream with a Lesson (Dr.).....

IMP.

Aug. 7—The Old Peddler (Dr.).....1000
Aug. 10—Dorothy's Family (Com.).....1000
Aug. 14—A Boy's Best Friend (Dr.).....1000
Aug. 17—Behind the Times (Dr.).....1000
Aug. 21—Battle of the Wills (Dr.) 500
Aug. 21—Love In a Tepee (Dr.)..... 500
Aug. 24—As a Boy Dreams (Dr.).....1000
Aug. 28—His Royal Highness (Com.).....
Aug. 28—Hot Springs, Arkansas (Sc.).....
Aug. 31—The Toss of a Coin (Com.).....
Sept. 4—The Haunted House (Dr.).....1000
Sept. 7—Duty (Dr.).....1000
Sept. 11—By the House that Jack Built (Dr.) 1000
Sept. 14—The Brothers (Dr.).....1000

LUX.

Aug. 4—An Elopement By Aeroplane (Com.).. 465
Aug. 11—Bill Wishes To Make Butter (Com.).. 458
Aug. 11—The Cripple (Dr.)..... 462
Aug. 18—Bill Tries To Make Bread (Com.).... 406
Aug. 18—A Child's Courageous Act (Dr.)..... 540
Aug. 25—Bill Follows the Doctor's Orders (Com.) 450
Aug. 25—What a Pennyworth Did (Com.)..... 450
Sept. 1—Bill as a Game-Keeper (Com.)..... 504
Sept. 1—The Invisible Wrestler (Com.)..... 340
Sept. 8—Bill Buys a Lobster (Com.)..... 350
Sept. 8—A Romance of a Wager (Dr.)..... 642

NEW YORK MOTION PICTURE CO.

BISON.

Aug. 8—Grey Cloud's Devotion (Dr.).....
Aug. 11—The New Cowboy (Dr.).....
Aug. 15—A Sioux Spy (Dr.).....
Aug. 18—An Indian Love Story (Dr.).....
Aug. 22—A Cowboy's Loyalty (Dr.).....
Aug. 25—Pioneer Days (Dr.).....
Aug. 29—An Indian Legend (Dr.).....
Sept. 1—The Sheriff's Love (Dr.).....
Sept. 5—Little Dove's Romance (Dr.).....
Sept. 8—A Western Tramp (Dr.) .....

AMBRISIO.

(By N. Y. M. P. Co.)

Aug. 9—The Queen of Nineveh (Dr.).....
Aug. 16—The Candle Of Life (Dr.).....
Aug. 16—The Dread Of Microbes (Com.).....
Aug. 23—Guiuara (Dr.).....
Aug. 30—The Door-Keeper (Dr.).....
Aug. 30—Tweedledum's White Suit (Com.)....
Sept. 6—Tweedledum and the Adventuress (Com.) .....
Sept. 6—Italian Artillery (Scenic).....

ITALA.

(By N. Y. M. P. Co.)

Aug. 10—Love and Discipline (Dr.).....
Aug. 12—Sport Restores Youth (Com.).....
Aug. 17—Toto's Cart (Com.).....
Aug. 19—Foolshead Manikin (Com.).....
Aug. 19—The Blunt Sword (Com.).....
Aug. 24—Modern School of Italian Cavalry (Scenic) .....
Aug. 26—Foolshead—Chauffeur (Com.) .....
Aug. 26—For a Straw (Com.).....
Sept. 2—Clio and Phyletes (Dr.) .....
Sept. 7—Infinite Ways of Providence (Dr.)
Sept. 9—Foolshead Hypnotizer (Com.).....

NESTOR.

Aug. 9—Roped and Tied (W. Dr.).....
Aug. 12—Mutt and Jeff and the Goldstein Burglars (Com.) .....
Aug. 16—Hands Across the Cradle (Dr.).....
Aug. 19—Mutt and Jeff In the Banking Business (Com.) .....
Aug. 23—Alias Yellowstone Joe (Dr.).....
Aug. 26—Mutt and Jeff and the Country Judge (Com.) .....
Aug. 30—The Parson and the Bully (Dr.).....
Sept. 2—Mutt & Jeff and the German Band (Com.) .....
Sept. 6—The Flower of the Tribe (W. Dr.)..
Sept. 9—Mutt and Jeff and the Escaped Lunatic (Com.) .....
Sept. 13—At Perry's Ranch (Dr.).....

POWERS.

Aug. 1—Speculation (Dr.) .....
Aug. 5—Last of the Mohicans (Dr.).....
Aug. 8—Cheyenne Days (Scenic).....
Aug. 8—A Harmless Flirtation (Com.).....
Aug. 12—Lone Eagle's Trust (Dr.).....
Aug. 15—Babes In the Woods (Dr.).....
Aug. 19—The Squaw's Devotion (Dr.).....
Aug. 22—Black Cloud's Debt (Dr.).....
Aug. 26—The Indian's Love (Dr.).....
Aug. 29—The White Chief (Dr.).....
Sept. 2—Silver Tail and His Squaw (Dr.)....
Sept. 5—Red Feather's Friendship (Dr.)..... 960
Sept. 9—The Twins Squaw (Dr.)..... 975
Sept. 12—Gray Wolf's Grief (Dr.)..... 950
Sept. 16—The Horse Thief (Dr.)..... 950

RELIANCE.

July 26—Her Choice (Dr.).....
July 29—Thou Shalt Not Steal (Dr.).....
Aug. 2—The Broken Vows (Dr.).....
Aug. 5—His Son (Dr.).....
Aug. 9—The City (Dr.).....
Aug. 12—The Pitfall (Dr.).....
Aug. 16—Out Of Darkness (Dr.) .....
Aug. 23—A Little Child (Dr.).....
Aug. 26—The Godfather (Dr.).....
Aug. 30—A Straight Path (Dr.).....
Sept. 2—Clouds and Sunshine (Dr.).....
Sept. 6—Temptation (Dr.) .....
Sept. 9—His Dream (Dr.) .....

REX.

May 25—Called Back (Dr.).....
June 1—The Monogram "J. O." (Dr.).....
June 8—From Death To Life (Dr.).....
June 15—The Twins (Dr.).....
June 22—On the Brink (Dr.).....
June 29—Securing Evidence (Dr.).....
July 6—Fate (Dr.) .....
July 13—The Vagabond (Dr.).....
July 20—Sherlock Holmes, Jr. (Dr.).....
July 27—Her Way (Dr.).....
Aug. 3—The Artist Financier (Dr.).....
Aug. 10—The White Red Man (Dr.).....
Aug. 17—The Colonel's Daughter (Dr.).....
Aug. 24—Castles in the Air (Com.).....1000
Aug. 31—The Torn Scarf (Dr.).....
Sept. 7—Picturesque Colorado (Scenic).....
Sept. 14—Faith (Dr.) .....

SOLAX.

Aug. 9—His Wife's Insurance (Com.).....
Aug. 9—A Bum and a Bomb (Com.).....
Aug. 11—An Enlisted Man's Honor (Military)
Aug. 16—The Phoney Ring (Com.).....
Aug. 18—Let No Man Put Asunder (Dr.).....
Aug. 23—A Gay Bachelor (Com.).....
Aug. 25—The Stampede (Military).....
Aug. 30—The Patched Shoe (Com.).....
Sept. 1—The Hold Up (Military).....
Sept. 6—Hector's Inheritance (Com.).....
Sept. 8—The Best Policy (Mil. Dr.).....

THANHOUSER.

Aug. 1—The Pied Piper of Hameln (Dr.)....
Aug. 4—The Judge's Story (Dr.).....
Aug. 8—Back To Nature (Dr.).....
Aug. 11—Cupid the Conqueror (Dr.).....
Aug. 15—Nobody Loves a Fat Woman (Com.)..
Aug. 18—The Train Despatcher (Dr.).....
Aug. 22—The Cross (Dr.).....
Aug. 25—The Romance Of Lonely Island (Dr.)
Aug. 29—The Moth (Com.).....
Sept. 1—Romeo and Juliet (Dr.).....
Sept. 5—Count Ivan and the Waitress (Dr.)
Sept. 8—Romeo and Juliet—Part 2 (Dr.)....
Sept. 12—The Buddhist Priestess (Dr.).....
Sept. 15—In the Chorus (Dr.).....

YANKEE.

July 24—The Stepdaughter (Dr.).....
July 28—Deposited After Banking Hours (Dr.)
July 31—The Sea Vultures (Dr.).....
Aug. 4—Truth Shall Prevail (Dr.).....
Aug. 7—Kathleen Mavourneen (Dr.).....
Aug. 11—Grey Wolf's Squaw (Dr.).....
Aug. 14—A Good Natured Man (Com.).....
Aug. 14—A Children's Paradise (Scenic).....
Aug. 18—Her Father's Secretary (Dr.).....
Aug. 21—Colleen Bawn (Dr.).....
Aug. 25—Retaliation (Dr.) .....
Aug. 28—The Power of Devotion (Dr.).....
Sept. 1—A Great Wrong Righted (Dr.).....
Sept. 4—Inshavogue (Dr.).....
Sept. 8—Mesmerizing Moe (Com.).....
Sept. 8—Faded Roses (Dr.).....
Sept. 11—Tangled Heartstrings (Dr.).....
Sept. 15—Woman (Dr.) .....

Get Simpson's Celebrated Song Slides
OF ALL THE POPULAR SONGS
Perfection of Artistic Coloring
ALFRED L. SIMPSON
113 W. 132d St. N. Y. City

Money Makers for you. Think of the people passing by or out of your place that would drop another nickel or dime. Many styles Catalog No. 34 tells all.
KINGERY MFG. CO.
CINCINNATI, O.

FILM FOR SALE
Over 1000 reels in stock at all times, from $2.50 up.

Three Musketeers	2 reels	$50.00
Dame of Montsereau	2 reels	50.00
Fall of Troy	2 reels	75.00

Send for catalogue.
A. J. CLAPHAM
12 E. 15th St., New York, N.Y.

Operators!
I guarantee quick and satisfactory repair work on all machines. Only genuine parts supplied. Get my prices on *ONE DROP OIL* and *BULL DOG CEMENT* the best articles of their kind on the market.
H. A. MACKIE
853 Broadway, Cor. 14th Street New York
'Phone: 2478 Stuyvesant

SPECIAL ROLL TICKETS The Big Ticket. Any Printing Any Colors

5,000	$1.25	20,000	$4.60	50,000	$7.50
10,000	$2.50	25,000	$5.50	100,000	$10.00

Get the Samples Stock Tickets, 6 Cents
NATIONAL TICKET COMPANY - - - Shamokin, Pa.

Mr. Manager—

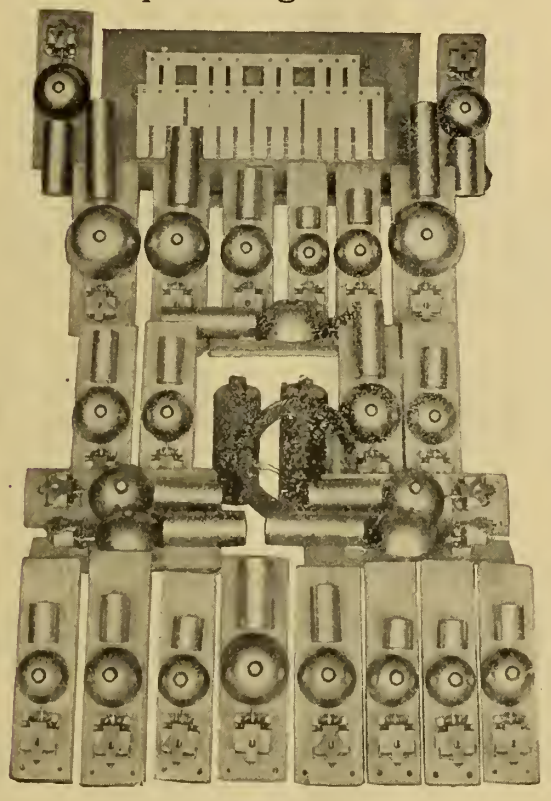
Now, when you are busy with alterations and fixing up your place in grand shape for the fall season,

DON'T FORGET

to put in those

DEAGAN BELLS

They are a real attraction and will increase your patronage at once.



Complete set ready to ship.

See here what one exhibitor says:

The Electric Saucer Bells arrived all O.K. on Friday and we had them installed in our Theatre and started them on Sunday following, and it is our pleasure to inform you that they have given the utmost satisfaction. Our audience was wild with enthusiasm. The installing of the bells increased our patronage at once. They are classy and add quality to any theatre.

JACOBI & FLETCHER,
IDLE HOUR THEATRE,
SHEBOYGAN, WIS.

Deagan's Musical Electrical Bells are made of finest bell metal, as per our own formula, and are fitted with our Patent resonaters which add fully 100% to the tone of the Bells as well as making the sound sweet, clear and silvery.

The Bells are played from a key board, same as a piano, and any one can play them with a few minutes' practice. They are correctly tuned to your piano, and can be played as a solo instrument, with or without piano accompaniment, as an accompaniment to songs, during intermission, etc.

The key board can be placed in any desired location and the bells be mounted in any part of the house, on the ceiling, side walls, under seats, corners, odd places, etc., producing the most startling effects to endless surprise and delight of the audience.

Any person can install a set of these Bells in a few hours; no experience is necessary, as complete instructions are included with each set.

We can supply you a complete outfit of these marvellous Bells for

$40.00 and up.

Don't miss this opportunity. Write to day for terms and catalogues.

J. C. DEAGAN, 3810 N. Clark St., Chicago

WILL BUY
OR
LEASE

prints of the following famous works by

CHARLES DICKENS

"Old Curiosity Shop"
"David Copperfield"
"Oliver Twist"
"Tale of Two Cities"

Also POWERS CAMERAGRAPH

Send all particulars in first letter. Otherwise no attention paid.

Address

W. L., Room 903, 507 Fifth Ave., NEW YORK CITY

I PAY THE HIGHEST SALARIES FOR

Singers and Piano Players

of any Picture Show Manager in the United States. If you are above the ordinary, write me; if not, save stamps.

JOHN B. ELLIOTT
LEXINGTON, KY.

THE EXHIBITOR'S LIBRARY
Lectures for Feature Films

THE MOVING PICTURE WORLD has prepared for the special benefit of the exhibitors of feature films a pamphlet, "HOW TO PUT ON THE CRUSADERS OR JERUSALEM DELIVERED." This pamphlet contains: A synopsis of the story; a complete set of suitable press notices; a complete lecture (written by W. Stephen Bush); suggestions as to musical program and effects. Price of booklet One Dollar.

SECOND EDITION of *"How to Put on the Passion Play,"* by W. Stephen Bush, now ready for distribution. Price One Dollar per copy. The value of this book is well known throughout the moving picture field and has been enlarged in the second edition.

"Key and Complete Lecture for Dante's Inferno." Indispensable to every exhibitor who wishes to use the film of the Milano Films Company. Contains press notices of suitable and various sizes, a synopsis of the story, a special key good for reprinting and general distribution, and a most complete and exhaustive lecture by W. Stephen Bush, running evenly and smoothly with the action on the screen. Price $2.50.

MOVING PICTURE WORLD
125 East 23rd St. N. Y. City

BARGAINS
Lubin Cineograph Complete, $65. Edison, $50. Motion Picture Machines, $35 up.
Latest Model B Edison, Powers No. 6, and Standard a specialty
Mirroscopes, Radiopticans, $2.50 up. All Opaque Machines.
Send for Sup. 33, our great bargain list. Machines, Supplies, etc.
Motion Picture Machines Wanted.
Harbach & Co., 809 Filbert St., Philadelphia, Pa.

Advertising Slides
of all descriptions
at the right price. Write now.
EXCELSIOR SLIDES CO.
61 W. 14th St. New York City

THE WORLD FAMOUS FOLDING ORGAN
It is indispensable for traveling purposes, musical companies, concert troupes, orchestras and thousands of other purposes. Nothing better known. Send for full particulars, description and prices. Manufactured by
Bilhorn Bros., 136 W. Lake St. Chicago, Ill.

FEATURE FILM CO., 412 Superior Street Toledo, Ohio
OFFER BOOKINGS ON THE
Temptations of a Great City
Great Train Robbery
Fall of Troy
AND TWENTY OTHER GOOD FEATURES
PLENTY OF PAPER, HERALDS. : : : SUMMER RATES
WRITE TODAY

FIGHT FOR IT

BIDS are invited for the American exhibition rights of the film depict ng the fight between Bombardier Wells and Jack Johnson in England for the championship of the world. This film will be a box office winner. $100,000 was paid by the company that will film the fight for the privilege.

Address B. M. P., care of M. P. World

Advertising Slides
Will help you Pay your rent

The Season Is Here. Let us tell you about it.
Send for our list of Classy Announcement Slides.

CLEAVELAND SLIDE CO.
WASHINGTON C. H., OHIO

H. F. HOFFMAN
Lecturer of Special Releases
New York City and Vicinity

Now booking engagements for
Enoch Arden **Dante's Inferno**
and other feature pictures,
Care MOVING PICTURE WORLD
TELEPHONE, 1344 GRAMERCY

MOTION PICTURE MACHINES
EDISON MOTIOGRAPH POWERS

Stereopticons, Post Card Projectors
Lantern Slides, Repair Parts, Supplies
Carbons, Tickets
Catalog Free on Request
AMUSEMENT SUPPLY COMPANY
105 No. Dearborn St. - - CHICAGO

SONG SLIDES

Non-Breakable—Non-Inflammable

Colored Song and Announcement Slides
Patent Applied For

Just the kind of a slide you have all been waiting for. Guaranteed against breaking from heat or the careless operator. Send for list. Made and sold only by the original inventors. None others genuine.

NORTH AMERICAN SLIDE CO., 143 North 8th Street PHILADELPHIA PA.

SLIDE SLIDE SLIDE SLIDE

SONG SLIDES

NOW READY Bound Volume No. 8
JANUARY TO JUNE, 1911

MOVING PICTURE WORLD

Price, Two Dollars EACH

Postage or Express Charges EXTRA

Supply Limited *Order Now*

MOVING PICTURE WORLD
125 East 23rd Street : : : New York City

SONG SLIDES FOR RENT

New { Firm Songs Hits Slides Music

Start your new season right, by getting your song slides from A REAL SONG SLIDE EXCHANGE. WE HANDLE NOTHING BUT SLIDES. We assure you prompt shipments, careful selections and no broken slides WRITE for prices and latest lists today.

United Slide Advertising Co., 61 W. 14th STREET NEW YORK, N. Y.

The Slide for Progressive Theatre Advertising and Announcements

The Spiegel Motion Slide

WRITE YOUR NEAREST EXCHANGE OR TO THE

AMERICAN MOTION SLIDE CO.
Exclusive Manufacturers in the United States
611 First National Bank Bldg. CHICAGO, ILL.

MAKE 'EM YOURSELF SLIDES

Make them yourself. Written with pen and ink or typewriter. Three minutes to make a slide. Used for advertising slides, to announce future or feature programmes, for chorus slides when chorus slide is missing. We send four colors of gelatin. The slides look well and any one can make them. They are handy also for announcing vaudeville acts. In fact they may be readily used for anything you may wish to say to your audience.

For the sum of three dollars ($3) cash with order, we will send by express, charges not prepaid, the following:

24 cover glass, 1 package binder strips, 1 dozen mats, 1 instruction sheet, 1 form sheet and 50 strips assorted colors gelatin—enough for from 300 to 400 slides. Order now. Address

UTILITY TRANSPARENCY CO.
1733 West 9th St., Brooklyn, N. Y.

THEATRE FOR SALE

Established theatre, with stage, in residence section of Brooklyn. Three years' lease, which can be extended to five. Rent, $225 per month, part of which is covered by subletting. Average receipts, $450 to $500 per week. Now running pictures and songs only. Owner has other business which demands his whole attention, is the only reason for selling. Will sell for $5,000 cash, which can be cleared during the coming season by the right management. This is a substantial proposition which will bear the closest investigation. No triflers wanted.

Apply to M. S. DeKalb, care of Moving Picture World

American Moving Picture Machine Co.

MANUFACTURERS OF THE

STANDARD

Automatic Moving Picture Machine

101-102 Beekman Street New York

If your business won't stand advertising, advertise it for sale in the classified columns of the

Moving Picture World

(Rate three cents per word, no display)
(Minimum Charge 50 cents.)

This issue circulation 10,400

The Iroquois Theatre Fire

at Chicago in 1903 will never he forgotten because of the terrible, needless, inexcusable sacrifice of 596 lives. Same old story of a panic-mad audience piling upon each other in the vain effort to escape through fire-doors that would not open. The *Von Duprin Self-Releasing Fire Exit Latch opens* fire-doors *instantly at the slightest* pressure on a solid bar stretching across the door, about waist high. This device has *never failed*—it *cannot* fail. Try it and see *why*. Try it *now*. A day's delay may cost hundreds of lives. The demonstration will cost you nothing. Catalog?

Safe Exit is a Universal Demand

Vonnegut Hardware Co., Distributers, Indianapolis, Ind.

"La Cinematografia Italiana ed Estera"
IS ITALY'S LEADING PAPER FOR THE ANIMATED PICTURE
PUBLISHED FORTNIGHTLY.
32, 36 and 40 large pages, 8 shillings per annum ($1.60).
Editor-prop'r: Prof. GUALTIERO I. FABRI,
Via Cumiana, 31 (Barriera S. Paolo) Torino, Italy

Film Perforating Dies
The A. Dewes Co.
249 Center Street
Tel. 2351 Spring New York

ON VELVET
The first Orpheum Collection of Moving Picture music (dramatic and descriptive) was issued July 18, 1910. It paid for itself in five months.
"No. 2" Orpheum Collection was issued August 17, 1911. Its only advertisement so far has been a circular mailed to former patrons. Did anybody respond? The first week's sales paid for the engraving and printing. At this rate, by the time this ad appears, No. 2 will also be
ON VELVET
Can you beat it? Don't that show that "The Orpheum Collection" is a winner? This issue (No. 2) is published for piano only, contains a Chinese and several good Indian numbers, two pages of U. S. Army bugle calls and lots of fine dramatic music., Twenty-four separate leaves, same as the first issue. Send for free sample page No. 2. For the next 90 days this music will be sent post paid for 58 cents. Both issues $1.15. Don't wait too long.
Clarence E. Sinn
1501 Sedgwick St. Chicago, Ill.

Films For Sale
500 Second-Hand Films
All Makes : $5.00 up
Send for Catalogue
GEO. W. SEIXAS
Film Broker
32 Union Sq., East NEW YORK
Phone 905 Stuyvesant

COMPENSARC
That's the device that saves Moving Picture men two-thirds on their electric light bills, and yet gives better light. Did you see our ad. last week? Well, don't look it up. Just write for our
Booklet 15018
Fort Wayne Electric Works
of GENERAL ELECTRIC COMPANY
1402 Broadway
FORT WAYNE, INDIANA 733

Motion Picture Handbook
FOR
Managers and Operators
Price $1.50
Postage Prepaid
MOVING PICTURE WORLD
125 E. 23rd Street : New York City

ATTENTION!
Anyone who is in possession of a film that is scratched, dirty, flickery or poor photography, send it to the ORTHO FILM CO., 40 East 12th St., to be redeveloped, cleaned and softened and see the improvement that can be done by the HOCH-STETTER ORTHO PROCESS. Demonstrations given free.

ATTENTION
Non-subscribers
Send $1.00 Today
For four months'
Trial Subscription
Sept. 1st to Dec. 31st, 1911
MOVING PICTURE WORLD
Box 226 Mad. Sq. P. O., New York City

FIRST OPPORTUNITY
To Rent or Lease
The Great Feature Films of the
21st Confederate Reunion and Parade
3 REELS — 2,300 FEET
These are the original, official pictures and only ones ever taken of a Confederate Reunion
FOR TERMS, WRITE THE SOLE OWNERS:
Southern Historical Views Co., Inc.
Little Rock, Arkansas

DISCHARGED
Bergan M. Birdsall, a former employee, was discharged on Saturday, August twelfth. He has absolutely no connection with this office and does not represent us in any capacity.
SWAAB FILM SERVICE CO.
Pioneer Film Exchange
129 N. EIGHTH ST. PHILADELPHIA, PA.

In answering advertisements kindly mention the Moving Picture World

FREE SONG SLIDE SERVICE
furnished to managers and singers who book any part of their show through
F. C. Taylor's Theatrical Enterprises
51 West 28th St. N. Y. City
Phone 1405 Mad. Sq.

NOW BOOKING
EASTERN STATES ONLY
LOUISE M. MARION
IN HER OWN NOVELTIES
PATRIOTIC AND ILLUSTRATED POEMS
REFINED ENTERTAINING
TERMS REASONABLE
LOUISE M. MARION
PRESENT ADDRESS
29 South 12th Street Newark, N. J.
Great Novelty and Drawing Card

Mirroroide

We Have On File Over 100 Testimonials From Coast to Coast Proving Conclusively That In

Mirroroide

We Have The Greatest And Best Moving Picture Curtain And Screen **Before the Public.**

We Stand Ready To Back These Claims In Tests With Any Other Curtain Or Screen On The Market—Bar None. This Has Been Proven In Tests By Exhibitors. We Can Produce Testimonials To Show You.

You Don't Buy A Screen Or Curtain For A Few Months. **Mirroroide Lasts A Life Time.** Our Claims Substantiated In Every Way. Besides We Show You. Write For Samples, Circulars, Testimonials, Etc., 4 Cents In Stamps. Demonstration Size 50 Cents.

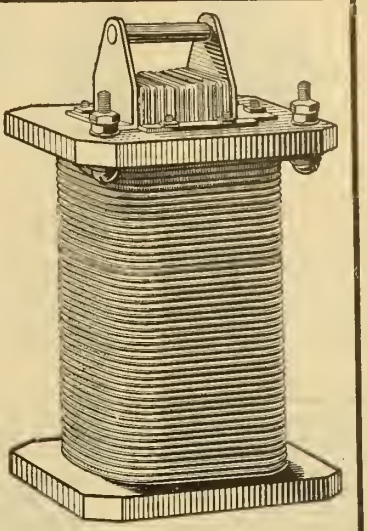
Is This Not Showing You?

Benjamin-Genter Co.
Newburgh, N. Y.

Two Big Factories Now Running Night and Day

DE LUXE COILS

For controlling Arc Lamps of Moving Picture Machines



The "De Luxe" coil operates from the usual commercial alternating current lighting circuits and delivers 35 volts at the arc and any value of current from 20 to 60 amperes. Moreover, it requires no previous experience or instructions to install or operate the "De Luxe".

For full particulars concerning this and our other current savers, address

THE ST. JOHN CORPORATION
180 BROADWAY Room 633 NEW YORK

M. P. MACHINES

SOLD ON INSTALLMENT

WRITE AT ONCE FOR PARTICULARS
OUR FEATURE FILMS will DOUBLE your BOX OFFICE RECEIPTS. Send for list now. DON'T DELAY

Chicago CHICAGO FILM EXCHANGE Omaha

SCENARIO WRITERS!

If your scenarios do not sell find out *why*. Perhaps your manuscript can be rewritten and made saleable, and your mistakes may be corrected in future manuscripts. The author of "Technique of the Photoplay," etc., will give your manuscript personal criticism and revision for a fee of only $2. Approved manuscripts marketed for a fee of 10 per cent. A reading fee of 50 cents must accompany each script. Unavailable scripts will be immediately returned.

Exhibitors!

Bad Business?

Submit your difficulties to the author of "The Photoplay Theater," and other articles on management, for advice and suggestion, the result of twenty years' experience in amusement enterprises. Simple questions $1 each.

Manufacturers!

Manuscripts developed, $10 each. Send in that scenario that has your staff puzzled and a practical working script will be returned.

Epes Winthrop Sargent
21 East 20 Street : New York City

When Your Picture Machine Needs Repairing

Why don't you send it to us?

We have the best equipped machine shop in the country and can repair any make of machine. Write us and get acquainted.

We buy second hand machines.

GEO. M. HOKE SUPPLY CO., 176 N. State St., Bet. Lake & Randolph Chicago, Ill.

MANAGERS! AND SINGERS! READ!

We can supply you with the best singers, musicians and operators in the business. I personally try out each applicant. I have had nine years' experience in this line. Write or wire if in need of good people

The Columbia Theatrical Exchange

O. C. PHILIPS, Gen. Mgr. Randolph Bldg., 145 N. Clark St., Chicago, Ill.

ANOTHER ENTERPRISE TRIUMPH

TOGO CALCIUM GAS OUTFIT

Complete with Rubber Tubing and Keyless Jet

SUPERIOR WORKMANSHIP and HIGH GRADE MATERIAL combined with SAFETY and SIMPLICITY place the TOGO far ahead of any other cheap outfit.

PORTABLE and ready for instant use - **$25.00.**

Anyone can operate it

MANUFACTURED BY

The Enterprise Optical Mfg. Co., 564 W. Randolph St., Chicago

FOR SALE BY ALL DEALERS

Opera and Assembly Chairs

Most popular priced chairs on the market for picture show use.
Prompt Shipments. Write for Catalogue
PEABODY SCHOOL FURNITURE CO.
North Manchester - - Indiana
New York Agents: ROBERT J. EHLERS CO.
Lexington Ave. and 43d St. · New York, N. Y.

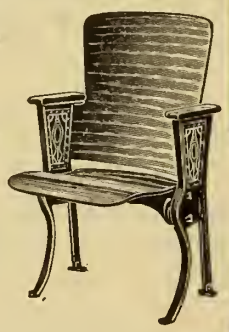
OPERA CHAIRS

FOR EVERY PURPOSE
1,000 STYLES
ESTABLISHED 1865
WRITE FOR CAT. No 31

The A. H. Andrews Co.
174-176 Wabash Ave., Chicago, Ill.
Branches in all leading cities

WE CAN HURRY

YOUR ORDER OUT.
STAFFORD Chairs excell all others.
HEAVY FIVE PLY
seats and backs.
The last-forever kind, that you are using long after you have forgotten the price.



STEEL CHAIRS TOO
We carry several kinds of good chairs in stock, all guaranteed.
ASK FOR CATALOG 305
E. H. STAFFORD MFG. CO.
CHICAGO, ILL.

OPERA CHAIRS

GEO. W. BENNETT
744 W. 5th Street
CINCINNATI OHIO

THEATRE SALES CO.

211 Dearborn Street, opposite Post Office
CHICAGO, ILLINOIS
Long Distance Phone, Harrison 341
Dealers in Theatres anywhere in the United States and especially Chicago. Write or Call. Make Known Your Wants

OPERA CHAIRS
ALL KINDS of SEATING
ROYAL METAL MFG. Co.
1823 Dearborn St.
CHICAGO, ILL.

OPERA CHAIRS
THE WISCONSIN LUMBER AND VENEER CO. PORT WASHINGTON WISCONSIN U.S.A.
OUR SPECIALTY THEATRE AND PICTURE SHOW SEATING
THIS MAY BE THE FIRST STEP TO A FINISHED CHAIR
ONCE INSTALLED NEVER RECALLED
PROMPT SHIPMENTS
GET OUR PRICES BEFORE YOU BUY

The Wisconsin Lumber and Veneer Co.
Port Washington, Wisconsin, U.S.A.

FOLDING CHAIRS

For Moving Picture Shows, Grand Stands, Assembly Halls, etc. In sections if wanted.
Write for Catalog No. 2
The Kauffman Manufacturing Co.
ASHLAND, OHIO

CHEAP

STEEL FRAME THEATRE CHAIRS
ABSOLUTELY NON-BREAKABLE

Suitable for small Theatres and Moving Picture Shows. We carry these chairs in stock and can ship immediately.
Second Hand Chairs
Also seating for Out-of-door use
Address Dept. W.
STEEL FURNITURE CO., New York Office: 150 Fifth Avenue
GRAND RAPIDS, MICH.

It pays to discriminate when you buy

THEATRE SEATING

WRITE TODAY for Cat. V2 (Mov. Picture Chairs) and Cat. V3 (Upholstered Chairs)
Send Floor Sketch for Free Seating Plan
Widest range of styles and prices. Large Stocks

American Seating Company
218 S. Wabash Ave., CHICAGO
19 W. 18th St., NEW YORK

MURDER. CRIMINAL NEGLIGENCE.

Sure it is not criminal negligence to put your theatre patrons in stalls that they can't get out of in case of fire, but, Mr. Exhibitor, don't you think you would feel better to have your theatre seated with an Automatic Folding, All-Aisle Chair?

LISTEN.

Our chair is a friend to the Public.
It advertises your theatre and makes your business grow.
It is a *space-saver, life-saver, money-saver.* Gives 25% more seating.

IT IS THE ONLY SANITARY CHAIR.

It will make your theatre all aisles.
It is the world's greatest theatre chair, perfected to the highest degree.
12 years' experience and scientific study of the theatre seating problem is embodied in the construction of this wonderful chair. PATENTED.

WRITE TODAY FOR CIRCULAR A
THE HARDESTY MFG. CO., Canal Dover, Ohio, U. S. A.

SPECIAL NOTICE

MANAGERS IN

Connecticut, Massachusetts, Rhode Island, Maine, Vermont, New Hampshire and Canada.

Get the Sensation of the Motion Picture World.

The Wonderful

"Mirror Screen" "Glass Curtain"

The first and only "SCREEN" to project MOTION PICTURES in ABSOLUTE DAYLIGHT. Can be rented for $10.00 per week. New England State rights by permission of the Motion Picture Screen Co., of Shelbyville, Indiana.

ADDRESS ALL COMMUNICATIONS TO THE

MIRROR AND TRANSPARENT SCREEN CO.

Knickerbocker Building, Rooms 203-204 1402 Broadway, N. Y. Telephone 1717 Murray Hill.

CHAS. F. POPE, Gen'l Mgr. M. R. SHEEDY, Sec'y. FRANK MANNING, Exclusive Eastern Sales Agent.

THEY ARE GOING FAST

for the simple reason that the up-to-date and live exhibitors know a good thing when they see it and always take advantage of something that will increase their receipts.

THE TIME IS UPON US

when vacation time is about over and people are settling down to the regular grind, and exhibitors of motion pictures are planning for a busy season and are looking around for new and up-to-date methods of displaying their programmes so as to get the best returns on their money invested.

YOU CAN NOT GO WRONG

if you invest in our system of displaying programmes, as the results in your case will be the same as the results in the cases of several hundred satisfied exhibitors who have taken advantage of our liberal offer and have adopted this, the most modern and up-to-date system of displaying programmes.

ORDER NOW

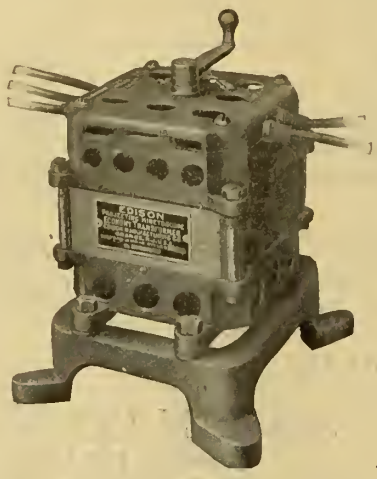
Exhibitors Advertising Company

Suite 604-605-606, 117 North Dearborn St., Chicago, Ill.

EDISON

Economy Transformer

(For alternating current)



110 volt—60 cycles; price **$50.00**
220 volt—60 cycles; price **$55.00**

DIMENSIONS

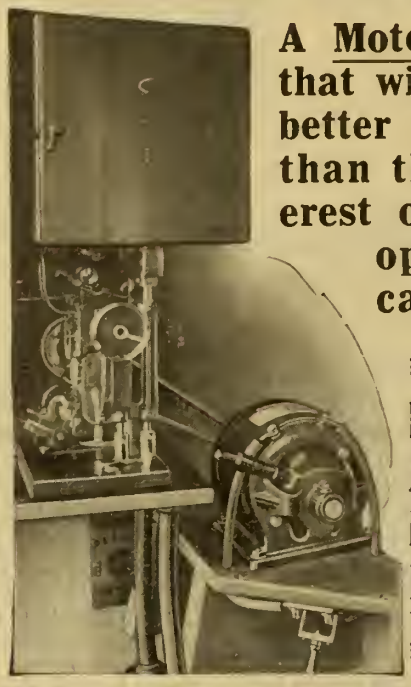
Height over regulating lever, 14 inches.
Floor space required, 10 x 12 inches.
Approximate weight, only 65 lbs.

A highly efficient Transformer, designed to meet a universal demand for some form of satisfactory current saving device at low cost. Prompt shipments.

TRADE MARK

Thomas A. Edison, Inc.
72 Lakeside Ave., Orange, N. J.

AT LAST!



A Motor-Drive that will make better Pictures than the cleverest of hand-operators can do it.

Kimble A.C.M.P. Machine Motors

built especially for this one use—variable speeds—300 to 3,000 R. P. M.—varying not by "steps" but imperceptible gradations.

New possibilities in startling effects are thus open to you, for you have

BOTH HANDS FREE

to manipulate special features while the motor is grinding out the tape more perfectly and evenly than *any* man's hand can do it. ONE LEVER, on the motor, controls starting, stopping, reversing, accelerating, retarding.

Hitch the wire to the light socket. It requires less current than a 16 c. p. light.

Let us tell you the experiences of other managers who are using this epoch-making improvement in moving picture practice.

PRICE—F. O. B. CHICAGO

⅛ H. P. Kimble Moving Picture Machine Motor, with grooved pulley, 110 volts, $27.00—220 volts, $28.50. Countershaft, $10.00. Alternating Current only.

Kimble Electric Company
1118 Washington Boulevard
CHICAGO

A Shattered Dream

FATHER MARTIN DENIES HIMSELF THE DREAM OF HIS LIFE

FATHER Martin had lived carefully all his days in order to save enough money to enable him to fulfill the dream of his life—a visit to his birthplace across the seas. On the eve of his departure, a parishioner came and confessed a theft, exposure of which would spell his ruin. The amount of the theft was the same as Father Martin had accumulated. The clergyman on hearing of the young man's plight, hesitated only a moment, when, with magnanimous nobility, he gave up that which was his dearest passion, to save a soul from disgrace. More noble charity would be difficult to conceive.

Length 1000 Feet **9. 14. 11.**

G. MELIES

204 East 38th St. New York City

POWER'S CAMERAGRAPH No. 6

The Perfect Motion Picture Machine

POSTAL TELEGRAPH – COMMERCIAL CABLES
CLARENCE H. MACKAY, PRESIDENT.

RECEIVED AT
253 BROADWAY, N. Y.
PHONE 6700 BARCLAY

TELEGRAM

DELIVERY No. 110

The Postal Telegraph-Cable Company (Incorporated) transmits and delivers this message subject to the terms and conditions printed on the back of this blank

DESIGN PATENT No. 40529

RECEIVED K·X·
AUG 26 1911
Entered A15930-1

37an k 38

GB.Atlanta Ga aug 26

Nicholas Power Co,

115 Nassau St, NYC.

Enter our order at once for fifty number six machines ten to be expressed immediately balance to follow by freight last order for twenty five entirely sold powers no six is a winner cant keep them in stock.

Consolidated Film & Supply Co-1217p

¶ Sold by the best film exchanges and dealers everywhere. ¶ The reasons which make for success in POWER'S No. 6 are flickerless pictures and substantial construction. ¶ Over 2800 users vouch for its excellence. : : :

Write for Catalog G which tells all about it.

NICHOLAS POWER COMPANY

115 NASSAU ST., NEW YORK

For fourteen years the leading manufacturers of Motion Picture Machines

CAREY PRESS, N. Y.

Vol. 9. No. 10 September 16, 1911 Price, 10c.

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "THE ROSE AND THE DAGGER."—(*Rex*)

125 East 23rd Street **New York—Chicago** 169 W. Washington St.

What Next?
The Dickens, you say!

WHY — DAVID COPPERFIELD!
YES — BY CHARLES DICKENS!

MR. INSISTER

Mr. Insister says: THE THANHOUSER 2-A-WEEK has made me a persistent Insister. The last few releases, even without the big Shakespearean feature, have got me so that my whole show absolutely depends on my getting

THE THANHOUSER 2-A-WEEK

RELEASED TUESDAY, SEPT. 19

THE LIE

You know the harmless, foolish liar, who hasn't got brains enough to tell one that you can't immediately spot as an unprincipled whopper. We never mind him. But the crafty, malicious liar—the brainy, sneaky proposition that plots with the cleverness worthy of a nobler cause—that is the menace with which our story deals. But in addition to his character he plays his hand in the guise of friendship. Now put two and two together, and add to it the splendid acting of the Thanhouser Stock, with our never-failing photography. That's no "baker's half-dozen"!

No. 247 Code Word, Thel

RELEASED FRIDAY, SEPT. 22

THE HONEYMOONERS

Maybe you have already been there yourself—and perhaps not. At any rate, your most throbbing reminiscences of honeymoon excitement can never present to you such a picture as that of this couple. Their friends are not what might be termed cruel—just delightfully wicked and what they forgot to perpetrate on the newlyweds was not worth while. Oh—one thing we almost forgot; the couple use brains, too, and make things more lively, but none the less interesting, by their clever scheme to avoid the maelstrom of joyful nuisance. So it's wits against wits, and the sum total is a bunch of fun. Ask Mr. Insister.

No. 248. Code Word HEHO

THE NEW THANHOUSER PHOTOFRAME
consisting of five original photos, 11 x 14 inches, of the leading Thanhouser players framed in solid oak, mission finish, complete with glass, GOES TO YOU FOR $2.50 with order. This is the prize outfit that tickled-to-death exhibitors the country over are calling THE GREATEST LOBBY DISPLAY BARGAIN EVER KNOWN. Address Exhibitor's Dept.

THE THANHOUSER LOBBY PHOTOS
consisting of five splendid individual photographs (11 x 14) of Thanhouser principals; sent postage prepaid for $1.00 with order. Address Exhibitor's Dept.

THE THANHOUSER NEWS
the "Exhibitor's Guide," containing the Thanhouser Lobby-Decorator, sent FREE OF CHARGE to all who can show connection with the Moving Picture business. Address Exhibitor's Dept.

Thanhouser Company
NEW ROCHELLE NEW YORK
SALES COMPANY AGENTS FOR U. S. AND CANADA

"DAVID COPPERFIELD" WILL ELECTRIFY!

COLOR PRODUCTIONS

Have grown in public favor until today many patrons of moving picture theatres are attracted by this type only, and the fact is recognized that when a colored feature is announced there is a decided increase in attendance. All showmen who are attempting to meet this demand will find the best answer in our notable works of art

The Perfect Products of Gaumont's Studio

PRESENT Dramatic, Comedy, Travelogue, Educational and Historical Subjects COLORED IN RICH, QUIET, NATURAL TONES

COMING IN THE NEAR FUTURE

Crossing the Alps in a Motor — Release, Sept. 19th, 1911
Rare scenes of rugged beauty with perfect color values.

The Culture of Bulbous Flowers — Release, Sept. 23rd, 1911
Hyacinth, Tulip and Narcissus.

THE UPWARD WAY — Release, Oct. 3rd, 1911
Historical and biographical drama taken from the life of Lully, the great Florentine Musician, and introducing the eleborate costuming and furniture of the days of Louis XIV.

PANSIES — Release, Oct. 10th, 1911
A dreamlike study of the velvet-petaled beauties.

DONE BROWN — Release, Oct. 14th, 1911
An up-to-the-minute society drama, showing the clever manner in which a young wife kills the germs of fickleness in her husband.

Following these with release date as yet undecided comes a beautiful interpretation of FRIDOLIN, one of Schiller's best known ballads.

These Films are supplied by the Exchanges to the Theatres of the Country in the regular releases without any extra charge, and Managers should make use of the publicity to be gained by announcing colored subjects in advance

GEORGE KLEINE, 166 No. State St., Chicago, Ill.

VITAGRAPH

LIFE PORTRAYALS

"FORAGING"

Monday, September 11th

The kind worth having are the friends like the two in this play that share each other's sorrows and joys, in fortune and misfortune. It strikes home.

"HER CROWNING GLORY"

Tuesday, September 12th

Filled with wavelets and masses of chuckles and booms of laughter. An old maid who has a beautiful head of hair but such a face—"excuse me for laughing."

"THE CHILD CRUSOES"

Wednesday, September 13th

After shipwrecked and living as castaways on a cannibal island, the two young Crusoes are rescued by the marines who landed upon the island. A thrilling story of adventure.

"THE VITAGRAPH MONTHLY" — Friday, September 15th

Clearer than print. An animated, illustrated record of all the big events of the month. Keep in touch with the world you live in.

"BY WOMAN'S WIT" — Saturday, September 16th

A clever bit of work by a clever woman who keeps her husband at home nights. Wives will take their husbands to see this picture and they will all learn something to their advantage.

FIVE A WEEK

Next Week **Next Week**

"ONE FLAG AT LAST"—Military Drama.....Monday, September 18th.
"HOW MILLIE BECAME AN ACTRESS"—Comedy "de Luxe".....Tuesday, September 19th.
"BEYOND THE LAW"—A Western Drama.....Wednesday, September 20th.
"FORGOTTEN"—A Touching Drama.....Friday, September 22nd.
"OVER THE CHAFING DISH"—New and Pleasing.
"THE TIRED, ABSENT MINDED MAN"—Funny "Bunnygraph" } ....Saturday, September 23rd.

The Vitagraph Company of America

NEW YORK, 116 Nassau St.
CHICAGO, 109 Randolph St.
PARIS, 15 Rue Sainte-Cecile
LONDON, 25 Cecil Court

PATHÉ FRÈRES.

NEW YORK

A NEW IDEA IN INDIAN PICTURES—AN INDIAN COMEDY

"An Up-to-date Squaw"

A PERFECT SCREAM—THE BEST YET

RELEASED SEPT. 20th

GYPSY MAIDS

A TALE OF THE FAR WEST

See the thrilling rescue of the girl in the lake, see her fall from the bridge above

RELEASED SEPT. 21st

Don't Overlook Pathe's Weekly

LUBIN FILMS

Released Wednesday, September 13th **Length about 1,000 feet**

HIS GIRLIE

In which Cupid gives father the merry Ha! Ha! Betty eluded watchful father, met Ralph, and the parson did the rest.

DON'T FORGET

That there are 4 Lubin releases now instead of three. Some of the best actors and actresses in the moving picture field are in the Lubin Companies. There is an enormous increase in the demand for Lubin's.

Release days are Monday, Wednesday, Thursday and Saturday. A high-class Drama, a true-to-life Western, a dandy Comedy and a "Split" each week. ***Get all of them.***

Released Thursday, September 14th **Length about 1000 feet**

AL MARTIN'S GAME

An Easterner, a miner, a girl and Cupid are the principal characters in this bully Western. Faithful picturing of the primitive passions in a love-struggle on the frontier.

Released Saturday, September 16th
Split Reel

The Scheme that Failed

Two "hall room boys" decided to be detectives. Did they "detect." Well, rather. But pretty Dorothy's father nipped their ambitions and Dorothy spurned them. Laugh! Length about 600 feet.

Cement Rock Blasting

The climax of this industrial picture is the seting off of 8½ tons of high explosive, blasting out 50 tons of rock. The entire blasting process interestingly shown. Length about 400 feet.

Released Monday, September 18th **Length about 1000 feet**

The Senorita's Conquest

A beautiful Mexican girl is the heroine of this strenuous story. She goes to lure the sheriff to the brigand's camp. The sheriff falls in love with her and she with him. Later she saves him from execution and he snatches her from death. Capitally portrayed.

LUBIN MANUFACTURING COMPANY

Model New Studios, 20th and Indiana Avenue, Philadelphia, Pa.

Chicago: 22 Fifth Avenue **London: 45 Gerrard St., W.** **Berlin: 35 Friedrich Str.**

KALEM

ARIZONA BILL
One of the Real Western Kind

Released, Monday, September 25th — Length App. 1000 feet

HAL CHASE'S HOME RUN
A BASEBALL COMEDY

FEATURING Hal Chase the premier first baseman and manager of the New York American League Baseball team in the title role : : :

RELEASED Monday, September 27th. Length approximately 1000 Feet : :

HAL CHASE and the LOVERS

The BLACKFOOT HALFBREED
AN INDIAN ROMANCE

Released Friday, September 29th :: :: Length Approximately 1000 Feet

COMING MONDAY, OCTOBER 16th

The COLLEEN BAWN in 3 Reels
DION BOUCICAULT'S FAMOUS IRISH DRAMA

Every scene made in the exact location in Ireland described in the original play

KALEM COMPANY
INCORPORATED
NEW YORK, 235-239 W. 23rd St.
86 Wardour St., LONDON, W.
BERLIN, 35 Friedrich Str.

Solax

WEDNESDAY
COMEDY

FRIDAY
MILITARY AND WESTERN

HERE ARE SOME EXCELLENT PICTURES
GET EVERY ONE OF THEM

"Oh! You Stenographer"
(Comedy)

Released September 20th

Two sons fall in love with their father's stenographer. The father wins out.

"How Hopkins Raised the Rent"
(Comedy)

Released September 27th

One of those side-splitting comedies, full of fun from start to finish.

"NELLIE'S SOLDIER"
(Military)

Released September 22nd

Great big Military Picture with a charming girl as heroine.

"An Italian's Gratitude"
(Drama)

Released September 29th

Splendid life-like drama of love and gratitude.

Solax Company

Congress Avenue. Flushing. L. I.

REMEMBER—ALL OUR FILMS ARE TINTED AND TONED.
SOLD THROUGH M. P. D. & S. Co.

FOR BIGGER AND BETTER BUSINESS

Advertise in the Representative Trade Paper

THE MOVING PICTURE WORLD

Largest circulation among moving picture men

Every Reader directly interested in your advertisement

Advertising Rates on application. Investigate NOW

A Little Higher in Price, but the Best Is the Cheapest

YOU WANT RESULTS?

THE MOVING PICTURE WORLD

125 East 23rd Street **New York City**

Self-Preservation is the First Law of Nature

"Preserve" Your Business!
"Jam" Your House!

Faithful to our policy of injecting a sound, wholesome moral into each release: *faithful* to your interests and our duty, we are releasing a picture which you will agree is a masterwork of creative genius. We're not careless with our vocabulary, and when we make a statement like that—you must have faith!

"FAITH"

Released on—jot it down—Thursday, Sept. 14th—is—well, here's the briefest possible synopsis, but you'll grasp it—as you will the picture! A minister loses faith in the gospel, leaves the church and goes out into the world. He sees the world's sordid masquerade of miserable happiness, the mockery of material possessions, and at last "a small, still voice" brings him back to the path that is narrow, the road that has fewer roses but fewer thorns.

THE BIBLE SAYS
"Without faith there is fear."

Without "FAITH," Mr. Exhibitor, there is fear of the other fellow getting ahead of you.

REX MOTION PICTURE MASTERPIECE CO.

573-579 Eleventh Ave., New York City

SALES CO. says "REX" has kept "Faith" with its promises.

SOME MORE SHORT CUTS TO SUCCESS!

COMPAGNIE FRANÇAISE DES CÂBLES TÉLÉGRAPHIQUES.

NEW YORK. 28 BROAD ST. PULITZER BUILDING. 3 MERCER STREET. 1 WORTH STREET. 881 BROADWAY. 85 FIFTH AVENUE. 281 FIFTH AVENUE. ORLEANS, MASS. WESTERN AGENCY. 110 NORTH LA SALLE STREET, CHICAGO, ILL. EDWARD C. SWEENEY, Manager.

PARIS. 39 AVENUE DE L'OPERA. LONDON. 29 ROYAL EXCHANGE, E. C. 2 MINCING LANE. NEW BRIDGE STREET, E. C. BALTIC MERCANTILE AND SHIPPING EXCHANGE, E. C. 24 SOUTHWORTH ST., E. C. 30 VICTORIA STREET, WESTMINSTER. HAVRE. 40 RUE DE CHATEAU. BRUSSELS. AGENCY 17 RUE VENUS. ANTWERP. 67 PLACE DE PIERRE MIGUELON.

FRENCH TEL. CABLE CO. Phone 397 Madison. 281 FIFTH AVE. Cor. 30th St. FRENCH TELEGRAPH CABLE COMPANY. ONLY DIRECT ROUTE TO THE CONTINENT. TIME,— DATE, SEP5-1911

The following MESSAGE is received via FRENCH TELEGRAPH CABLE, subject to the terms and conditions printed on the back hereof, which are ratified and agreed to.

XL 36 BARNA 24

REXMOPIC NY

COMMENCED WORKING REX SPANISH BRANCH AT BARCELONA YESTERDAY

FILMS WELL RECEIVED ON ALL SIDES REX WILL BE LEADERS

ON MARKET

REX BARCELONA

REX MOTION PICTURE MFG CO 579 11 AVE

☞ Cable and Telegraph addresses registered at telegraph offices in any part of the World are available for the delivery of Cablegrams sent by this line. No inquiry respecting this Message can be attended to without the production of this paper. *Repetitions of doubtful words should be obtained through the Company's offices, and not by DIRECT application to the sender.*

Form 1516

WESTERN UNION *Cable Message* WESTERN UNION

THE WESTERN UNION TELEGRAPH COMPANY
INCORPORATED

ROBERT C. CLOWRY, PRESIDENT. BELVIDERE BROOKS, GENERAL MANAGER

THE LARGEST TELEGRAPH AND CABLE SYSTEM IN EXISTENCE. CABLE SERVICE TO ALL THE WORLD

26,000 OFFICES AND 39,000 ADDITIONAL TELEGRAPH AND TELEPHONE CONNECTIONS IN NORTH AMERICA

DIRECT AMERICAN CABLES NEW YORK TO GREAT BRITAIN
CONNECTS ALSO WITH ANGLO-AMERICAN AND DIRECT U. S. ATLANTIC CABLES
DIRECT COMMUNICATION WITH GERMANY AND FRANCE, CUBA, WEST INDIES, MEXICO AND CENTRAL AND SOUTH AMERICA
WITH PACIFIC CABLES TO ALASKA, HONOLULU, AUSTRALIA, GUAM, THE PHILIPPINES, JAPAN, ETC.
MONEY TRANSFERRED BY TELEGRAPH AND CABLE TO ALL THE WORLD

BRANCH OFFICES IN PRINCIPAL CITIES OF GREAT BRITAIN AND THE EUROPEAN CONTINENT. ALL FOREIGN TELEGRAPH STATIONS ACCEPT MESSAGES TO BE SENT "Via WESTERN UNION"

RECEIVED AT 11th AVE. & 42d STREET. Telephone 4090 Bryant. AUG 30 1911

50 NY FH 28 Mosoow

Rexmopic NY

" Rex Motion Picture Mfg CO

573 11th Ave NY "

Mosoow head office of Rex Russian branch now doing business rex fine quality greatly appreciated business going to be big express congratulations

Russian Depot Rex Brenner

755P

COMPAGNIE FRANÇAISE DES CÂBLES TÉLÉGRAPHIQUES.

NEW YORK. 28 BROAD ST. PULITZER BUILDING. 3 MERCER STREET. 1 WORTH STREET. 881 BROADWAY. 85 FIFTH AVENUE. 281 FIFTH AVENUE. ORLEANS, MASS. WESTERN AGENCY. 110 NORTH LA SALLE STREET, CHICAGO, ILL. EDWARD C. SWEENEY, Manager.

PARIS. 39 AVENUE DE L'OPERA. LONDON. 29 ROYAL EXCHANGE, E. C. 2 MINCING LANE. NEW BRIDGE STREET, E. C. BALTIC MERCANTILE AND SHIPPING EXCHANGE, E. C. 24 SOUTHWORTH ST., E. C. 30 VICTORIA STREET, WESTMINSTER. HAVRE. BRUSSELS. ANTWERP. PLACE DE PIERRE MIGUELON.

FRENCH TEL. CABLE CO. Phone 397 Madison. 281 FIFTH AVE. Cor. 30th St. FRENCH TELEGRAPH CABLE COMPANY. ONLY DIRECT ROUTE TO THE CONTINENT. TIME,— DATE, SEP5-1911

The following MESSAGE is received via FRENCH TELEGRAPH CABLE, subject to the terms and conditions printed on the back hereof, which are ratified and agreed to.

EL 34 BOLOGNA 26

REXMOPIC NY

ITALIAN OFFICE REX FILMS STARTED TODAY AT BOLOGNA SPLENDID

WELCOME BY MANNJ BURGERS ANTICIPATIONS OF EXTENSIVE SALES

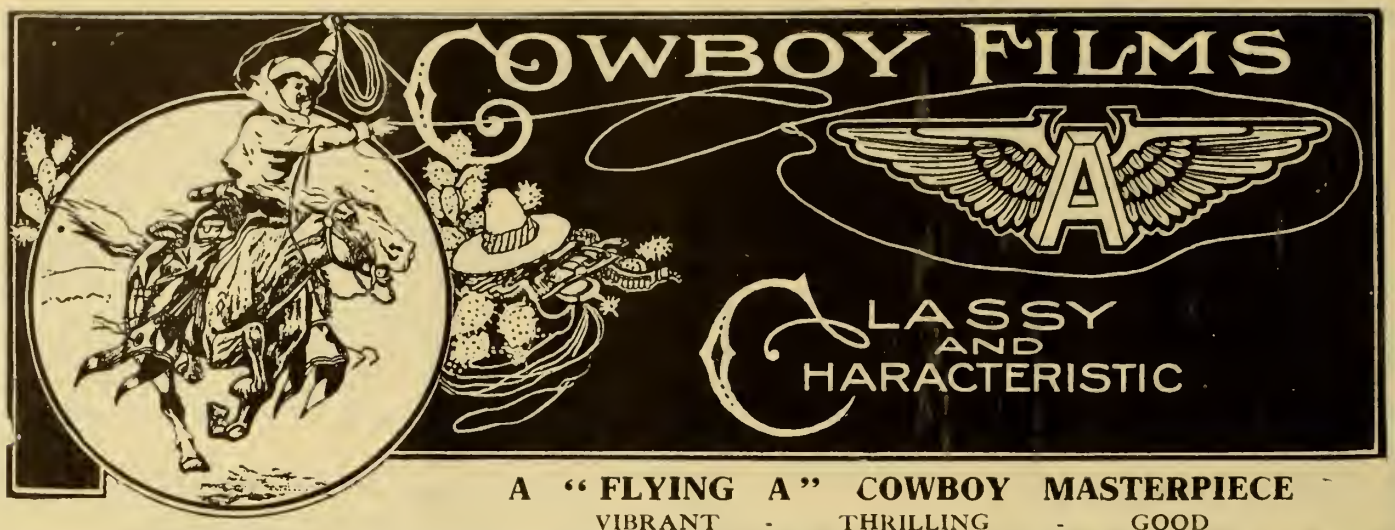
SINCERELY EXPRESS CONGRATULATIONS

ITALIAN OFFICE REX

XXX

☞ Cable and Telegraph addresses registered at telegraph offices in any part of the World are available for the delivery of Cablegrams sent by this line. No inquiry respecting this Message can be attended to without the production of this paper. *Repetitions of doubtful words should be obtained through the Company's offices, and not by DIRECT application to the sender.*

The "World" will tell you "REX" is KING!



A "FLYING A" COWBOY MASTERPIECE

VIBRANT - THRILLING - GOOD

"The Mother of the Ranch"

Released This Week, Thursday, September 14

A film far removed from "the usual thing" in Western stories. A production unique on account of its comprehensive worth. The story a pictured symposium of Thrills, Tears and Talent. A Western Dramatic Triumph.

GET IT - - THIS WEEK - - THURSDAY - - GET IT

NOTE.—There are two reels of the best Cowboy Pictures ever manufactured released with the "Flying A" brand on them each week. The release days are Mondays and Thursdays. Some are better than others, but they're *all* good. They are described in the "Film Synopsis" Department of this publication.

American Film Manufacturing Company, Producers of Flying A Cowboy Pictures BANK FLOOR, ASHLAND BLOCK, CHICAGO, ILLINOIS

Motion Picture Dis. & Sales Co., Sole Agents for the U. S. and Canada.

MOVING PICTURE WORLD

THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY — 125 E. 23d. Street NEW YORK
(Beach Building) — J. P. CHALMERS, Editor and Manager. — Telephone call, 1343-1344 Gramercy

SUSCRIPTION RATES: $3.00 per year. Post free in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada, $3.50. Foreign Countries, $4.00, Post Paid.

DISPLAY ADVERTISING RATES ON APPLICATION.
CLASSIFIED ADVERTISEMENTS (No Display), Three cents per word; minimum charge, 50c.

WESTERN OFFICE: 169 W. Washington St. (Post Bldg.), Chicago, Ill. Telephone, Main 3145. Automatic Phone 32732.

Entered at the General Post Office in New York City as Second-Class Matter.

Address all correspondence "Moving Picture World, P. O. Box 226, Madison Square, New York," and not to individuals.

Vol. 9 — SEPTEMBER 16, 1911 — No. 10

INDEX TO CONTENTS.

BEWARE OF RED LIGHTS....774
BOSTON....812

CALENDAR OF INDEPENDENT RELEASES..793
CALENDAR OF LICENSED RELEASES....794
CANTON, OHIO....816
CHICAGO LETTER....782
CLEO AND PHYLETES (Itala)....778
CLEVELAND....808
COMMENTS ON THE FILMS (Independent)...790
COMMENTS ON THE FILMS (Licensed)....788
CORRESPONDENCE....808

DEVASTATION AT CHARLESTON, THE (Imp)....792
DON RAMON'S DAUGHTER (Kalem)....777

EDUCATION AND SCIENCE....781

FACING AN AUDIENCE....774
FACTS AND COMMENTS....772

HIGHBROW, THE....775

IMPRESSIONS OF DANTE'S INFERNO....780
INDEPENDENT FILM STORIES....824
INDEPENDENT RELEASE DATES....834
INDIANAPOLIS....816
INQUIRIES....804
IN THE MISSISSIPPI VALLEY....808

LETTERS OF AN OLD EXHIBITOR TO A NEW FILM MAKER....786
LICENSED FILM STORIES....818
LICENSED RELEASE DATES....832
LOUISVILLE....812

MANUFACTURERS' ADVANCE NOTES....791
MONTREAL....816
MOVING PICTURE ABSURDITIES....773
MUSIC FOR THE PICTURE....787

NEW ENGLAND....812
NINETY AND NINE, THE (Vitagraph)....777

OBSERVATIONS BY OUR MAN ABOUT TOWN.785
OLD TIME NIGHTMARE, AN (Powers)....778

POSSIBILITIES OF THE PICTURE....774
PROPRIETORS NOT LIABLE....786
PROJECTION DEPARTMENT....795

REVIEWS OF NOTABLE FILMS....776
REX IN EUROPE....779

ST. LOUIS....816
SAN FRANCISCO....808
SEATTLE, WASH....808
SPOKANE, WASH....816
STORIES OF THE FILMS (Independent)....824
STORIES OF THE FILMS (Licensed)....818

TAKING PICTURES UNDER DIFFICULTIES.784
TESTING NEW YORK OPERATORS' LAW...779
'TWEEN TWO LOVES (Imp)....776

WHEELING, W. VA....812

X-RAY MOVING PICTURES....781

INDEX TO ADVERTISERS.

CARBON IMPORTERS.
FRORUP, L. E....839
KIEWERT, CHAS. L....838
REISINGER, HUGO....823

ELECTRICAL SUPPLIES.
FT. WAYNE ELECTRIC CO....836
HALLBERG, J. H....825
KIMBLE ELECTRIC CO....842
MACKIE, H. A....831
SCHNEIDER, E....814
ST. JOHN CORPORATION....837

FILM BROKERS.
GENERAL FILM BROKERS....836
INTERNATIONAL FILM TRADERS....829
SEIXAS, GEO. W....825

FILM EXCHANGES.
BRADENBURG....831
CHICAGO FILM EXCHANGE....840
CLAPHAM, A. J....834
EAGLE FILM EXCHANGE....832
FEATURE FILM CO....827-830
GLOBE FILM SERVICE....830
GREEN, W. E....821
LAEMMLE FILM SERVICE....814
WESTERN FEATURE FILM CO....814

INDEPENDENT FILM MANUFACTURERS.
AMERICAN FILM MFG. CO....770
CHAMPION FILM CO....813
ECLAIR FILM CO....814
GREAT NORTHERN FILM CO....813
IMP....806-807
LUX FILM CO....821
M. P. DIS. & SALES CO....835
NESTOR FILM CO....810-811
POWERS PICTURE CO....809
REX MOTION PICTURE CO....769
SOLAX CO....768
THANHOUSER CO....762
YANKEE FILM CO....821

LECTURERS.
BUSH, W. S....841
HOFFMAN, H. F....827
MARION, LOUISE M....823

LICENSED FILM MANUFACTURERS.
BIOGRAPH CO....799
EDISON, THOS. A....802
ESSANAY FILM CO....801
KLEINE, GEO....763
KALEM CO....767
LUBIN MANUFACTURING CO....766
MELIES, GASTON....843
PATHE FRERES....765-803
SELIG POLYSCOPE CO....805
VITAGRAPH CO....764

MISCELLANEOUS.
AMERICAN MOTION SLIDE CO....829
AMUSEMENT SUPPLY CO....827
ASSOCIATED M. P. SCHOOLS....827
BAUSCH & LOMB....804
CHICAGO PROJECTING CO....831
COLUMBUS AWNING & TENT CO....827
DAVIS, H....830
DEWES, A....839
DONNIGAN, P. J....814
EXHIBITORS' ADV. CO....838
GOLSEN, R. J....829
HARBACH CO....831
HOKE, G. M....825
KINGERLY MFG. CO....834
LAVEZZI CO....829
LUMIERE-JOUGLA....823
LELAND, S. B....804
McKENNA BROS....829
MOORE, HUBBLE & CO....839
MUNCIE FILM & SUPPLY CO....827
NATIONAL TICKET CO....834
NATIONAL X-RAY REFLECTOR CO....797
ORTHO FILM CO....839
PAYNE SHOW CARD CO....839
PREMIER M. P. SUPPLY CO....830
SANITARY SERVICE CORP....829
SARGENT, E. W....839
SILVERMAN, M....839
SOUTHERN HISTORICAL VIEW CO....825
ST. LOUIS CALCIUM CO....832
TAKITO OGAWA CO....839
TAYLOR, F. C....839
THEATER SALES CO....840
W. L., CARE OF M. P. WORLD....831
ZENITH MFG. CO....823

MOVING PICTURE MACHINE MFRS.
AMERICAN M. P. MACHINE CO....827
EDISON, THOS. A....842
EDENGRAPH CO....829
ENTERPRISE OPTICAL CO....826-841
POWER, NICHOLAS....844

MUSICAL INSTRUMENTS.
DEAGAN, J. C....833
LEEDY MANUFACTURING CO....831
SINN, CLARENCE E....829
WURLITZER, RUDOLPH....841
ZEIDLER DRUM CO....839

OPERA CHAIR MANUFACTURERS.
AMERICAN SEATING CO....840
ANDREWS, A. H....840
BENNET, GEO. W....840
HARDESTY MFG. CO....840
KAUFFMAN MFG. CO....840
PEABODY SCHOOL FURNITURE CO....840
ROYAL METAL MFG. CO....840
STEEL FURNITURE CO....840
WISCONSIN LUMBER CO....840

PROJECTION SCREENS.
KURTAIN KOAT CO....838
MIRROROID CO....836
MOTION PICTURE SCREEN CO....821
SUNLIGHT CURTAIN CO....797

SONG SLIDE MANUFACTURERS.
EXCELSIOR SLIDE CO....830
CHICAGO SONG SLIDE CO....838
SIMPSON, A. L....834
UTILITY TRANSPARENCY CO....827
UNITED SLIDE ADV. CO....804

SPECIAL RELEASES.
CINES CO. OF ROME....823
MONOPOL FILM CO....817
NATIONAL FILM DIS. CO....819
TOURNAMENT FILM CO....815

THEATER DECORATORS.
DECORATORS' SUPPLY CO....825

Facts and Comments

FROM Europe comes a report, fraught with interest for all who are concerned in the future possibilities of the moving picture. It appears that an exceedingly active young man, gifted with remarkable talents and full to the brim of originality, is breaking down old theatrical conventions and traditions and on their ruins building up a new form of dramatic entertainment that so far has taken strong and immediate hold on the popular mind and yielded great financial returns. We are speaking of Max Reinhardt, whose methods, after scoring a pronounced success in Germany, have taken England and the northern countries by storm. His play, "Sumurun," based on a wonderful Japanese legend, has achieved an unprecedented success in London; his way of handling "Œdipus" and "Knight of the Rose" are the show sensations of a decade.

*

All preparations had been made to bring the last-named play to this country, but the initial cost of producing it and other difficulties interfered, and it may now be doubted whether any of his plays will be brought here soon, the European activities demanding all his time and attention for the present. This is a circumstance by no means to be deplored by the film-makers and exhibitors of this country, for Reinhardt is giving the drama exactly those aids and advantages which will bring the theatre into a most dangerous competition with even the best of feature films.

*

Now, then, what are his methods and his ideas? First of all, he scorns the present limitations of the conventional drama and the conventional stage. If these conventions stand in the way of making a great classic masterpiece plain and impressive to the masses, he simply sweeps them out of the way and constructs, if necessary, a new and rotatory stage, equal to all the swift and rapid scenic changes and every possible requirement of even such exacting plays as Shakespeare's historical dramas. He does all things on a gigantic scale, and when he needs more room tears and destroys and rebuilds until a mob of six hundred can find suitable room and artistic grouping upon his boards. Instead of being afraid of the spectacular features, he is glad of an opportunity to emphasize them. The result is a most remarkable revival under new but most effective conditions of great old legends and classic masterpieces that have heretofore reposed in the dust of libraries.

*

In this way he is gaining fame and incidentally fortune. His logic is so plain and simple that he who runs may read. "Many theatres," says he, "have failed because their owners or managers thought that any performance was good enough for the masses. That is a vital mistake, for it is just for those who do not know the classics, who have no interest in the masterpieces, that the performances should be especially good. Let them derive genuine pleasure from a Shakespearian play given in a truly artistic setting and historical correctness, and they will soon learn enough to prefer it. Appreciation of the beautiful and the artistic is not a class matter, but simply a matter of individual temperament."

Herein lies the lesson and warning for the men engaged in making and showing moving pictures. Up to the present the former, with some notable exceptions, have done but little to use the enormous advantages of the picture over the stage, such as outdoor settings, spectacular features, the elaboration in detail of romantic incidents, the treatment of grand classics in a befitting grand style, realizing in the film the grandest as well as the most subtle conceptions of poet and playwright and novelist. There will come, at no distant date, a great struggle between the picture, embodying higher ideals and quality and the regular theatrical attractions. The struggle will be for the possession of the biggest seating capacity.

*

At present the American stage is ill equipped for such a contest. Its various groups of masters have endeavored to "fight" the pictures by reduced admissions or by dosing them with the deadly toxin of cheap vaudeville. Such weapons have made about as much impression on the vitality and prosperity of the picture as a paper pellet thrown by a child's hand at one of the Homeric shields, composed of seven bullhides. Every day the feature film is knocking louder at the doors of the big theatres, and the knock is with more or less welcome answered with increasing frequency.

*

Unless, however, the film-makers, whether domestic or foreign, bestir themselves, the ideas and methods which have revolutionized so much of the conventional dramatic entertainment in Europe will find them unprepared when they will arrive here. That they will come sooner or later there can be no doubt. Their success abroad is blazing a trail across the big pond. Reinhardt is really using the very methods which, if properly applied, would make sure and permanent the success of the moving picture of the higher quality. The most curious phase of the whole situation lies in the fact that this foe to the superior picture has arisen in Europe, where the moving picture has never seriously threatened the stability and prosperity of the legitimate stage.

* * *

THE newspapers report that a lawyer in full practise, being, with his wife, a spectator at the exhibition of Dante's Inferno, was so powerfully affected by what he saw of the punishments in store for the wicked, that he arose in his seat and publicly announced that he had been "bad" and that he proposed to be "good." Like sinful Macbeth, shaken to his soul's depths by the vision of Banquo's ghost, the lawyer tore the mask from his inward state, but was again like Macbeth quieted by his wife, who assured him that such things "cannot overcome us like a summer cloud." It is to be hoped, that the lawyer persevered and atoned. In any event, the picture did the very thing which, according to all theology, a good sermon is intended to do: to inspire repentance and create a desire to reform. There are sermons in words and sermons in stones, but the sermons in pictures seem to do the work. Let Dante's Inferno be shown at the meeting of Bar Associations and good is bound to result.

IN the issue of The Moving Picture World for September 9th was published the final installment of Mr. Sargent's series of articles on the "Technique of the Photoplay," thus concluding a most highly instructive dissertation on scenario writing. In answer to numerous inquiries we wish to say that plans are now forming to publish those articles in book form, thus giving to writers of scenarios the first comprehensive textbook on the subject. An announcement concerning this work will be made at an early date. In the meantime it is the purpose of the Moving Picture World to continue to publish articles of interest to scenario writers, and a certain space will be devoted to that branch of the motion picture endeavor, every week, to which the writers are at liberty to contribute.

*

Scenario writing has become an acknowledged and an important part of the motion picture business. The time has passed when anything would do for a picture. The motion picture has become the "photoplay," and distinct skill in construction is called for. Thus far the producing companies have been satisfied if contributors—scenario writers—would supply them with bare ideas, and thus far few scenario writers have shown a capability of doing much more. Thus it has fallen to the lot of the editor employed by the producing company to whip the so-called scenario into shape—to develop the idea therein contained into a definite something called a picture. This has resulted in a too great similarity of treatment of a variety of ideas. Editors are human and, under the spur of necessity, do the obvious thing, regarding too closely the limitations of the company in whose employ they happen to be. The result is well known to patrons of the photoplay.

*

The time is coming, if it has not already arrived, when something more than the bare idea will be demanded from the writer of scenarios. The question is: Will the scenario writer be able to meet that demand? True, some have already qualified, and a limited supply of practical scenarios has been found to be forthcoming, but that supply is a mere drop in the bucket as compared with the thousands of utterly worthless scribblings which find their way to the desks of the several scenario editors of the different producing companies. Many of these writers display a total ignorance of the limitations of the camera. In some instances one is led to wonder if the author ever really saw a motion picture. Thousands do not furnish so much as an idea, much less anything that could, by the greatest stretch of imagination, be called a scenario. Much of this can be accounted for upon the score of ignorance, and it is reasonable to suppose that many of those who are merely suppliers of ideas may, under proper instruction, become capable writers of photoplays. It is to these that Mr. Sargent's work will be of great assistance.

*

In this field of endeavor Mr. Sargent stands singularly alone. As an editor of scenarios in the employ of one of the largest producing companies, he was the first to undertake the development of such latent talent as came to his notice through submitted manuscript. It was his success in that line that encouraged him to write the series of articles on the subject of scenario writing which have just been concluded in The World. Already there is testimony to be had of the efficacy of the instructions given by him from those who, by following his instructions, have been able to dispose of scenarios previously rejected. It is reasonable to suppose, in view of these facts, that it will be possible to develop still more of the latent talent among the would-be writers of picture plays through this instrumentality.

Moving Picture Absurdities.

By W. Stephen Bush.

THE greatest of them all is the Indian. We have him in every variety but one. We have Indians à la Français, "red" men, recruited from the Bowery and upper West End Avenue. We have Licensed Indians and Independent Indians—the only kind we lack are the real Indians. Tradition credits the Indian with uncommonly keen sight, which he seems to lose when transferred to celluloid, for on an average every Indian in the picture shades his eyes, as if it hurt him to look, on an average about eight times during a scene. The Independent Indians, especially, seem to be in need of an oculist's services. General Sherman said that there were no good Indians except the dead ones. He had never seen the moving picture Indian. There is no medium of morality about him. He is either wholly good, seemingly transplanted from the skies or else a fiend and an expert scalper in constant practise. Those who know him best describe the Indian as stoic and unemotional, but what a change when the red brother poses before the moving picture camera. He is as busy and talkative as the "villain" in the first two acts of the old-fashioned melodrama. You cannot escape the moving picture Indian. Recently I visited five moving picture houses in a Southern tour and five in a city in New England. The Indian was everywhere. The film-makers tell us that the demand for this sort of thing is overwhelming. I studied the audiences in the theatres visited, while the Indians were doing their worst on the screen, and noticed no feverish enthusiasm denoting approval. I sincerely believe they were tired of them, especially as the music with these pictures is always the same. Enter "The wicked Half-Breed." He is dear to the heart of the film-maker dealing in Western stuff. The W. H. may be divided into two grand classes, the Canadian and the Mexican. Of the two the Mexican is the more common species. When you see a Mexican in the full dress of a bull-fighter and smoking a cigarette and rolling his eyes you are face to face with the W. H. He rarely survives the middle of the reel, and is either killed by the hero or lynched by the dear cowboys. The Mexican halfbreed is invariably impolite to the heroine, and most of his troubles may be traced to that source.

Very popular with some film-makers is the "Honest Workingman." He always washes himself in full view of the audience as he comes home from work and then commences kissing his family. He is always boisterous and laughs heartily. We have known quiet, modest and retiring men in the class, but none of them appear in the pictures. Your moving picture "Honest Workingman" is constantly slapping his chest and calling attention to his horny hands and his overalls. When you see the H. W. thus disporting himself, be very sure that he will presently face some great trouble or temptation. The villain will cause his indignation by offering him from $50 upward to blow up his employer's factory, abstract the gasoline from the motor car or sell him a false key to the office. In refusing the offer the H. W. always draws himself up to his full height, which is the signal for an outburst of virtuous approval from the small boys.

These and many similar moulds are worn and cracked and should be thrown away. The surest path to success is the one where "no track of steps has worn a way." Originality is the life of the moving picture.

Michael Blewitt, a Corning, N. Y., exhibitor, died last week in Scranton, Pa., after having amassed a fortune of $200,000 in operating a chain of moving picture theaters in Scranton and vicinity.

Beware of Red Lights.

NO exhibitor who cares anything about his patrons or his program can afford to ignore the reviews of films in THE MOVING PICTURE WORLD. This department of the paper is conducted with the utmost care and with a view singly to the exhibitor's needs. If the exhibitor in Atlanta, Ga., who so gravely offended many of his patrons by showing the film called "Sixtus V" had read the film reports in this paper he would never have been in any unpleasant situation. THE MOVING PICTURE WORLD characterized that picture, which is the product of the Ambrosio Company, in its issue of July eighth, as follows:

"Sixtus the Fifth" (Ambrosio).—There have been some bad Popes beyond all doubt, and where their history is the contemporaneous history of their times their acts are legitimate subjects for representation in moving pictures. If, however, the wickedness of a particular Pope is to be shown on a moving picture screen, let there be some historical foundation, otherwise the thing becomes a slander on dead men, who depend on professors of history to defend them. Pope Sixtus V was no doubt a tyrant; perhaps he was cruel and even brutal; but his worst enemy has never accused him of having been licentious. The plot, I fear, has been constructed not out of history, but out of the needs of the film maker. As it treats of a subject which may easily offend religious feelings, such a departure from historical accuracy is to be deplored. In some respects, too, the picture is ridiculous without meaning to be so. Popes do not have their tiaras on the little table in their sleeping chamber; our Italian friends ought to know that much at least. There are many clever situations in the film, much good acting and the injection of controversial matter into the film detracts from its merits from the exhibitor's point of view.

Here was enough warning to any careful and intelligent exhibitor to keep away from this film. The independent exhibitor has no excuse for accepting such an objectionable and harmful film. What is the use of being independent if you cannot reject a picture that will hurt your box-office receipts? We will continue to hang out the danger signals, and if an exhibitor deliberately runs into a red light he alone is to blame for the ill effects.

Facing an Audience.

By W. STEPHEN BUSH.

"FACING an audience," spoken in connection with a moving picture actor, is really a figure of speech, for the thespian of the silent stage seldom faces anything more personal than a camera, or, if the scenes are taken outdoors, a crowd of gaping rustic or street gamins. The exhibitor sees the audience from the front on very rare occasions, while the piano player and ushers get but few glimpses. The only person who has an opportunity to watch the emotions of an audience during the progress of a picture on the screen is the man who attempts to lecture on it. He, too, labors under a little disadvantage, because the theatre is dark during his recital and he has his own task to perform, leaving but scant time to observe the audience. Imperfect then, and cursory as the lecturer's impressions and observations must of needs be, they may nevertheless be of interest, because they come directly from the firing line and are based on facts.

The first and most obvious characteristic of a moving picture audience has to me always been its earnestness. There is nothing of the dawdling of the blasé theatregoer, who half yawns and half talks through a performance. The men, women and children in the moving picture house are all intent and eager to an extraordinary degree. To them life is real and earnest both inside and outside the theatre. They are anxious above all things to understand what is being described on the screen.

Let no one believe that the man who during the day works in overalls, or the woman who struggles with the household needs of a big family, is less subtle in detecting and appreciating dramatic power than the man with a silk hat and a learned profession. They are the very people who know most quickly whether a picture rings morally true or false. Audiences of this type as a rule are by no means demonstrative. Only now and then after some climax, in which the better triumphs over the worse part of human nature, will you hear handclapping. The howling of small boys over the rescue of the Indian maiden or the killing of the naughty halfbreed is not heard as frequently as in the days of long ago when to the average manager of those times it conveyed the most unmistakable token of public approval.

Moving picture audiences are, notwithstanding their undemonstrativeness, quite appreciative. When the lights are turned up you may see that they are thinking about what they have seen, for the intensity of expression, so plainly visible in their faces, relaxes but slowly, showing how deeply they have been impressed with what their eyes have seen. You will find, too, that patrons of the moving picture love to talk about their favorite films and their favorite actors, and it is never hard for an alert manager to find out the sentiments of his patrons by listening to the talk in the lobbies and on the sidewalk after the performance is over.

Loyalty is another trait of the friends and patrons of the picture. Let them once become convinced that the manager means to do his best to please them and they will take as much interest in the theatre and its affairs as if they were stockholders.

What a fine and useful thing it would be for directors and producers, who are often in danger of getting "studio-stale," to go to the front occasionally, to mingle with audiences and to listen to them. If they gained nothing else, it would help them to avoid many mistakes, and it would for a surety convince them of the rising quality of the patrons of the moving picture. Possibly it might encourage them to trust in the taste and intelligence of the people, from whom they derive their income. Possibly—yes, possibly—but perhaps such a hope in the present stagnating state of affairs is utopian. A trial might be made in any event.

The Possibilities of the Picture.

Moving picture films will replace the family album and old-fashioned portraits in the homes of the well-to-do in the near future, according to Edward McConahey, of Spokane, Wash., pioneer of the animated photograph art in the Pacific Northwest.

"These domesticated moving pictures," he added, "will be made with all the care now devoted to gallery photographs and will include every member of the family, from the grandfather to the newest comer into the home.

"Think of the pleasure it would give many of us if we could see our forebears, not with the 'please look pleasant' caricature of a smile upon their faces, but as they appeared in all their naturalness a half century ago.

"There is no way of estimating the pleasure it would give children to see their parents as they looked when boys and girls, and later, as young men and women, before the responsibilities of life had checked their exuberant and youthful spirits."

Mr. McConahey, who has devoted much time to the subject since 1896, said, when asked how the idea came to him:

"One day while showing views of the late King Edward and Queen Alexandra, picturing them walking together in their garden at Sandringham, I thought: Why not have such reproductions of people less highly placed; why not

have them for the people? The idea has been with me constantly since then, though I am not aware of having spoken of it to anyone before.

"I feel confident that within a few years the moving picture portraits gallery will be installed in every family that can afford it. I think, too, that in the near future, when a cornerstone is laid for a public building, a film of the entire proceedings will be placed in the hollow so that when the building is removed, succeeding generations may know what the men and women looked like who took part in the ceremonial. This would be of direct historic interest to every community.

"I have several films that I would not sell for a hundred times their weight in gold. Among them is one I took at Buffalo of President McKinley the last time he addressed the American people. One can note the furrows on his face, and every gesture and movement is true to life. Little did he or any one think that a few moments later he was to fall by the hand of an assassin. I prize it greatly and think that in twenty-five years or so it will be of immeasurably more value than it now is.

"I made a film of the Jeffries-Fitzsimmons fight. At the close of the fray Jeffries responded to repeated calls for a speech and talked for a few moments. When I showed this picture the first time a deaf man in the audience, seeing the prizefighter's lips and hands moving, queried in a stage whisper of his neighbor: 'What's he saying?'

"I have taken all manner of moving pictures, from the burial of Queen Victoria to a colored boy getting away with a ripe watermelon.

"I see no limit to the future of the film. I have an idea that the time will soon come when newspapers will show views of important events by aid of the moving picture."

Mr. McConahey's latest pictures show the moving of 1,000,000 tons of rock from the face of a high cliff overlooking the Snake River, south of Spokane. Where two shots with 40,000 pounds of blasting powder did in a few minutes what 500 men could not accomplish in a year. The film shows the various stages of the explosion, which is declared to set a new record in railroad history.

A. W.

The Highbrow.

By Louis Reeves Harrison.

"A fungus growth on society, often mistaken for real learning or achievement," is the definition of highbrowism recently given by a magazine writer, and, as far as I understand it, the term is often used in a disparaging sense for a superficial and affected dabbler in literature or art. To be more charitable to the much discredited individual in the moving picture business who furnishes the above theme, is probably an admirer or lover of the pictorial art, with a number of ideas on the subject, lacking the foundation of practical experience, who takes himself and his desultory views seriously. He may be a good fellow for all that and can rarely be regarded as dangerous, only irritating, even when he gets into print and tells us that the only good photoplays are those unappreciated by the public.

If any of us had the power to gauge the taste of an audience before or after a picture is shown it might be easily demonstrated that Mr. Highbrow is an amateur or a dreamer of lurid nightmares, but no one claims foreknowledge of public opinion, and it is extremely difficult for experienced critics to tell what those in front think of this or that presentation as pictures are now exhibited. In illustration of this I may cite a peculiar instance, rarely found, of two plays by the same author, performed by the same company under the same director, and both favorably reported by the critics. The first was received in silence and evoked faint applause. The second awakened enthusiasm from the outset and an unusual demonstration at the end. The natural conclusion was that one was only partially successful, while the other met with emphatic approval, yet careful inquiry among members of the audience discovered widespread preference for the unapplauded piece. Why? The second aroused no depth of feeling; it was amusing and easily so; enjoyment of it was contagious and a spontaneous manifestation followed. The first play was deeply absorbing; there was a fine idea involved; it set people to thinking, and, before they could recover from the lasting impression made, the censor board approval was flashed, the lights turned up and the next vaudeville act announced.

Under the above peculiar circumstances it would have been a manifest injustice to gauge the preference of spectators by what was expressed in applause, and it should ever be considered that a majority of those who go to picture shows to be entertained do so in a quiet, uncritical and unostentatious way. They like to sit and watch the photoplays and listen to the music, ready to laugh at simple things or to enjoy without demonstration whatever appeals to the higher emotions. At the regular theater recognition is often given the performers for creditable work by generous plaudits, the play being regarded as merely a vehicle for the expression of their art, or as something to be enjoyed in conjunction with it. The absence of near personality in the screen presentations disposes of the idea of applause with many, the enthusiasts being confined to small boys who clap their hands when relief after suspense is at hand.

All things considered, it is no easy matter to determine from either an expert or from a popular point of view, which plays are the best. Producers complain that, whether or not the public demand is for superior plays, the commercial demand is for the "same old thing," so Mr. Highbrow, as an offset to Mr. Lowbrow, may occupy a very useful place in an art which is in process of evolution.

When Mr. Highbrow comes forward with a scheme for the infusion of culture into the circulation of photoplays, his purpose is undeniably good, but he is often unaware that nearly all producers would be glad to raise the quality of film presentations to the limit of their ability if untrammeled by commercial considerations. They are not in the business for their health. They are aiming at the members of moving picture audiences and not over their heads. It must be admitted that some of them are aiming pretty low at that, but they are marked for eventual elimination and the trend is upward with the advance of public taste.

When Mr. Highbrow urges leadership of public taste his purpose excuses his plaint. When, however, he urges the morality of plays devised purely for entertainment he is treading dangerous ground. People go to the show because they are weary of the sermon. This is a government where all classes are supposed to participate in the exercise of political power and the national character depends upon the views of the many rather than the code of this or that sect; where the possibilities of morality depend largely upon the possibilities of liberty itself and men are the greater gainers by suffering each other to live as seems good to themselves rather than according to the prejudices of a few.

There is nothing the matter with the plain people; they resent indelicacy in picture plays as they frown upon indecency of personal conduct, from the finest motives in the world. Most of them have children and are intelligently aware that the character of the future generation is in their hands. If anything makes the average American tired it is the self-vaunting, and in many cases the self-advertising, attitude of men who set themselves on a pedestal and cry out to all within hearing, "I am holier than thou." That is what drives people to the little theaters. If there are lessons to teach, they must not be rubbed in. It is not in the nature of men who come here, either from Europe or from their mothers, to put up with too much "holy" restraint upon "the pursuit of life, liberty and happiness."

I am with you, Mr. Highbrow, in the advocacy of improvement in this form of popular entertainment, and so is everyone who has faith in its permanency. I do not believe it will perish and pass away, but will live just as our thoughts of to-day will be perpetuated, a bequest to posterity, influencing generations to follow ours. But we can judge from the history of literature that selective forces will be at work, that whatever is unworthy will be eliminated and only those plays will go down the line, bringing fruit after their kind, which have the strength or beauty to endure or fertilize. The immortality of a play lies not in its inspiration, but in its aspiration.

So much for Mr. Highbrow. Perhaps it is too much, but I am like the woman who kissed her husband and when he said that it made him a better man, she replied:

"I want to help you all I can."

Reviews of Notable Films

"'TWEEN TWO LOVES" (Imp).

IT was a distinct pleasure to the Moving Picture World reviewer to be given the opportunity of viewing in advance some of the forthcoming productions of the Imp studio. The pleasure arose out of the fact that the pictures seen were far superior to what we expected to see and because they were gratifying to the senses. How frequently does it happen that one will adjust oneself comfortably in one's seat after the first few turns of the crank, with a feeling that a few minutes of enjoyment are surely coming, only to be effectively jarred out of that hope by some glaring inconsistency in the picture. Such instances happen to the patron of the photoplay theater, looking only for amusement; but the poor, overworked reviewer making the rounds of the studios, supposed to be looking for trouble and being expected to tell somebody "what's the matter with that picture," gets jarred too frequently for comfort; hence, when he passes through a two-hour studio sitting without a perceptible jar, he is correspondingly grateful. This, with the sense of uplift that comes with seeing a good photoplay, puts one in a frame of mind to say a few good things about those particular pictures.

Reserving the others for future mention, we will record a few impressions of the picture entitled "'Twcen Two Loves." In brief, it is the story of an only daughter of a farmer; her mother is dead and she is her father's consolation. She grows up and falls in love with the young man in her father's employ, but when they tell the father of their love affair, he orders the lover off the place. He goes, but later returns and takes the girl with him, followed by a father's curse. We next see them established in their own little home, which is brightened by the presence of a child, and both are as happy as can be. A glimpse of the father shows him unreconciled and alone in his bitterness.

Then trouble comes. The young husband, at work in the cornfield, is overcome with the heat; a fellow workman takes him home and calls the doctor, but medical aid is of no avail and he dies without regaining consciousness. Later the little widowed mother is seen struggling against adversity; the once happy home is wofully bare and cheerless. The child, restless in its cradle, reveals the fact that there is no milk in the house, although it is now night. Placing the lamp on the window sill, the mother goes to a neighbor's for milk. While she is out the lamp sets fire to the house. This calamity the mother chances to discover while on her errand and she hastens back in time to save the baby. In the final scene she is seen sitting upon the steps of her old home with her baby in her arms. A shawl conceals her face, so the father does not recognize the suppliant for his charity as he takes the baby in his arms and helps the woman into the house. He ventures to remove the shawl and discovers his daughter.

The Parting. The Return.

Scenes from "'Tween Two Loves" (Imp.).

Thus baldly put, the story does not reveal much of interest. But the producer and the performers have deftly clothed the skeleton with the habiliments of life until every scene throbs with the realities of human existence. Much is to be said of the completeness of the scenic effects and of the good photography, which contribute to the excellence of this picture in no small degree, but it is the unmistakable touch of human interest, at times most absorbing, upon which its claim for consideration most solidly rests. Much good photography and expensive settings have been wasted upon lifeless situations, but no such charge can be brought against this production.

Though a commonplace chapter from the book of life it

is not without its thrilling moments. When the mother enters the burning house to rescue her baby, one fairly holds one's breath until she staggers out with the child in her arms. This scene has been ably handled, the simulation of a house on fire being so real that one fairly trembles for the safety of the mother as she gropes her way to the cradle through the smoke. Indeed, one almost forgets that it is a picture.

As portrayed the story makes a strong demand upon the sympathies. The girl and her lover are not to be denied their happiness, yet one cannot fully condemn the lonely father who has lost the one object of his love—his only daughter. It is a selfish trait of human nature, but one that is of frequent occurrence. But, if the father seems to be unnecessarily obdurate, it must be remembered that the man who wishes to marry his daughter is but a farm hand, possibly unknown to him, in which case he would be justfied in opposing the marriage to the last. The character depicted being the stolid, determined type of man, it follows naturally that he should refuse to forgive and to answer the appeal of his daughter in her moment of dire need. Such unrelenting characters are not unknown, albeit they seem to be extremely severe. That he has a heart, proof is given in the final scene, when father and daughter are once more united.

There is a noticeable absence of superfluous sentimentality with which some producers would burden a story of this kind. Only one discreet love scene is given, for which the producer has our thanks. There is also a death scene which is robbed of much of the customary horrors by the omission of the agonizing throes of final dissolution—a treatment of an unpleasant subject that is highly commendable.

As a whole, the production is of the highest class and marks a distinct advance in the character of the work of the Imp Company.

"DON RAMON'S DAUGHTER" (Kalem).

CARE for the minutiæ in a picture tells. Atmosphere is an intangible quality, but, though often neglected, is the only means of giving a sense of naturalness to pictures of a bygone day. The sense of naturalness is very strong in this very carefully staged picture of the romantic and courteous life of southern California before the Gringoes came. This sense is carried over to the spectator very subtly. At first he is conscious only of pleasure. If he be in a critical mood, and attempts to analyze it, he will suddenly awake to the fact that there are Murillos and Velasquezes on the walls of the Di Garcia home. Then his eye, using this as a clue, will discover other things in keeping in the stage settings, in the acting, furnishings and deportment. All belong with the state of culture in that locality at that time. The picture seems truthful, whether it truly be so or not. The story, thoroughly romantic, is restrained and there is little in it that is not poetry. It is made effective, although not a closely constructed drama, by an atmosphere that perfumes and colors the interesting narrative, which is kept clear.

Don Ramon casts Manetta, his daughter, off because she is determined to marry a poor youth. This scene takes place in a garden. The youth is also there and Don Ramon is very angry, but acts with restraint and the scene does not leave in the spectator any sense of unreality. The youth and Manetta are married; both die and their baby daughter, Carlotta, is adopted by Donna Loretta, wife of Don Josè di Garcia, who lives in a distant part of the country presumably. These scenes are quickly passed over, leaving the greater part of the film for picturing the dramatic part of the story, which opens when this baby girl has grown up to be of about her mother's age at the time she was married. The Garcias don't know who this girl Carlotta is; they have only a locket, her mother's. The son of the house has fallen in love with her. At this point Don Ramon, Carlotta's grandfather, writes to his friend, Don José, that he is coming to visit him. Carlotta looks like her mother; her grandfather when he comes recognizes her. The scene where Don Ramon and Carlotta meet brings into the picture a new situation. Her attitude toward the old man is quite natural, human and typical, but we had not been prepared for it. It was not even impressed upon the spectator that she knew of her mother's sad story, much less resented it. This divides the picture again, making three clear cut parts, not integral acts, but three episodes. Each of these is clearly developed and in itself effective, but the last is the most important. The scenes of this are very carefully planned and pleasing. One quality in which they excel is the impression of background continuity. Of course they were taken in the same grounds, but what is more to the point, the way they were handled gives the sense of their being within sight of each other. This may not have been true, for in one scene the Indians are chasing Carlotta and her maid away from the gate and in the next are seen chasing them toward the gate. But nothing at all out of the way is noticeable at this point. The change in direction is a possibility and the action too engrossing for small considerations. The girl is captured at the gate and is rescued by her grandfather. This brings about a reconciliation.

This picture is praiseworthy. It is not constructed on the plan of the drama. Many of Shakespeare's historical, epic plays also are not; his "Henry the Eighth," his "Henry the Fifth." They are good despite weak construction; perhaps they hold more in that form than they could otherwise. It is debatable.

"THE NINETY AND NINE" (Vitagraph).

THIS is one of those rare and good pictures of which we could wish a larger supply. It is a picture that every one can see, enjoy, and profit by. While classed as a drama it is also worthy of being classed among the "educationals" because of its many beneficial points, and other lessons, making it acceptable in either day or Sunday school. The story is a twofold one, it is seldom that two stories can be told with such a unity of purpose as we find blending so harmoniously here.

In a well-to-do family there is a prodigal son, whose drinking propensities bring sorrow to the home. It is a sad sight to see a bright young man coming to the family table in a state of intoxication. Although the father seems harsh in his manner he cannot be blamed for ordering the young man from the room. Determining to leave home despite the pleadings of his mother and sisters, he packs his valise and goes out into the world. We next find him

Scene from "The Ninety and Nine" (Vitagraph).

far away working on a farm, where all the indications are that he is using the strength of his young manhood in the development of both muscle and character.

The farmer's pride is his flock of sheep; he sends them forth in the morning, counts them upon their return in the evening. On this particular evening one lamb is missing. At this time the father with his family are upon an automobile tour. Their machine comes to grief near this very farm; while the chauffeur is making the necessary repairs the occupants take a walk.

The father meets the farmer and joins with him in the search for the missing lamb, which he is successful in finding, not, however, without serious reflections upon his own missing son.

The daughters, having gone in another direction, meet their brother returning from the woods, where he has spent the day wood-chopping. With great joy they take him to their parents, who receive him gladly; the father especially welcoming him after the manner of the lost lamb he had so recently found.

The young man himself now entirely reformed joyfully goes home with the family. Thus the farmer finds his sheep; the father finds his son and joy reigns.

The story is clean, wise and good, tender and sympathetic, yet morally strong.

It will be appreciated everywhere.

"AN OLD-TIME NIGHTMARE" (Powers).

Any film that shows an attempt to depart from the beaten path and blaze a trail of its own may be very properly treated as a notable film. Such a film is "An Old Time Nightmare," lately done by the Powers Company. There is a great field for pictures of child life and the supply of them is all too scarce. We appreciate that it is a difficult matter to make satisfactory productions when it involves the drilling of numerous juvenile actors. Juvenile productions have been done before, but we find it incumbent upon us to applaud the novelty of the film in question. It is a story of Birdland. A picture with a distinct lesson and moral for boys who rob birds' nests. Most of the characters represent birds, much on the order of Rostand's "Chantecler." It is a modern fairy story that the producers have seen fit to label

Scene from "An Old Time Nightmare" (Powers).

as a "nightmare," but under either classification it is distinctly a charming and original bit of personification that will please the children beyond measure and will earn the indulgent smiles of the grown-ups.

The picture shows, from a bird's point of view, what a serious matter it is to rob a bird's nest. The story centers about a mischievous youngster, Tommy, and his chum. At the beginning a number of boys are seen fishing by a pond. One of the boys has had the foresight to provide himself with a triangular section of home-made pie which he evidently figures he can eat from one hand while fishing with the other. To have and to hold, in the ethics of Boyland, is a recognized principle, and no boy can be sure that a piece of pie is his until it is safely stowed away. Tommy, like the other boys, cannot endure to have pie thus flaunted in his face without succumbing to temptation. He purloins the pie and flees to safety with his chum. The pie is soon devoured, but it must have been a mince pie out of season. The boys after their long run lie down to rest beneath a tree and soon are fast asleep and Tommy dreams. The pie has a decided influence upon his dreams.

Tommy dreams that he climbs the tree and robs a bird's nest. He quarrels with his chum over a division of the spoils and the boys separate on bad terms. Master Tommy makes his way through a cornfield and there to his dismay is confronted by a huge bird that accuses him of robbery and calls a bird policeman. The frightened lad is led away and imprisoned in a large bird cage around which many birds gather to get a good look at the destroyer of their peace. A trial is then held in the court of Birdland and Tommy realizes for the first time that he has committed a capital offense, punishable by death.

The judge is a stern old eagle, and the jury is composed of solemn owls and other birds. Tommy has no defense to offer and is condemned to die. The death march begins, headed by the dove in ministerial robes to preach the sermon. Poor Tommy, firmly bound, approaches in fear and trembling, followed by a dignified committee of outraged birds. At the end of the procession follows the executioner, a big black crow, without a particle of sympathy for the quaking boy. His head is placed upon the block, and the great axe about to descend when Tommy wakes with a start. His companion also wakes and suggests that they climb the tree and rob a nest, but Tommy has learned a lesson. Never again will he rob a bird's nest, for he knows that what may be fun for him is tragedy for the birds.

"CLEO AND PHYLETES" (Itala).

The same qualities that were found in the Itala film "The Fall of Troy" are seen in this magnificent Grecian picture, in two reels (2,000 feet) telling the poetic love story of Cleo, the pretty daughter of King Diomedes, and Phyletes, the heroic warrior. The subject is treated in the same grand way. It opens with lavishly staged scenes, showing Grecian home life in pre-Homeric days, with stately ceremonial in court and banquet hall, among the fluted columns of Diomedes' high-uplifted, kingly palace. It also pictures the march of mighty armies, the attack on the walled city, the repulse, the breaking down of the gate at night, the turmoil and confusion of the hand-to-hand conflict in the streets of the city, the escape of the king, the burning and destruction of the palace and the rescue of the girl.

The picture opens with a pretty love scene. Cleo appears running away from Phyletes. She is reluctant and at the same time coyly ready to be caressed by the young warior. Phyletes has succeeded in getting his arm about her when the king enters with his courtiers. The two young people are embarrassed. The king pretends to be for a time, but bethroths them then and there. Now the arrival of the barbarian king is pictured. He is greeted ceremoniously and feasted. He sees Cleo and falls in love with her. Because his love is refused by both king and girl and Phyletes, he and his followers stalk out of the palace.

The background of the next scene is a deep gorge in the mountains, with a stream pouring through it. The wrathful barbarian, with a never-ending horde of rough Illyrian warriors with swords and spears, are seen hurrying downward through the gorge to attack the city. But they are not to take it by surprise, for now we see on one of the high, rocky meadows above the pass a flock of sheep in charge of a young shepherd. Astonished, this shepherd sees the horde winding through the valley far below and abandoning his flock, he is off at once to warn his countrymen of the peril. It is a market day and the populace are mostly outside the gate buying and selling. He arrives in time and the soldiers close the gate and for a time successfully defend the city against the attack.

During the night one gate, not carefully enough guarded, is broken down and the rough northmen drive the Greeks back from street to street and capture the palace. The king, Diomedes, is badly wounded and the loyal Phyletes carries him away to a place of safety in a herder's cabin on the hills above the city. Cleo finds her escape cut off and is captured. The barbarians have both city and palace. Phyletes comes back and finds her in the hands of the black-bearded Illyrian king. He makes his way into the vaults under the palace and sets it on fire. In the confusion he finds the girl and rescues her, knocking the barbarian down with a bronze vase. They might have escaped unseen, but the chieftain revives and with a handful of his followers gives chase. The palace is burning fiercely by this time and as the Illyrians rush across the court in pursuit, the big-girthed columns fall upon them, crushing them—they are hidden by the dust and smoke that rises from the ruins. Cleo and Phyletes find the king on the mountain and looking back see the great city in flames below them. An interesting picture.

The former film, "The Fall of Troy," had a glorious epic behind it to give it fame. This picture tells a simpler story.

Testing the New York Operators' Law.

The constitutionality of Chapter 252 of the Laws of 1911, which requires a six months' apprenticeship with a licensed moving picture operator before an applicant can be given a license to operate in New York City or in any city of the first class in the State of New York, came up before Justice Gavegan in the Supreme Court in New York City on Wednesday, September 6.

Lewis Gibelman, who has been operating moving picture apparatus in New York City and in Scranton, Pa., for the past four years applied for a peremptory writ of mandamus directed to Henry S. Thompson, as Commissioner of Water Supply, Gas and Electricity, compelling the commissioner to examine Gibelman for the purpose of ascertaining whether or not he is competent to operate moving picture apparatus and its connections in the city of New York.

Gibelman had previously applied for an examination to Commissioner Thompson, but had been refused on the ground that he did not show any evidence of serving the six months' apprenticeship under a licensed operator as the new statute required.

Gibelman, through his attorney, Anson Burlingame Cole, is making a test of the constitutionality of the new law, claiming that it violates Article 14 of the Constitution of the United States, and also Article 1 of the Constitution of the State of New York, in that it deprived the relator of his liberty without due process of law, and prevents him from exercising his right to support himself by a lawful vocation.

Mr. Cole in his argument for the writ told Justice Gavegan that that part of the law requiring the six months' apprenticeship was not within the police power of the State. He said:

"The law is not reasonably necessary to protect the health, morals or general welfare of the State, and it makes a particular form of acquiring skill and knowledge essential, and prevents persons not holding a license at the present time from following the vocation of a moving picture operator for at least six months, no matter how skilled and experienced such person may be."

Mr. Cole also said that before a new applicant for a license can get permission to work in New York City he has to (1) register at the office of the commissioner; (2) file a letter from a licensed operator that he will accept him as apprentice; (3) serve six months' apprenticeship with a licensed operator in this city; (4) file an application for examination, accompanied by an affidavit of said operator that he has served six months' apprenticeship with him, and (5) pass the prescribed examination.

The lawyer, besides the points already mentioned, said that the new law was conceived and promulgated in the interests of those engaged in the business of operating machines, and that the relation it bears to the general health, morals and welfare of the State had much less influence upon its originators than its benefits to them.

"It closes the doors to unlicensed operators for at least six months, and it creates a monopoly in favor of the licensed operators for at least that time, as no license can be issued until December 6, 1911; and that time may be and undoubtedly will be in many instances substantially prolonged by the refusal of the licensed operators to permit apprentices to work with them, or to make the required affidavit at the end of the six months, unless paid therefore any sum they may deem fit to extort."

Mr. Cole added that even if a man is willing to serve the six months' apprenticeship he can practically learn nothing as the law prohibits him from handling any of the machines unless he is licensed. "He would probably have to sit by and look happy for the probationary period," said the lawyer. He called the attention of Justice Gavegan to the fact that the undertakers' law which required a three years' apprenticeship was declared unconstitutional by the Court of Appeals.

Opposing the motion, but not very strenuously, was Assistant Corporation Counsel Nicholson, who said that Commissioner Thompson realized the difficulties under which the men labored, but that the law required him to refuse applicants unless they had served the prescribed period and provided a penalty against any official who failed to comply with its provisions.

The matter was thus put squarely up to Justice Gavegan as to the constitutionality of the new statute and he took all the papers for inspection and reserved decision on the application for the mandamus.

Our idea of hard luck is to tote a moving picture outfit to Alaska for the Smithsonian Institute, and then have the pesky thing sunk at the bottom of the Big Delta River.

Rex in Europe.

Our London correspondent sends us the accompanying picture of the recently established offices of the Rex Company at No. 5 New Compton Street, in the center of the film trade. We have already chronicled this event, but there are several attendant circumstances that are worthy of special mention. One is that two staid London newspapers who have hitherto ignored film matters, make note of the advent of the Rex films—probably it is the kingly trade name which has caught their eye. The "Daily Chronicle," in making the announcement, adds this comment: "The life portrayal and coloring of the films are wonderful, but it is their remarkable clearness which will be chiefly appreciated by the public." So much for American photography.

The reporter for the dignified "St. James Gazette" has evidently been present at one of the exhibitions, for he says of "Called Back" that it is "a truly remarkable presentation of a strong dramatic story of great human interest." This is very high praise indeed from such a source. He also says

Rex London Office.

of "The Little Major" that it is an appealing story, pathetic to a degree, and is assured of a warm reception by the theater patrons."

But the most important circumstance (to the Rex Company) that attends their invasion of the British market is that the sales are already on a par with the best sellers that have held the market for years. We must not overlook the fact that films in Britain are sold on their merit and in open competition.

So it seems that the phenomenal American success of this young concern is destined to be world wide, for we are informed that Rex offices have also been established in Barcelona (Spain), Berlin (Germany), Paris (France), Moscow (Russia), Vienna (Austria), Copenhagen (Denmark), and Bologna (Italy). Other locations are in contemplation. It is both gratifying and encouraging to see a good American product so widely distributed and we shall await with interest the reports of its success in the various countries.

Mr. E. Lindsay Thompson, of Sydney, Australia, arrived at Seattle, Wash., en route for London. Mr. Thompson represents a syndicate of moving picture men in the antipodes that has revolutionized the business in that part of the world. This combination of men has placed the picture business in Australia on a high plane by obtaining control of the best theaters and by securing the patronage of the better classes.

In amending her theater fire laws to suit the latest catastrophe, Pennsylvania should remember that theaters are not the only structures that may be referred to as "fire-traps." The "factory" is the real menace, with churches a good second.

Impressions of "Dante's Inferno."

By the Rev. Elias Boudinet Stockton, S. T. B., East Orange, N. J.

For several years, the writer has been a student of the moving picture from an artistic and educational point of view, being especially interested in the possible developments of its use in the serious work of higher education in our colges and universities; but with the exception of the films made for the Russell Sage Foundation and those recently manufactured for the Medico-Chirurgical Society of Philadelphia, by the Lubin Company, and a few more of similar character, nothing suitable for anything more serious than university extension courses has come to his knowledge, until last Tuesday, when he was privileged to see the Milano Company's film of Dante's Inferno. This film is so great an improvement on any that has hitherto appeared that if it is followed, as it undoubtedly will be, by others of a similar character, it will mark the beginning of a distinct era, not only in the moving picture business, but also in the educational world.

The distinguishing mark of this film, from an educational point of view, is not the beauty of the photography, nor the excellence of the acting, nor the magnificence and delicacy of treatment, great and worthy of all praise as these are, but the absolute fidelity to the poem in all its details that has been achieved. Two careful scrutinies of the film revealed but two instances where this fidelity had been impaired: in the punishment of the spendthrifts and avaricious, the necessities of the case changed the enormous "weights" of the poet (Canto 7:27) into huge sacks of gold; and the angel who opened the gates to the city of Dis (Canto 9:73-105) was a woman instead of a man. In the first instance, the Milano Company are to be congratulated on the artistic way in which they have overcome or rather circumvented an apparently insurmountable obstacle and preserved the spirit of the poet's idea while sacrificing the letter; and for the second instance, altho' it is contrary to theology, etymology, renaissance art, and even to the poet himself, abundant excuse will be found when it is remembered that modern art so abounds in female angels, that a noted sculptor in good faith decorated a chapel of one of New York's largest churches with a number of them ,and only discovered his mistake when it was pointed out to him by the theologians. It was of course to be expected that the prominent speaking characters, such as Dante, Virgil, Homer, Horace, Ovid, Lucan, and others of whom we have authentic likenesses would be faithfully portrayed, but it was a distinct surprise and is a unique merit of this Milano film that this same accuracy of detail is found in the hundreds of lay figures who are simply mentioned throughout the poem as citizens of hell. This is only one example out of many that show the careful attention paid to every detail, however small, and the infinite pains that have been taken to have correct in every particular, even the minutiæ of the work; and it is just this that has made the Milano film a production of genius and gives it its great educational value in the realm of art and literature.

Before going further, a few words must be said regarding the accessories that accompanied the Baltimore exhibition. The decorations, or rather absence of them, in the stage setting was very appropriate to the subject and enhanced the beauty and grandeur of the pictures. The accompanying lecture was appropriately and admirably well rendered; and the idea of placing the musicians behind it instead of in front of the screen was exceptionally good, the use of an organ as the sole musical instrument being most felicitous. It is a pity that it was impossible to procure in Baltimore a vocalion organ, as with this instrument the swell reed effects of a pipe organ can be perfectly imitated and the needed religious tone brought out most impressively. The onomatopoetic or imitative sounds that from time to time occurred were most excellently rendered and it was an exquisite artistic touch to render them pianissimo, so that the sound was rather suggested than obtruded on the ear. This was particularly noticeable in the excellent rendering of the triple growl of Cerberus, which the "drummer" handled most skillfully.

Going back now to the film itself, the first impression is that literally the whole poem has been reproduced; and altho a detailed comparison of the pictures and the film reveals that there are omissions, these have been so carefully selected and are of so unimportant a nature that the impression grows on one continually that the only things omitted are repetitions, and that the whole argument of the poet has been completely represented and that every idea conceived by him has been portrayed in the film at least once. This is particularly noticeable in the first five scenes, where, by the simple expedient of placing Beatrice's intercession to Virgil in the middle of the four scenes depicting the first canto, the second canto in its entirety has been compressed into one scene and at the same time has been adequately and faithfully represented.

These introductory scenes are also noteworthy for the way in which they have brought out the allegorical interpretation underlying Dante's descriptions. One might almost think that it was the poet himself who had chosen the scenery of the gloomy wood ending in a barren waste, while the receding and advancing of the panther, representing lust, as Dante alternately combats and shrinks from it; the stubborn immovability of the lion, standing for pride and ambition; and the life and spirit with which the she wolf, typifying avarice, races down the rocks and puts the poet to rout, not only make a most realistic and thrilling climax, but are such true pictures of the nature of the sins themselves that they also suggest most powerfully the underlying allegorical meaning.

This suggestiveness of interpretation, both literal and allegorical, is to be found in nearly every scene of the film, but it is exceptionally noteworthy in the posing of the men rejected of heaven and scorned by hell for their selfish, self-centered lives, in the eager rushing of the newly deceased souls to enter Charon's boat and learn their doom, in the storm that continually chastises the gluttonous, in the approach across the Stygian Lake to the city of Dis; in Geryon, the monster typifying fraud, with the face of a just man and "the rest all serpent," and in the ice scenes of the ninth circle.

Akin to this is the delicacy with which the interpretation has been suggested. This is true not only of those portions of the poem that, plainly put, might offend morality and good taste, but even in those where delicacy is merely a characteristic of artistic merit. Cerberus, owing to his necessarily artificial structure, was a difficult subject to handle, but the skill by which the evidences of this have been concealed, and the deftness with which the descriptions of Dante's poem and Virgil's Æneid have been imitated is worthy of all praise. The treatment of Lucifer has been handled with the same masterly delicacy, as have also the portrayal of the maimed and mutilated false prophets and teachers of false doctrine, a ghastly subject from which the shocking has been entirely eliminated, and the punishment of the profligates and procurers, scourged by demons, which not only contains no objectionable elements, but also furnishes an excellent specimen of subtle characterization. Perhaps however, the finest example of this delicacy is the story of Francesca da Rimini, which shows not only the delicacy with which a difficult subject has been handled, but by the transition back to scene at the point that Paolo and Francesca turn, from reading about Launcelot, to embrace each other, gives the same delicate intimation of guilt that the poet has done by his words, "In its leaves that day, we read no more."

These three traits or features—accuracy of detail, completeness, not comprehensiveness, of treatment, and an interpretation suggested with delicacy, but definitely and correctly—are primary requisites of all really educational films and are absolute essentials for any film that will be of use in higher education. The Milano film of Dante's Inferno contains all of these elements in a marked degree, has settled once for all in the affirmative the question as to whether such films can be satisfactorily produced, and, when it is followed by others of a similar character, it will be only a matter of time and of bringing the films to the notice of the higher educational authorities, before an entirely new field of usefulness and remuneration for motion photography will be opened and developed.

ZIZ—IT'S HOTALING!

Arthur D. Hotaling, comedy producer for the Lubin Company, recently bought a new automobile. Mr. Hotaling lost no time in making a run to Atlantic City in the new car. He declares it's the fastest "buzz buggy" on the road. "I passed everything in sight," he said to a party of friends, "except one car that was going along like greased lightning. I could not seem to catch up with it and we were both going like the wind. I lost sight of him as he topped a hill. When I saw him again he had stopped by a small building and a crowd of people were gathered around. I came up to the place and found that the owner of the car was in the hands of the constable. I stopped long enough to see him fined $20 and come out of the justice's office a sad 'Budweiser' man. I certainly am lucky. If I had caught that fellow and got ahead of him it is myself who would have been the fall guy." Mr. Hotaling came to New York in the same wagon Labor Day and returned to Philadelphia the following day.

Education and Science

X-RAY MOVING PICTURES.

From the Literary Digest.

So long as we are able to take radiographs and moving pictures, it would seem not to be difficult to combine them and have a moving radiograph—an x-ray picture, for instance, of the bones of a moving arm or hand. The difficulty is, however, that a radiograph is not a photograph, and that the x-rays do not behave in all respects like ordinary light. It is necessary, therefore, to vary the ordinary processes, and this has not been done with complete success until very recently, although, as we are told by R. Villers in an article on "The Cinematograph and the X-Rays," contributed to La Nature (Paris, July 18), the idea is as old as the beginnings of radiography. We read:

"Since the x-rays act on a photographic plate, the first idea that presents itself to the mind is to receive them on the cinematograph film after their passage through the opaque body whose interior it is desired to photograph. But we must not forget that the x-rays are not refracted; it is thus impossible to concentrate them with a lens and we are obliged, in this process, to use films exactly the size of the object to be photographed. This is possible with small creatures like frogs or mice, but we are soon brought to a standstill by the mechanical impossibility of imparting motion, at the rate of sixteen photographs per second, to a film of considerable dimensions.

"The x-rays have the property of rendering certain substances flourescent . . . [and] the rays emitted by a flourescent substance acted upon by x-rays are of quite different nature from the exciting rays that produced them; they are rays of ordinary light; a lens refracts them. . . . Here is the solution: a cinematograph picture is made of the images formed on a fluorescent screen as would be done with an ordinary moving object."

The light given off by ordinary fluorescent substances is greenish, and poorly adapted for taking rapid-exposure pictures, but it has been found that tungstate of lime gives off rays, which although faint to the human eye are rich in the chemical radiation that counts where photography is concerned. Thus the apparatus with which Messrs. Comandon and Lemon have successfully taken moving x-ray pictures has three parts: the device for producing the Roentgen radiation; the fluorescent screen covered with tungstate of lime, and the cinematographic apparatus with its object lenses of special form made of pure quartz. The accompanying pictures give an idea of how well this machinery has worked. The writer quotes the inventors as saying, in conclusion:

"We have now scarcely passed the period of experimentation and material organization. The field of physiological and anatomo-pathological investigation is open; here resides the interest of cineradiography and toward this our efforts should be directed."

THE SARDINE INDUSTRY.

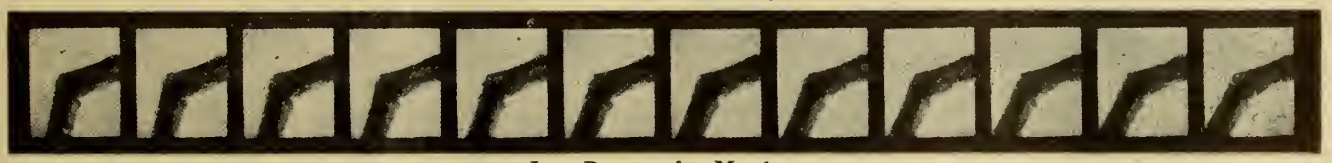
This Lubin industrial film is also an educational one. The process of the sardine industry from the ocean to the consumer is one of the most thorough of its kind ever shown; there is no omission, but a detailed illustrative exhibition from the beginning to the end. People are always most thoroughly interested in pictures depicting the process of preparation of those things which are a household commodity, and yet the nature of which may be hidden from them; especially so when prepared in a foreign land. Children, too, are delighted to see the marvelous changes together with the strange history of those things with which they are familiar, and the procuring of which is a mystery to them.

Accustomed to seeing sardines only by the small boxful, the beholder of this picture is astonished to see the fishermen bringing them in netfulls from the ocean by the tens of thousands, until he stands with them knee deep around him, an enormous wriggling, diving mass. Onward to the factory, sorted, dried, boxed, singly, fish by fish, covered, sealed, made airtight, shipped and sold; such is the interesting progress of the picture, ending with the portrait of a typical old Brittany fisherman enjoying his meal of sardines and biscuit with evident relish—everyone enjoyed this enlightening and entertaining picture.

Digestion in a Guinea-Pig.

Internal Movements of a Guinea-Pig.

Elbow of a Monkey.



Leg Bones of a Monkey.

The Human Hand. Illustrations by courtesy of the Literary Digest.

MOVING PICTURES TAKEN WITH THE X-RAYS.

CHICAGO LETTER.

By Jas. S. McQuade.

WITH the opening of the fall season comes the general report from exhibitors that business during the month of August exceeds that of all preceding years, for the corresponding month.

It is most gratifying, also, to note that pictures are retaining their hold on most of the managers who were obliged to throw vaudeville overboard during the summer. The Crystal, on North Ave.; the Garfield, on West Madison Street; the Lyceum, on Cottage Grove Ave., and the Oak, on Armitage Ave., all formerly vaudeville houses, with over 700 seats, are continuing pictures, being well satisfied with their summer profits. Mr. Levison sold his President Theater, on 55th Street, recently to Hamburger & Co., and, although the former owner proved the superiority of pictures over cheap vaudeville, the present owners have gone back to it and to a cheap picture service. Another deflection is the case of the Lyda, on West Lake Street, owned by Geo. H. Hines, which was kept open during the summer only by a picture program. Otherwise it would have been obliged to close.

It is advisable that all houses going back to vaudeville should be charged just as much for their reduced film service as for a full program. If they must have pictures to serve as a savior on a vaudeville program, let them pay the price or cut out pictures altogether. The business will be better without such customers.

Malicious Attack on Picture Theaters.

In a recent issue of The Standard, Freeport, Ill., there appeared the following article, under the scarehead. "Raps Sunday Show. Rev. R. C. Harker says it is worse than Sunday Saloon": "'I consider the five-cent theater on Sunday really worse in many respects than the Sunday saloon or the brothel, for the reason that many boys or girls who would never think of entering these latter places begin their careless life by going into the nickel show, thus beginning the disintegration of their moral character,' said Rev. Ray C. Harker, pastor of Embury Methodist Church, in his sermon on Sunday. His subject was 'Positive versus Negative Christianity.' 'I blush for any member of the church who is seen attending the nickel show on Sunday afternoon,' said Mr. Harker.

"Continuing, he said: 'There are many things that appear better to the angels than to see a member of the church standing on the street corner on Sunday with a bag of popcorn just purchased.'"

After reading the excerpt one sees at a glance that the newspaper man who wrote the head left out the word "brothel," evidently in consideration for the nicer feelings of his readers. The Rev. Mr. Harker, however, had other considerations when he used the word before a mixed congregation, many of them boys and girls of tender years, in a statement that is as flagrantly malicious as it is false.

The malice is shown in the distinction made between the five-cent theater on Sunday and the same theater on any other day. Mr. Harker blushes for any member of the church who attends the "nickel show" on Sunday afternoon, but he has no blushes for himself when he perverts the truth, by attributing to the nickel show the beginning of the disintegration of the moral character of many boys and girls. Let him furnish the proofs.

The Rev. Mr. Harker considers the Sunday five-cent theater worse than the brothel. When he makes so vile a charge, surely it must be based on something stronger than jealous indignation over the fact that he gazes out upon empty pews on Sundays. Let him furnish proof.

The moving picture theater, more particularly, is the theater of the plain people, and it furnishes entertainment and instruction in this country to many millions daily. In it the members of the family—from the aged grandfather down to the six-year-old boy and girl—seek amusement. Will the reverend gentleman dare to charge that these many millions of people, who stand for the home and decent citizenship, are fostering an institution that is worse than the brothel? He knows that he dares not.

If the reverend gentleman were well informed on the moving picture and theater he would know that prominent educators and divines have long since hailed the moving picture as one of our great modern-day discoveries that will assist immeasurably in the uplift of mankind. Along educational lines it has been shown that the moving picture will revolutionize the present methods of teaching in our public schools. It has already accomplished much in instructing the masses on the laws of health and the prevention of disease. It is being used by a number of clergymen in their churches instead of the customary Sunday evening sermon.

The picture theater itself has been gradually changed from a small, dark house to one steadily increasing in comfort, safety and seating capacity, the pictures being presented in a well lighted auditorium. Close supervision is made of the conduct of all who attend exhibitions, as managers have learned the value of a good reputation for orderly audiences. In addition, patrons are protected from objectionable film subjects by careful censorship.

In the light of all these facts, what license has the Rev. Mr. Harker to consider the picture theater worse than the brothel?

Exhibitors can do much to prevent antagonism to the Sunday moving picture show. As sensible business men and up-to-date managers, if on no other grounds, they should provide Sunday programs for their patrons. There is a wealth of biblical, classical, historical and literary film subjects to choose from nowadays. There are also scenic and travelogue subjects that could not fail to please.

I would venture to say that even the Rev. Mr. Harker would be converted were he to view a program of pictures selected from such subjects as have been specified. At any rate, it might serve to divert him from imaginative flights, in which he sees angels shedding tears over a bag of popcorn.

Local No. 2 Issues New Wage Schedule.

Lee M. Hart, general secretary and business manager of the Moving Picture Operators' Union, Local No. 2, sent out on August 28th a letter to all managers of theaters in Chicago, where moving pictures are exhibited, enclosing the new schedule of wages adopted by the Union, to go into effect on, or after, September 1.

In drawing the schedule careful consideration was given the rights of managers, and the acceptance of the schedule by the latter makes the Union financially responsible for any damage resulting from the inattention, carelessness or inefficiency of its members. For class AAA, which consists of all theaters charging 5 and 10 cents admission, running pictures, or pictures and vaudeville, with not more than one matinee, said matinees to run from 1:30 to 5:30 p. m., and night, from 7 to 11 p. m., the weekly wage is fixed at $21. Formerly $18 was paid for such services.

From what has been learned from managers and others, the increased wage will be adopted by the greater number of theater owners.

Local No. 2 has now 340 members and applicants for membership must pass a severe examination in order to be eligible. Successful in the examination, the applicant must show that he is a man of good habits and character before he is admitted.

Applicants are examined in electricity, practical and theoretical; wiring, the installation of projecting machine, on the film, patching, etc., and on city ordinances affecting picture theaters. Eighty per cent. must be scored in the examination by the successful candidate.

It is the aim of the members of Local No. 2 to raise the standard of the City Hall examinations for moving picture operators. Complaint is made that these examinations are almost farcical in their simplicity, and cases are on record where men who have passed the city examination and sought to enter the union have failed to score higher than 15 marks out of the required 80.

Complaints are made, also, that the city examination for operators is more or less controlled by political pull. For example: "B" fails to pass the examination and immediately seeks the support of some man, or men, who have a pull with the alderman of his ward. This alderman gives "B" a letter to someone on the examining board and, at his next trial, he is allowed to pass. Such men, of course, cannot become members of the union until able to pass the necessary examination.

It is pertinent at this point to remind Local No. 2 that some of the men taken into it from old No. 145, if required to pass the present examination, might find it too difficult a task. Since the Union is now responsible for damages traceable to its members, would it not be well to form classes under competent instructors and increase the efficiency of those who are lacking, until it reaches the required standard? I understand that this plan was discussed by the officers of Local No. 2 at the time certain members of No. 145 were being admitted.

It behooves everyone connected with the picture business to insist on the employment of thoroughly competent and safe operators, as on them rests the chief responsibility for the prevention of fire in picture theaters. The pernicious use of political pull in the examination of operators must be discontinued. It is extremely dangerous, and, if persisted in, may mean the sacrifice of many valuable human lives.

The Pictorial Poster Popular.

Several weeks ago George Kleine sent out a printed circular to exhibitors requesting them to specify what style of poster they preferred, whether the pictorial poster, showing a scene from the film, as issued at present by him, or a descriptive poster giving a brief story of the film subject, without illustrations.

Out of 31 replies thus far received, 18 are unqualifiedly for the 4-color, pictorial, one-sheet poster; 10 for a pictorial and descriptive one-sheet combined, such as the Vitagraph Company gets out, and three are for one sheet posters in type only.

One exhibitor, in selecting the poster in type only, gave as a reason that the illustrations are too often misleading and sensational. Another wanted a poster in type as well as the pictorial for each film.

All the replies placed great emphasis on the value of the poster to the picture business. Exhibitors depend on it as much as on newspaper advertising to bring business. The general requirement is for artistic pictorial work, eliminating offensive sensationalism.

Farewell Lunch to John Hardin.

The high esteem in which John Hardin (the Western Manager of Thomas A. Edison, Inc., for many years) is held by his Chicago friends, was expressed in words of eulogy and regret at the informal luncheon given in his honor, at the Union, Tuesday, August 29, by George Kleine, just before his departure for Orange, N. J., where he and his family henceforth will reside.

Around the table were gathered, in addition to the host, William N. Selig, F. C. Aiken, I. Van Ronkel, W. R. Scates, William H. Bell, John Verhoeven and the writer. Despite the efforts made to make the occasion cheerful, a feeling of regret at his departure prevailed, for Jack has been the fount of mirth at many a genial gathering.

Hackenschmidt-Gotch Pictures.

Moving pictures of the Hackenschmidt-Gotch wrestling match at White Sox Park, on Labor Day, were taken for the Motion Picture Patents Company by the Selig Polyscope Company. The light conditions were excellent and every movement, as well as facial expression, of the contestants should be brought out clearly.

There were 19 minutes and 50 seconds of actual wrestling which, added to the scenes showing the preliminaries, etc., will give about 1,800 feet of film. The pictures will be interesting throughout, as there was considerable action in the first bout, before Hack's shoulders were pinned to the mat. The second bout will be especially exciting, as it will tell the tale of Hack's shame, when he deliberately lay back on his shoulders to escape the punishment of the champion's famous toe hold. In it will also be seen a record of the conversation between the contestants and the referee.

"Don't break my foot," said Hack to Gotch. "Don't, that hurts."

"Make him stop, that hurts," said Hack to the referee.

"George, I can't," said the referee to Hack, "your shoulders will have to go to the mat." "All right," said Hack, "I'll let them go." And he did, as the pictures will show.

The panoramic view of the great assemblage on the grounds will afford a memorable spectacle, over 25,000 people being present.

The negative was developed and a positive printed in record breaking time by the Selig forces. Three hours and fifty-five minutes after the second fall the films were ready for exhibition. The three negative sections were conveyed in three automobiles, in succession, from the park to the Selig plant.

The date of release will be announced later.

Chicago Film Brevities.

I. Van Ronkel, manager of the General Film Company's branch at 429 South Wabash Avenue, informs me that he has placed an order for the additional three reels of the Licensed weekly output, beginning September 5th, making in all a total of 36 reels for his customers, weekly. Manager Van Ronkel states that his business is in a very healthy condition, and increasing steadily. Exhibitors at the opening of the Fall season are showing a desire to put in the very best possible service in order to suit their patrons. Mr. Van Ronkel also states that many houses, formerly devoted to vaudeville, and which have been using high class pictures during the summer, are continuing picture programs.

C. N. Walker, owner of the Orpheum, Plymouth, Ind., was in the city last week and called on the General Film Company's office at 17-19 S. Wabash Ave., where he arranged for a Licensed service. Mr. Walker reports business very satisfactory in his city.

James Craidone, owner of the Lyric, Bijou and Orpheum theaters in Janesville, Wis., paid his customary monthly visit to the city one day last week. He has been running his houses all through the summer, and stated that the business for the week ending August 26, was the largest in the history of his houses.

R. E. Aitken, manager and part owner of the Western Import and Film Co., of London, England, was in the city Wednesday, August 30. Mr. Aitken sailed for London from New York on the S.S. Oceanic, Saturday, September 2.

E. W. Dustin, manager of the Atlas Film Mfg. Co., of St. Louis, paid a flying visit last week. He was engaged in selling state rights for "The James Boys in Missouri," which he states is selling rapidly.

A. M. Kennedy, manager of the American Film Mfg. Co., is getting out some live and attractive circular advertising matter for the Flying A cowboy pictures. One of these circulars is entitled "A Glimpse of the Next Four Reels of Flying A Cowboy Pictures," and is very handsomely illustrated, the descriptive matter being brief.

The American Film Mfg. Co. has completed its negative developing plant in La Mesa, El Cajon Valley, in Southern California, at a cost of $10,000.

J. Allen, manager and part owner of the Canadian Film Exchange, with branches in Toronto, Winnipeg and Calgary, was in the city August 26, and departed for Calgary the same day. While here he placed an additional order for the Flying A cowboy pictures, which he reports are popular in Canada.

E. B. Miller, formerly business manager of the Essanay Co. and later connected with the Lubin exchange in Indianapolis, has been appointed manager of the Western Film Co. in Portland, Ore.

DANTE'S "INFERNO" AT THE PRINCESS, CHICAGO.

By Chas. Young.

Saturday, August 26th, the Milano production of Dante's "Inferno" was shown for the first time in Chicago at the Princess Theater, on Clark Street, one of the Shubert houses. The attendance was not all that could have been expected for such a magnificent film, but this was perhaps not unfortunate, as the projection at the first show was very poor. Some trouble was had about the operator's license, the man belonging to the producing company not holding a Chicago city license, and, as a result, the opening of the program was delayed until a Chicago operator could be secured. Finally, E. J. Halliday, who runs off the advance releases at the Vitagraph office every Monday morning, was called and put the picture on the curtain. Of course he was working under difficulties at a first show without a chance even to get acquainted with a new machine, and the picture was not what it should have been under favorable conditions. The throw was very short, about 55 feet, and as a large picture is a necessity for a house of the size of the Princess, a very short focus lens was required, not contributing toward good results.

However, Mr. Halliday set to wrk, and by Monday evening the projection was as good as could be had under the working conditions. A suitable lens was selected from among several of the required focal length, and the picture on the curtain very carefully brought to sharp focus, the lens covering the screen as well as could be expected, only the extreme corners showing any trace of blur.

Much of the beauty of the picture was marred by the presence of light striking the curtain, from the organ light behind it, as well as from several side lights in the balcony. Surely these ought to be dispensed with. There is no reasonable excuse for light on the stage behind the picture screen, especially when it is merely thin muslin, without preparation of any kind. Most of the films are tinted or toned to red tones, and the shadows suffer very much when light struck. In fact, the entire film is tinted, without a foot of it in black and white, and unless projected to the very best advantage, it loses very much of the value of the tinting. Moreover, it is very dense, which, though not due to under-exposure, renders it hard to light brightly.

The production itself is a magnificent conception of Dante and follows the poem with surprising accuracy. Yet it is handled so reverently that there is no room whatever for the carping critic to cavil. The acting of Dante and Virgil

is so dignified that they compel admiration. And the so-called trick camera work is so well carried out that there is no sense of illusion; Pluto, Geryon, Minos, Lucifer—the three giants—all seem to be real, of the apparent dimensions, and the perspective is perfect.

The film is altogether marvelous, and the only possible criticism for it is that it is not for the ordinary picture show. It is indeed fortunate that this is so, as such a work of art deserves a better fate than to be "shown" for a dime or a nickel and run through the machine in forty or fifty minutes.

The weakest part of the entertainment at the Princess was the music and the sound effects. The music was furnished by an ordinary parlor organ, and the selections were by no means suited to pictures of the infernal regions. In fact, in one scene I caught a bar of "Nearer, My God, to Thee," which was scarcely appropriate for the infernal regions. The effects were very weak and half-hearted. Correct sound effects would make this picture a great success, where now it must depend upon its own intrinsic beauty to compel attention. Especially should the scene of the approach to the City of Dis be worked up, with its earthquakes and explosions, but they were mostly silent, at least at the two shows I saw.

QUALITY STANDS THE TEST.

Rarely has the picture of quality, representing higher ideals been subjected to a more severe test than was Dante's Inferno in the city of Providence during the week ending September 2. On the opening day the skies began to weep and continued for practically the entire week to pour. One of the local papers under date of August 31 printed the following:

The manager of the Providence Opera House, the oldest show house in town, where the production was put on, had no faith in the possibility of success. It was said, that the Inferno was too "high" for Providence, that it was a manufacturing town and demanded cowboys and melodrama. Everybody was agreed that no one would pay 50 cents to see pictures. To point out the superior quality of the picture, the added feature, such as lecture and music, was of no avail, the enterprise was condemned in advance as a hopeless failure.

Strangely enough, the public had the audacity to reverse all the Cassandra predictions. From the very first it showed that it liked the films and the dignified way they were presented. Business steadily increased and the total receipts for a house of about 1,400 capacity considerably exceeded two thousand dollars. W. Stephen Bush had been engaged by the lessees of the film, Messrs. Feighery and Place, to take entire charge of the presentation and to deliver the lecture. The effects used were all subdued and had been most carefully rehearsed by Mr. Thomas G. Gaffy, who is an advanced student in the psychology of effects. No attempt was made to turn this wonderful artistic production into a cheap masquerade or a menagerie.

WANT ORDINANCE ENFORCED.

The Cincinnati Operators' Local Union secured the passage of an ordinance by the Common Council of that city two years ago calculated to secure better protection to motion picture audiences against danger from fire or panic. Failure on the part of the city authorities to put the ordinance into operation has caused the union officials to address the following letter to the president of the council:

Cincinnati, O., August 30, 1911.

To His Honor, the President of City Council.

Dear Sir: Through the efforts of our local union about two years ago, the City Council passed an ordinance requiring all persons engaged in the occupation of moving picture machine operator to obtain a city license; operators to be examined according to age and ability or experience, before license would be granted, for the purpose of having competent men in charge of picture machines, operating in such places of amusement where the protection of lives and property are an essential consideration.

Council did not appoint a board of examiners as we supposed they would, but left this work to the building commissioner, who has no knowledge of the practical part of an operator's position or how he should be examined. The result is the ordinance some two years old, is of no use to any one and the business is flooded with incompetent men and boys. For the enforcement of the right meaning of this ordinance, we hold the City Council should appoint a board of examiners composed of one expert operator to serve the city gratis, and an assistant of the building commissioner, man who has charge of the electrical inspection in the picture machine booths; examinations to be held weekly or twice monthly and to consist of questions drawn up by the board, pertaining to the business as a whole, a percentage of questions answered correctly to be required before a license is issued.

This plan followed strictly and justly, we believe will eliminate entirely the dangers that confront the public of to-day, who are lovers of the motion picture show.

We therefore recommend that Council take such steps to better enforce the ordinance. Respectfully submitted,

MOTION PICTURE & PROJECTION MACHINE OPERATORS' LOCAL,
Per ARTHUR H. FIX,
Business Representative.

TAKING PICTURES UNDER DIFFICULTIES.

O'Kalems Brave Real Dangers and Endure Hardships in the Emerald Isle.

When the Kalem company of photoplayers, now widely known as the "O'Kalems," sailed away on the Baltic last June for a picture-making tour of Ireland, everyone was speculating upon the different kinds of a good time the chosen ones would have, and there were some heart burnings among those who were left behind. But the stories sent back by the Kalem players indicate that they have been reposing upon no bed of roses. Little stories of the difficulties they have been "meeting up" with at odd times have trickled through in occasional letters to friends, but the real adventure has just come across in a letter written to the World by Miss Gene Gauntier, telling of the hardships endured by four members of the company in securing some scenes for a fishing picture. We are going to let Miss Gauntier tell the story in her own words, written at Beaufort, County Kerry, August 4:

"I want to tell you about the most miserable seventeen hours four of us have ever spent. After a wild goose chase around the coast of Ireland looking for cliffs and primitive fishing villages, Mr. Olcott, Mr. Hollister, Mr. Donaldson and myself landed at Houth, just out of Dublin, where the herring are running now, and made arrangements to go out one afternoon on a little 50-foot fishing smack to take several scenes, among them the lowering of the nets at night and the raising of them in the morning. We went aboard and cast off at 3 o'clock p. m. It was a boat full of smells and fishscales, with a tiny little cabin with bunks filled with gunnysacking and a boiler to run the engine which draws in the nets, and which raised the temperature of the room to about 140 degrees.

"Fifteen minutes after leaving we were in the high seas, which rolled the little boat about like an eggshell. Before we were set up for the first picture Mr. Hollister, the photographer, contracted a severe case of mal de mer, which continued with increasing severity until we reached land seventeen hours later. The rest of us rather enjoyed it—for awhile. The boat shipped water continually and it was impossible to move without the assistance of the sailors. Mr. Hollister was too sick to sit up and lay groaning upon a sail while Mr. Olcott got the camera in position, then he would be carried and held up by two sailors while he turned the crank to the end of the scene, when he would fall white and fainting to the deck. It certainly was taking pictures under difficulties. Mr. Olcott was taken a short time later and then Mr. Donaldson. I was the only one who wasn't,but I felt mighty squeamish several times, I can assure you. The sailors said that if we had waited a whole season for a stormy sea we could not have picked out a better.

"Night came on bringing with it a driving rain. I refused utterly to go down into that furnace of a cabin, so the sailors rigged up a place for us as best they could on deck. Sails were spread on the after deck and I was laid between two spars which held me so I couldn't move or roll about. Mr. Olcott and Mr. Donaldson were planted also, and then canvas was spread on spars about a foot above our faces to keep the rain off. It was very uncomfortable and very wet. I was so tired that I fell asleep only to be awakened later by something wet pressing upon me. Putting out my hand I found the sagging canvas filled with several barrels of water, about an inch from my face. Just then a great wave dashed through the hawse holes in the stern and wet the canvas under us. The boys declared that they had enough and would go below, but not I. I was not seasick and had no intention of becoming so by going into that hot, malodorous room below deck. So we stayed and talked and dozed and woke up and prayed for morning. Finally we heard the fishermen coming up and knew that it must be time to raise the nets.

"'What time is it?' we asked. The answer was, 'One o'clock.'

"Well, all misery has to end somehow; at 8:30 o'clock we reached harbor, twenty hours without food or drink, though the carefully packed hamper of delicious food was there for us. But we got our scenes and when you know you have accomplished what you set out to do, you think it was worth while after all. We got two pictures which will be finished on the steamer coming home and in New York—trans-Atlantic pictures such as 'The Lad From Old Ireland.' Both are fishing pictures, but I think very different. One deals with herring fishing, the other with lobster fishing. We finish 'Arrah Na Pogue' this week and have only three more pictures to take. How heartily glad we will be to get back home."

Observations by our Man About Town

THE rainy weather last week in and about Greater New York made a big cut in the open air shows' receipts. Most of the places remained closed the greater part of the week.

* * *

During one of the wet nights I happened to be in the vicinity of an airdome on upper Broadway, Manhattan. Seeing the place was open I went in to see how many people thought enough of moving pictures to take a wetting in seeing them. As the neighborhood I refer to comprises the better class of residents, I thought the manager of the place was foolish in keeping it open on such a night. To my surprise I found an attendance covering considerably more than the expenses for the night; and to my still greater surprise found that, with but few exceptions, the audience was sitting under individual umbrellas brought from their own homes. "I've got them coming," said the manager, "and it takes a severe storm to make me decide not to give a show. Yes, you would think they had fear of catching cold from wet or damp seats, but you can see for yourself that many do not."

* * *

It is the intention of some open-air show people to erect a horseshoe metal canopy over the seats next season. The idea is to furnish shelter from the rain without sacrificing any ventilation. It is not expected that this will draw the people on rainy nights, although many people caught by the rain in the vicinity would in all probability most cheerfully give up a nickel or a dime to get combined shelter and entertainment until the passing of the storm.

* * *

One of the managers who has decided to erect a metal canopy stated that his chief object was to hold the people after getting them. If it looks like rain they will not go to an airdome because, without protection, they will be obliged to leave if it should rain and will get a wetting on the way home. Some of the storms this summer came up so suddenly that the rain fell before the first reel was run off, and a big rush for the exits followed.

* * *

A manager of quite a large airdome when asked if he intended adopting the canopy, said he did not; that he protected his patrons by giving rain checks. But that is not the desired protection. The checks will give the people their money's worth of entertainment, but will not keep them dry.

* * *

There is no more valuable connection with a picture show than a good worker of traps and effects. A good salary spent for such a man is never wasted. But a bum worker on that branch of the business is an abomination in the eyes of everybody, including the boy that climbs over the fence or under the tent. I saw some effects worked a few nights ago in a manner that almost made me fear they would incite a riot. They were so ridiculous as to appropriateness and time that a good picture was spoiled. It is absolutely ridiculous to work the cocoanut shells when a horse is galloping in sand half way up to its knees. Yet I saw it done. The party responsible for it was a young man who had probably never given much time to the study of effects and as a young lady sitting in one of the front seats attracted a good deal of his attention, he could not be expected to put up a high grade of accompaniments, but when he gave an imitation (and a poor one at that) of rappings upon a door after the visitor in the picture had entered the house I felt like shouting "Police!" Roars of laughter followed this break, and they were not occasioned by anything in the picture itself. I like to see enterprising, ambitious young men working hard to add to the attractiveness of the shows and I very much dislike to see the reputation of a place jeopardized by incompetent or careless work of employees.

* * *

I cannot understand why there should still be so many scratched and worn pictures on the market. We all know now that it is not because enough new subjects are not put out by the many manufacturers. An operator said regarding old timers that he took pride in going over his reels before the show and making new joints to make the films as presentable as possible, but he could not eliminate the scratches. Some of the reels he gets are subjects for a home for incurables and it hurts business. Only last night I passed two ladies in front of a picture house and heard one say to the other: "No, don't go in here. Somehow the pictures are not good. They appear old and have white lines running through them." I watched the ladies and saw them go into a picture place about three blocks away. The pictures there I found were in good condition and for that reason the exhibitor there made a gain on the other exhibitor's loss. It has been remarked many times that you can pull through easy with scratched subjects. You cannot do it now. Audiences are getting more wise and particular every day and they are quick to discriminate between places that run films in good condition and those that do not.

* * *

A man who knows nothing about the trade details of the picture business put this phase of the subject to me very pointedly: "There are few nights in a month that I do not go to see the pictures and you can't fool me as to quality. I know that when a picture is not in good condition that either the owner of the house is not paying enough money to get good pictures, or he is not dealing with people who can give him good ones, and I change my place of amusement. I pay the price of admission that is asked and for that price I expect to see the same quality of pictures that another house gives for the same amount."

* * *

The current event issues that have recently made their appearance on the screens are making hits with photoplay patrons. They are being most favorably commented upon. These issues bring before the people events of the day in a far more realistic and effective manner than can be done through the columns of newspapers. You get the real, lifelike action, devoid of any exaggeration, or padding. And what a boon it is to the poor beings whose illiteracy makes the reading of newspapers impossible!

* * *

An old timer in the picture business was asked to give his opinion as to the appreciation of the current event reels by the people patronizing motion pictures and he said he considered them better attractions for the exhibitors than any other line. Many places are featuring them. They seem to attract immediate and a lasting interest, and the people continue to talk about them, thus creating advertising for the exhibitors. No one will pretend to say that the newcomers are detracting attention from the story pictures, nor from the educational subjects. They are not. The latter still hold their ground, with the former making a distinct hit as a news dispenser entirely stripped of anything having a tendency toward fiction. People read of events and express regret that they have not been able to be upon the scenes and that the newspaper and magazine illustrations do not more satisfactorily convey the details of the occurrences. The motion picture reproductions of events of the day satisfy such desires, as well as adding something real, refreshing and instructive to the regular programme.

* * *

The conservative exhibitor will not allow himself to be carried away by the popularity attained by the news reels and make reckless demands upon his exchange for such reels. In this case especially there can be too much of a good thing. The people will continue to seek the films that give them the doings in real life outside of those told in story books, but they will also appreciate an intermingling of a little nonsense, even if it is a comedy, or a something more serious—about love, for instance. Travel and educational subjects are very much appreciated when they are good; but no matter how good they may be the spheres in which a programme made up of such subjects will give satisfaction are limited. If you wish to see any of the nickelodeon exhibitors cut loose their tempers give them two

travel or two educational reels on one programme, or even one of each. A current event on a programme with one of the two subjects will go, but the better arrangement is to let an educational reel couple with current events and keep the latter and travel subjects on separate programmes, as they are to some extent closely allied. But, for goodness sake, let more attention be given to variety in the arrangement of each programme. A show I saw put on in a large picture house recently disgusted me. Two dramas were run in succession, followed by two comedies. That certainly was not the fault of the exchange. A much more satisfied audience would have left the house if the comedy had been interspersed with the dramatic subjects, which common sense should have dictated.

LETTERS OF AN OLD EXHIBITOR TO A NEW FILM MAKER.

Fifth Instalment.

Saratoga Springs, N. Y., 1911.

The progress of the moving picture meets one at every side, even here in this beautiful village. When I was here a few years ago, a miserable little store show of the typical order was attracting transient crowds in August—the show was just across from the entrance to Congress Spring Park—while today there is more than one well-appointed and well-conducted moving picture theater, all of them well-patronized too, especially on Saturday night. I tell you, they take their pictures very seriously indeed in the country.

I saw on the same day an Independent and a Licensed picture and it has set me thinking on a subject that should engage the attention of every film maker, the personnel of the company. In the independent picture, which was supposed to be a comedy based on the woman suffrage movement, every one of the ladies engaged in the production was like unto an Amazon in the front ranks of the spear carriers. Perhaps that was well under the circumstances; perhaps stout, extra stout ladies make the best and most typical suffragettes, although I have seen some mighty thin ones, notably Mrs. Pankhurst whose appearance according to newspaper reports and pictures was most sylph-like. One stout woman in a play, even a comedy is as a rule quite sufficient, but when all of them are rejoicing in a superabundance of adipose tissue the thing becomes bewildering and elephantine to the average audience. I should guess the average weight of the ladies at not less than 210. Nothing is more necessary in an actress than grace and ease of movement and some symmetry of shape, and it is but too well known that fat is the deadly foe of grace and beauty. While still under the influence of these reflections I went to see the Licensed show—a comedy picture and many ladies in it. Nature, while all too generous to the Independent ladies, showed herself a niggard with the Licensed charmers. They were obtrusively thin. One trembled for their safety in a sudden collision with a gust of wind. They were brave, desperately brave, in seeking to spin out an ounce of fun, as if it had been ten pounds, but it was a task utterly beyond them, the comic situation, exhausted in a hundred previous films, began to lag painfully after the first 200 feet, and the spectator had plenty of time for a careful study of the personal pulchritude of the girls. While in the other picture I had felt tempted to exclaim, "Oh that this too, too solid flesh would melt . . ," this one made me think of Caesar's wish, "Let there be fat men about me." A curve has been described as a compromise between a bulge and an angle; there were angles and bulges, but no compromises.

Woman is the most essential factor in life and in the play and men cannot dissociate thoughts of grace and beauty of rounded form and symmetry of figure from the fair sex. The woman on the stage is selected as a type, especially on the silent stage, where appearance counts for so much in a woman.

If you want to create a sensation among film makers, try to find a woman with perfect shoulders, not high, nor stooped nor round, but well put together, stately and with the perfect symmetry of the Greek statue. In all my moving picture experience I have not seen one such.

Let me end this rambling talk. The steamer Alice is to take us to a very recherché (do you get that in its entirety?) dejeuner in the charming Sans Souci surroundings of the White Sulphur Springs. I might be more explicit on that subject, but instead will let you do a little guessing.

O. E.

The management of the Auditorium Theater, Canonsburg, Pa., has been absolved from all blame, in the recent disaster at that theater, by Deputy Factory Inspector James R. Patterson, who conducted the State inspection.

PROPRIETORS NOT LIABLE.

If Thrown Out of Theater, Patrons Cannot Collect Damages Unless Owner Ordered Ejection.

Justice Schmuck, of the City Court of New York, has announced a decision of importance to the proprietors of moving picture shows to the effect that a patron of a theater, who was assaulted by the employees of the owner, cannot recover any money damages from the owner unless it is specifically shown that the assault was committed by direction of the proprietor.

Schlumbohn, a visitor to the Gotham Theater in New York, brought a suit against Proprietor Fox for damages, alleging that Louis Quint and Thomas Lynch struck and abused him.

A demurrer to the suit was interposed by attorneys for Fox, who maintained that there was no cause of action against Fox. This view was upheld by Justice Schmuck, who wrote an opinion on the point which is of vital importance to the trade. It is as follows:

The plaintiff, assaulted by the servants of the defendant, who conducts a theater known as The Gotham, endeavors to hold the defendant responsible for his injuries. The defendant, having denied responsibility for the assault, now applies for judgment, pursuant to the provisions of Section 547 of the Code of Civil Procedure, contending that the complaint fails to set forth a cause of action against him. The gravamen of the complaint is found in paragraph 4 thereof, which reads as follows: "That thereafter and while in said premises at said time this plaintiff, without any cause or provocaton whatever, was set upon by the servants and employees of the defendant, and among others by the said Louis Quint and Thomas Lynch, and violently assaulted with force and arms, and severely, seriously and permanently injured." To this allegation the defendant objects as not constituting a cause of action against him, and demands judgment upon the pleadings. Concededly to hold a master responsible for the torts of his servant the proof must show either some express direction or authority of the master, or indicate facts or circumstances from which his direction or authority may be inferred. Again, as a matter of pleading it is indispensable for a plaintiff to distinctly aver every fact which he must prove to maintain his suit. Therefore, unless the complaint in the case at bar contains averments from which he spelled an atrocious act of the servant for which the master is liable, i. e., an act done in carrying out the work for which the servant was employed or for the purpose of forwarding his master's interests, this motion must be granted. Giving the complaint under consideration a liberal construction, with a view to substantial justice between the parties, it is impossible to find a cause of action alleged against the defendant. Surely none will have the hardihood to contend that the complaint shows express direction or authority of the defendant to the servants to commit the assault. Again, the most liberal construction fails to justify the inference of implied authority: first, because no facts or circumstances are alleged from which the authority of the master to the servant to do the acts can be presumed, and, secondly, because the law does not vest the servant with implied authority to do that which the master, if present, would not be authorized to do. In consequence, since the law will not assume in favor of a party anything which he has not averred, the complaint herein, failing to indicate express or implied authority of the master, is defective. Motion granted, with $10 costs, with leave, however, to the plaintiff to amend within six days after notice of the order herein upon payment of $30 costs.

Portland (Ore.) parson refused to sign a petition against Sunday picture shows because it did not include professional baseball games. Is this the Light of Reason breaking in, or is it a case of "whole hog or none at all?"

Scene at Twelfth Street Theater, Kansas City, Mo.—Special Children's Performance of "The Crusaders," Aug. 23, 1911.

Music for the Picture

By CLARENCE E. SINN

PENNSYLVANIA asks: "What is the use of talking about applying intelligence to music for the picture when so often there is little or none applied to either the making or the showing of it? Some photoplays seem so utterly void of any kind of sense, either common or uncommon, that it is almost impossible to make or mar them by any sort of musical accompaniment; witness some of the Western pictures for example. I have resided in the Far West at one time of my life, and know something about both cowboys and Indians, and I can say that the actions and antics of some of these characters as depicted upon the moving picture screen are a long way from being representative of the real article. Some times it seems a waste of time to try to work them up; a lot of 'rag marches' is just about their calibre, and is all that they deserve anyway. Besides, I think that the person who enjoys that kind of picture would prefer it served with that kind of music, so what's the difference?

"The Western picture is not the only sinner of the cheap and silly class, though they seem to predominate. Some of the other kinds of melodrama are just as bad. A person does not have to be a playwright or an author to see the inanities of such pictures. If a piano player is expected to have enough intelligence to play appropriate music to the picture (and we are being constantly reminded that he is), he may likewise have enough sense to be disgusted with the childish stories and action he is compelled to look at night after night. And another thing: When we do get a good picture, what generally happens to it? When business is light we may hope to see the reel run at a normal rate of speed, but as soon as the house is full and a few people are waiting at the door—'Zingo!' Let 'er spin. A thousand feet in ten minutes if you can. Characters and titles whiz across the screen so fast one really cannot tell what it is all about. The manager's motto is 'pack 'em in—throw 'em out. A show every thirty minutes.' The manufacturer's motto is also: 'Throw 'em together any old way. A new picture every twenty-four hours.' Of course, it isn't always that way; if it were we wouldn't know the difference. Sometimes we do get a mighty good picture. And sometimes the pictures are run the way they ought to be. But how many times a fine picture is spoiled in the running and how often we get them that are not worth running at all! Sometimes I think people have a nerve to criticize musicians for playing inappropriate music. To follow the picture correctly, the pianist must keep his attention constantly fixed upon it, and that is enough to drive a fellow insane. A friend once asked me if playing in a picture theater makes musicians crazy, or if they have to be crazy before they tackle the job. I pass it up. What's the answer?"

Our pessimistic friend outlines a hard condition of affairs, though his peevishness is not wholly without reason. However, I don't know what there is for me to say or do about it? Neither the manager or manufacturer is in the business for philanthropy. If they have any mottoes at all, they are probably "make hay while the sun shines," or "a dollar in the hand is worth two in the bush," or something like that. All you or I can do is just do the best we can—make the best of it. Things will get better by and by. Why don't you take a vacation?"

Another, also from Pennsylvania, says: "I have two bosses; one of them likes the music very soft and slow, while the other claims I cannot get it too loud—even with the loud pedal on. Now I don't know how to play to suit both, but I think it horrible to deafen the audience with a constant bang. What can I do?"

You say you have two bosses. Find out which boss is boss of the other boss. Then put on the loud pedal.

Some time ago a letter appeared by Willard C. Beane containing the very excellent suggestion that manufacturers of films publish a more detailed description of their releases for the benefit of musicians—something which would be a real guide in the selection of accompanying music. A couple of years ago the Edison Company went further in this direction and published a complete musical synopsis with description of the various kinds of music required and "cues" for beginning and stopping each number. Whoever got out those "dope sheets" for them knew his business, but for some reason they were discontinued. I feel sure if they and other producers as well would give us some more of the same thing, at least for the more important films; their efforts would be highly appreciated. Such a proceeding would make it possible to add to the interest of the show and thereby add indirectly to the value of the picture.

I notice Friend Bush is interested in the Wagnerian motif idea as applied to moving pictures. You will remember P. C. H. Hummell started quite a little discussion on that subject last January. It brought forth several responses, if I remember right, but the interest died out. I am glad so able a writer as Mr. Bush has brought the subject forward again. My opinion is that the themetic idea (or *leit motif*) may be an important factor in the music for the picture of the future. It is possible to apply it occasionally even now (per Bro. Hummell), but a large part of present day pictures are so utterly devoid of **motif** or motive either that a little string of tunes seems about the only practical way out of it. By the way, we haven't heard from Brother Hummell for a long time. Maybe he can offer us something more on the subject.

Mrs. C., Washington, asks what to play for "cowboy" and Western pictures generally. About once a week I receive this question and have answered it to the best of my ability in this page or by letter. There is really little to say. I have suggested the "cowboy" songs and intermezzos, of which there is but a limited number on the market, as being the only things I know of which might answer for "local color," this being apparently the objective point. If the picture is of the comedy order, as many of them are, the principal thing in my opinion is to keep your music up lively. A fast moving comedy of any character, cowboy or otherwise, is best supported musically by lively, brilliant stuff. The pictures in question are usually of the slap-dash, rough-and-ready order, whether they are comedy or melodrama, and your music should be in keeping. Good, snappy marches are often useful. Melodramatic situations are treated as in any melodrama. But the horseplay and long chases and comedy scenes generally are fast and require little working up except lively music. The principal thing is, don't let it drop. If any little bit occurs which you think can be brought out better by using a song chorus, use it. You will not be apt to hurt the picture if you keep on playing. That is the important point. Keep it up lively. If the action subsides a little you can introduce a waltz or novelette, and in the sentimental scenes (when they do occur), you will often find a popular song to fit in very nicely. I think I have said all this before, and I am aware that it doesn't amount to much, but it is the best I can offer.

Ona Otto.—San Francisco writes: The absurdity of the music that is doled out as an accompaniment to the moving pictures in the smaller houses is even getting on the nerves of the local newspaper writers. In a recent issue of the San Francisco "Post" a clever reporter protested in the form of ridicule, to the extent of a column, the incongruity of the tunes that rend the air and pain the ear as one sits and watches what would be effective tragedy and comedy if it were not marred by the constant grinding out of maddening music. The article in the "Post" was headed with four big black headlines, which were as follows: "Cruel Persons Enact Cruel Scenes With Cruel Music;" "Mechanical Chimes—"Gee, It's Great To Be Married."—"As Widow Starves;" "Call Me Up Some Rainy Afternoon" as a man dies; "Why is it we enjoy these inharmonious things and call them good?"

The writer then goes on to describe several pictures, mostly serious, as illustrative and of the frivolous music that kept blissfully issuing from what he calls the "canned orchestra." Of course, as he says, the managers of nickleodeons are not as a rule either artistically, musically or esthetically inclined—they're out for the nickel (but who isn't these days?), but for the sake of the moving picture business as an art, a law ought to be made by somebody to either have no music at all or the kind that doesn't cheapen the pictures.

Comments on the Films

Licensed.

"A Second Honeymoon" (Vitagraph), August 19.—This picture, though set forth by first-class players and with a pretty heroine (her profile wouldn't be lonesome on a Grecian vase), isn't a true life portrayal. It isn't even a very well constructed comedy; it has no glaring faults in construction, so much as entire lack of it. Its scenes are very loosely connected and fail to give a concrete impression.

The story concerns itself with a bride and groom on their wedding trip who "fell out" because the husband saw another dress just like the wife's and thought she was flirting with another man, and the wife saw him acting foolishly because he was jealous. They get a divorce, though each still loves the other. They are reunited by chance and take up the honeymoon where it was left off.

If it had been made convincing it might have been a very amusing picture; but it has many shortcomings which sadly hamper it. In the first place, the heroine, Gladys, when she opens Mrs. Brown's invitation, throws the envelope on the parlor floor, which no woman would be at all likely to do. This little slip so early in the picture prepared us for others and they are plentiful. One of the picture's most noticeable slips is the scene where, let us call it his wife's dress, goes past the man in the ballroom at Judge Brown's. He was seated in a tete-a-tete with another girl. The room wasn't dark. Perhaps he only caught a glimpse of the dress, but that couldn't be, for he saw that she was very close to the other man. Under the circumstances, the false recognition doesn't stand up effectively. He got up to investigate, but the girl he was talking with stopped him and this also, seeing he was a newly married man, doesn't stand up. Such incidents are pictured thus because the scenario writer's memory is not good and he doesn't know psychology. If the two had been engaged, not married, pique in the man would have aided the little play of his companion, snake-like as it was, and might have kept him from investigating, might have broken the engagement. As it was, the little byplay would have been quite ineffective to hinder any married man. Also a man who was merely engaged might have retaliated with a little flirtation on his own part, a newly married man who loved his wife hardly would. We see it in pictures very often—married people acting as though they were merely engaged. What is more, it is surely abnormal when two people are dressed alike, especially at a private ball and it is not generally commented on. The misunderstanding would have quickly been cleared up at any average dance. There are, in all sincerity many arguments against the occurrence that is given here and this reviewer can find not a single one for it. The picture is ruined by "breaks." Judge Brown lived within automobile ride of his dear friends, near enough so that Mrs. Brown met Gladys on the street, yet hadn't heard that they were divorced. He, as a justice and a lawyer, probably read all court decisions, too. Such breaks as these ought not to happen.

"Through Fire and Smoke" (Selig), August 31. Several weeks ago the Selig Company released a melodramatic picture, "The Still Alarm." This was taken from a very popular play, with a well-knit plot and clearly contrasted characters, and the Selig producer pictured it in an artistic and pleasing way. It enjoyed, from all accounts, a deserved success. Between that picture and "Through Fire and Smoke" there is enough similarity to invite comparison. The former is a much stronger picture.

To begin, the characters of this picture are not sharply contrasted; it is, in one sense, a picture without either heroine or villain and without a hero, for this hero did what was his duty only. A melodrama, under these conditions, is sadly hampered at the very beginning.

It is, naturally, a love story. The fireman and the girl are shown in the first scene talking together in front of the fire engine house. It's a pretty picture and it is according to rule. It wakens our expectations. The girl continues on her way to work and meets the young floor-manager of the factory. They enter together. This player doesn't seem to the reviewer wholly convincing as a floor-manager. As a character he doesn't qualify as a villain at any time; he is merely a weak, contemptible fop. The girl is plainly attracted by him, perhaps by his good clothes. At noon, she goes out with the manager to luncheon in an expensive restaurant. The girl, under his influence, forgets the fireman, her first and truest friend. This is not commendable in the girl; it does not increase our respect or sympathy for her, or our interest in the story. She does nothing at any time worthy of a heroine.

The fire, as shown, is thrilling. It was caused not by the manager, although due to his stupidity and carelessness. In the panic, this weakling snatches the life line from the heroine. This merely means that he is to be first down to safety. During this struggle, the other players seem interested spectators. Did they forget the danger? If not, they were keeping cool heads, and in either case it seems to detract from the panic. The hero as a fireman rescues her; but it isn't personal, many others are being rescued also. Partly the picture is a melodrama with a purpose and as such is an anomaly.

It seemed to this reviewer that the scenes didn't hold the story in very well. The scene at the engine house, the meeting of the heroine and manager, the factory, including the starting of the fire, the rescue and the girl's home were absolutely needed. The other scenes were not absolutely needed. Some of them added very little to the picture. The scene showing the girl and the manager walking in the park seems merely to delay the action. There is nothing more weakening to an exciting story than to "drag in" scenery when not in accord with the action.

"In the Shadow of the Pines" (Selig), August 28.—A love story beginning with a soldier's wound received on the field of Waterloo. Upon his partial recovery the invalid was ordered to the pine forests and found his way to the Great Northwest, where he fell in love with a very handsome part Indian girl. The man's father disowned him for marrying beneath his station, as he termed it, but the gentleman showed his independence by never wavering in his devotion to the girl he married. It is a fair, but not an important film.

"The Ranch in Flames" (Pathe), August 28.—A Western picture with the holdup of a stage by a woman in man's clothes, who escapes by changing to woman's dress. Her husband finds the booty and is picking it up when the posse reaches him. Naturally they suspect him and explanations are of no avail. He is about to be hanged, when the ranch house is discovered in flames and Pedro is saved from execution. The fire scenes are realistic enough to keep the audience interested. The rest of the picture is not above the average.

"The Branded Shoulder" (Kalem), August 28.—A poor family is forced to part with its child, a girl, but before allowing it to go they brand its shoulder so they will know it in the years to come. Later there is a betrothal which is not looked upon with favor by a niece of this child's adopted parents. Her father has, in the meantime, become wealthy and when the jealous niece discovers that the girl was not legally adopted, she manages to prevent her inheriting her foster father's estate. The adopted girl's father sees an advertisement of the estate and, knowing that the disappointed heiress is a daughter, he decides to buy it. Her lover shows his manhood by reiterating his love for her just the same.

"Fountain of Youth" (Lubin), August 28.—In this comedy Satan is represented as visiting the earth and treating an irascible old gentleman to a vision which transformed him from a grouch into a very amiable person. He not only consented to his daughter's marriage, but he was ever after more pleasant and agreeable. That journey up over the rocks was about enough to cure any case of grouch.

"The Secret" (Lubin), August 28.—In this comedy a jealous husband is given a surprise when he attempts to discover who the rival in his wife's affections is, judging he had one because he smelled cigarette smoke. He watches and sees his wife take a box of cigarettes from her maid's hair and smoke as daintily as any confirmed cigarette

fiend. He was cured and was so pleased to find that his suspicions were unfounded that he did not object to the cigarette at all.

"The General's Daughter" (Vitagraph), August 28.—Here is a picture of war in the desert. It is supposed to represent scenes from the fight of the English with the Mad Mahdi. The English general is captured and Mohammed Ahmed commands him to send for his daughter, Flower, whom he wishes to make one of his wives. Ahmed sends for her, however, in her father's name. She and her sisters come, but Flower is armed. When admitted to her father's cell she forces a veiled woman to change clothes with her. She easily passes the guard and, mounting a horse, gallops wildly across the desert for aid. She meets a regiment of Scotch Highlanders. They go with her and arrive just as Ahmed is battering down the door of the general's cell to get at him and his daughter. The film is exciting and is representative of the people about whom the story is woven.

"The Surgeon's Temptation" (Edison), August 29.—Pictures with this theme have been done before. It may seem well or not. That depends largely upon the point of view. A surgeon loves a girl, but she is taken from him by another man. The rival has his skull fractured in an accident and only the surgeon can perform the operation that will save his life. At first he hesitates, but eventually performs the operation which will save the life. He then renounces the girl and leaves the lovers to themselves. The players made the most of the theme and no fault attaches to them if the film is not all it ought to be. Where there is no foundation, the superstructure can hardly be up to standard.

"Jimmie to the Rescue" (Gaumont), August 29.—Here is a rather novel film representing two children as undertaking an elopement. They descend by a rope for three stories and otherwise behave in the most approved romantic fashion. They find some church dignitaries in Notre Dame, in Paris (a good picture), who are so visibly amused by the request that they give the children cakes, after which the good rector or some other fatherly priest takes them home. The end is amusing and pleasing. It's a commendable film.

"A New York Cowboy" (Selig), August 29.—The experiences of a tenderfoot in the Western country are always interesting and this tenderfoot gets his share of experience when he falls in love with the ranch owner's daughter, with two very determined cowboys as rivals. He manages at first to keep up his end fairly well. The girl learns that a lynching party is in progress and rides furiously, arriving in time to sever the rope with a bullet. This scene is effective, but is a repetition of others which have preceded it. The tenderfoot wins the girl.

"The Playwright" (Essanay), August 29.—Probably this photoplay was produced more because it is romantic than because it is based upon fact. There is truth behind it, but very little of it is true as shown. A playwright undergoes the usual romantic struggle, yet the manager who repulses him rescues the manuscript from the waste basket and realizes at once he has a remarkable production. By this time the author has found friends and a sweetheart.

"The Wrong Patient" (Vitagraph), August 29.—Considerable humor develops in this film through the situation's absurdity. The prescription of a veterinary surgeon is carried out on a man sick with rheumatism. There are hose baths, treating in the open and other vigorous treatment, all of which are applied with all the strength of three ablebodied men. But the prescription is so effective that the rheumatic gentleman shows his appreciation by rewarding the veterinary with his daughter's hand.

"Queer Folks" (Vitagraph), August 29.—A novelty is introduced in a long succession of romances in a side-show. All the freaks fall in love with each other, but at cross purposes. A curious battle royal follows, but eventually it ends happily.

"Betty's Buttons" (Edison), August 30.—"Rich man, poor man, beggar man, thief." All remember the children's game, but neither the children nor Betty realized the significance in her case, when her playmates found that her buttons ended in "thief." The father's conscience was not dead, even in misfortune when he was out of work. His honesty was so attractive to the owner of the lost bill that he was immediately given a position. The sympathy felt for Betty at the beginning turns to rejoicing at the close because of her father's good fortune, due, perhaps, to the child's sensitiveness partly.

"The Silent Tongue" (Edison), August 30.—This film presents an unusually attractive comedy. The story is of a young man who declares he will not marry until he finds a woman with a silent tongue. His cousin, for a joke, pretends to be deaf and dumb, but she is very pretty and attractive. The struggles with the ear-trumpet and the sign language are funny. But he discovers the trick and the discomfiture of the girl is a delicious bit of acting.

"For the Sake of the Tribe" (Pathe), August 30.—An Indian picture which represents three members of a tribe offering themselves as a sacrifice to pay the penalty of the thievery of some whites disguised as Indians. The tribe was told by the United States officers that no more provisions would be issued until they revealed the culprits. While the innocent Indians are digging their own graves the real thieves quarrel, the truth is revealed and the ending is satisfactory.

"Building the New Line" (Kalem), August 30.—This story is based upon a woman's objections to having an electric railroad cross her land. The son of the president of the company in charge of the constructive gang, succeeds in outwitting the woman after she has defied the law and his workmen, but becomes dissatisfied with the way it was accomplished, and at a later meeting succeeds in settling the matter more to his own satisfaction.

"Three Brothers" (Vitagraph), August 30.—The principal feature of this film is the representation of the cold and snow of the Klondike and the difficulties of three brothers who go there seeking for gold. Their dogs desert them or perish with cold. The struggle over the huge drifts and through the blinding snow is extremely realistic and exerts a strong fascination upon the audience.

"The Medicine Woman" (Pathe), August 31.—In this film is illustrated an Indian folk lore tale. A maiden is forced to marry a despised suitor. She appeals to a medicine woman, who gives her two feathers, one of life and one of death. Just before her wedding she uses the feather of death, dies, and is buried. Her real lover then uses the feather of life and restores her to life and himself. The settings assist in emphasizing the principal features of the story and add to its attractiveness.

"Romance of Pond Cove" (Lubin), August 31.—This picture tells the story of a young man who lost his wealth and with it his promised bride. The false girl had a younger sister, and after enduring his pain for a while he and the younger sister meet by chance. A very happy result follows.

"The Call of the Wilderness" (Melies), August 31.—In this film is told a strongly dramatic story. It is of a young London man, who seeks adventure in the American wilderness, marries an Indian girl and lives happily with her until he receives word that he is sole heir to his uncle's English estates. Leaving his wife he returns to England. For a time all goes well until remembrance of his Indian wife is suddenly forced upon him. Responding to the call of the wild he hastens back to America and arrives in time to have his Indian wife die in his arms. The story is told with skill and is stronger than some Indian dramas, and holds the interest of the audience to the end.

"The Baron" (Biograph), August 31.—Here is a comedy which presents as its principal feature the issuing of a dog license instead of a marriage license to a waiter who posed as a baron and would have succeeded in marrying an heiress but for that.

"The Villain Foiled" (Biograph), August 31.—The villain was thwarted in his scheme to do away with a girl's suitor by getting him drunk. She was so impressed by a friendly version of the occurrence that she consented to marry him immediately.

"The Carrot Caterpillar" (Pathe), September 1.—This is one of the most interesting and remarkable educational films that this reviewer has ever seen. It tells the whole story of this little animal. We see it changing into a crysalis and its convulsive throes at the time the butterfly is freed. The "leaders" are very happily worded.

"A Wedding Procession in Bavaria" (Pathe), September 1.—Among so many pretty girls and handsome young men, it is hard to be sure which is the bride and groom. Presumably the girl with the crown is the bride. The camera shows us all the faces of the whole wedding company, and it's a big one, impartially. The ceremonies, procession, dances and costumes are all very interesting. This is a very instructive and pleasing film.

"New York State Barge Canals" (Edison), September 2.—The interest in this educational film will center around the representation of the ponderous and unusual machinery in action. The matter of the canal itself and its commercial importance is lost sight of, or, at least, overshadowed, by the stupendous machinery which seems to carry on the work almost by itself.

Independent.

"Clouds and Sunshine" (Reliance), September 2.—Mr. William Walthall, by his strong, human interpretation of the unfortunate workman in this picture, places himself in the very front of moving picture players. He shows his intelligence by his carefulness all through the picture for the little, unnoticeable things, the hand to the hat, the slight gesture. He plays it like a man who makes a specialty of such parts, who has lived among workingmen and who knows them through and through; but he is not so limited. His faculty of interpreting character doesn't leave him when he is picturing personalities of very different experience in life. The workman in "Clouds and Sunshine" is, however, picturesque; the character gives him a fine chance and he makes good use of it.

It is not an American, not a Yankee workman that he pictures. Perhaps it's a Russian or a Polock; it is a peasant. This man with a family to support is deprived of his means of livelihood. A mistake had been made in the shop. It seems to have been not wholly the man's fault. Perhaps an ambiguous 7 or 9 on the drawings had been the cause of the trouble. It seems to have been open to discussion anyway; but the irritated manager discharges him. The scenes, through what may be called the first and second acts of the picture, are as true as sunlight and darkness are true, and go down into one of the bitterest pits of modern life. The man can't find work, seek where he will. The wife helps some, all she can. They still have bread and coffee; but the man waives the bread aside; the wife and child need it and there isn't overmuch. Despair is around his neck like a yoke.

In the last act the man becomes a burglar. We cannot help pointing out that this is a weakness in the play and though it does not wholly kill our sympathy for the man it maims it for a time until the man by a courageous act rehabilitates himself. The way this rehabilitation was effected was not easy to make convincing and the picture of it isn't able to convince us powerfully. The man downstairs has cut the telephone wires and is collecting the silver. The woman of the house, upstairs, discovers that her little girl has drunk poison medicine. She comes down to call the doctor. The telephone is useless. The burglar appears. The mother begs him to go for a doctor. To show him the trouble, she takes him to the nursery where the child lies unconscious. The burglar goes for help. This is convincing as far as the burglar is concerned; but it would have taken a great actress to make it convincing in the mother. The ending of the incident, after the doctor has come, is somewhat awkward. The burglar might have come with him into the nursery again, but more likely he would have remained at the door till he knew the outcome. The owner of the house, returning, would hardly have brought the suspected burglar again upstairs, at least not into the room. It was easiest to show it that way, though. It makes an interesting and commendable picture.

"A Straight Path" (Reliance), August 30.—In this domestic drama a husband's absorption in business and apparent neglect of his wife constitutes the principal theme. The wife is saved from ruin once by the entrance of a boy burglar, to whom she gives money, a photograph of her dead child and an admonition that the straight path is the only one. A year later she is on the point of eloping with a man who loves her, when the boy to whom she had once given money returns it and shows the photograph to explain his identity. Remembering her own admonition of a year before regarding the straight path, she is saved again. Events bring it to pass that her husband pays more attention to her and takes her upon a second wedding trip. The film is dramatic and acts powerfully upon the emotions.

"The Door Keeper" (Ambrosio), August 23.—No great strength is developed in this film. The doorkeeper neglects his duty because of the allurements of cards, and the tenants, unable to obtain entrance to the building, take forcible means to impress upon him the relative importance of his duties and card playing.

"Tweedledum's White Suit" (Ambrosio), August 30.—A series of adventures in the rain, which leave the comedian's suit anything but white. When he returns home, after proceeding to his destination regardless of consequences, he is in a serious condition and his suit is ruined.

"The Parson and the Bully" (Nestor), August 30.—The producer has released a film here which is destined to popularity. It is capitally acted, attractively staged and photographed with the individuality which is a feature of Nestor films. Further, it illustrates the defeat of a bully and the subjugation of all his friends by a parson who went to make a little Western town his home. The scrap in the ring is lively and thrilling, and the way the young man puts out the prize fighter and defeats the bully brings rounds of applause. There is plenty of good red blood represented and an audience cannot fail to fall under its spell.

"The Toss of a Coin" (Imp), August 31.—Fate was apparently unkind to the young man, but led him through devious ways into happiness. There is a pretty love story, with a jealous sheriff, whose discomfiture is complete when the young man captures two thieves and his conduct is made plain to the farmer. There is no objection to the wedding after the sheriff is disposed of. Thus a film that begins with a young man just released from prison and in despair ready to let a toss of a coin decide for him life or death, ends with the same young man happily surrounded with loving friends.

"The Foundling" (Great Northern), September 2.—In this story a young mother is forced to leave her child by the wayside and later engaged as its nurse in a wealthy family who had adopted it. She has another love story which causes her to leave the house. There is jealousy in the family and it is arranged that some gypsies steal the child, which is done. The mother informs John, her lover; a chase ensues, ending in the recovery of the child. The complicity of the jealous members of the family comes out and the babe's mother is happily married to John.

"Mutt and Jeff and the German Band" (Nestor), September 2.—These two comedians, seeing a possible source of wealth in a knowledge of music, invest in an old sliding trombone and a huge bass horn. There is some fun in it, but it is not up to the best in the series.

"Silver Tail and His Squaw" (Powers), September 2.—The feature of this film is the binding of a squaw to the back of her horse, which is then sent careening through the brush. Jealousy is responsible for this cruelty. The maiden's lover imagines mischief is afoot, overtakes the galloping horse and rescues the maiden from a horrible death. The race through the woods is very realistic, and the rescue is cleverly accomplished.

"The Sheriff's Love" (Bison), September 1.—In this film the principal feature is a sheriff's allowing a criminal to escape. To be sure, the posse which assisted in his capture, menaces the sheriff, but after a stormy scene forgives him for the fault of too large a heart. The sheriff loved the girl the criminal married and her pleadings were too much for him to withstand. The same fault which has been pointed out and criticized in other films is the principal shortcoming of this one.

"Bill as a Gamekeeper" (Lux), September 1.—A farce-comedy presenting this comedian in a new role. He has numerous exciting adventures ending in a plunge into the river, from which he is dragged by two anglers and promptly stood upon his head while they administer some very vigorous artificial respiration.

"The Invisible Wrestler" (Lux), September ..—A trick picture representing a wrestler, who appears and disappears in a very annoying way, eventually winning the bout. He is decorated with an elaborate gold chain for his prowess.

"The Haunted House" (Imp), September 4.—A miser holds a mortgage on a house and to prevent the poor owner, who cannot meet the obligation, from renting the place, dresses in a sheet and makes the passing throng believe the house is haunted. This works well until a young man falls in love with the unfortunate mortgager's daughter. He does a bit of investigating and succeeds in exposing the nefarious scheme to the crowd of horrified spectators below. The miser writes a release of the mortgage when threatened with bodily harm by the enraged crowd. The young man goes to the other's house, presents the release and explains the circumstances. Thanks do not pay him, but the pretty love scene with which the picture closes seems likely to square any account he may have against the place.

SEE ADVERTISEMENT ON PAGE 770.

Manufacturers Advance Notes

ESSANAY'S "SAVED FROM THE TORRENTS."

A Thrilling Railroad Drama Showing the Destruction of a Railroad Trestle.

A dramatic story with abundant thrills and a display of rare heroism is the Essanay Company's release of Tuesday, September 19th, "Saved from the Torrents." The "big scene," which provides a most thrilling climax to an excellent story, shows the destruction of a railroad trestle spanning a swollen mountain torrent, and the saving of a fast express train from dashing into the river. There is a fine vein of heart interest and many scenes of great dramatic intensity; for instance, the race of the station agent and his sweetheart on a handcar to reach the imperiled bridge in time to flag the train, and their perilous crossing of the tottering structure in the face of almost certain death.

Young Jack Carrington, so the story goes, is a worthless young fellow, given to drink and gambling, and utterly unmoved by the tender solicitude of his sister, Katie, who pleads with him to mend his ways.

Scene from "Saved from the Torrents," (Essanay).

Katie has an admirer in young Arthur Chester, the station agent, who heartily sympathizes with her in her trouble and has, on several occasions, remonstrated with Jack. Arthur finally proposes and is accepted by the girl, who has come to the conclusion that her efforts to reform her brother are futile.

Jack gets into trouble and, in an effort to save him, Katie bars Arthur from the station office, preventing him from transmitting a message which is to bring about Jack's arrest. While this is happening, it is reported that the trestle over which the express train is to pass is in danger of being swept away by high water. Awaking to the danger to her brother, who is on the endangered train, Katie and her lover race frantically to intercept it. There are some exciting moments before this is accomplished, but the train is finally brought to a standstill at the brink of the torrent.

The incident ends in Jack serving his short sentence and of his reform, and also in the marriage of Arthur and Katie.

Francis Bushman and Dorothy Phillips play the leading parts, while the others of the cast interpret their parts creditably. The photoplay is an attraction which should win the hearty applause of all who view it.

St. Louis Real Estate Exchange, according to report, will oppose the proposed new moving picture law prohibiting pictures or vaudeville in tents, sheds or pavilions constructed wholly or in part of canvas. Such a law is designed to kill off the airdomes, of which there are hundreds in St. Louis. The real estate men have decided that airdome rentals for empty lots are rather nice after all.

A PLEASING CHILD STORY.

"By Registered Mail" is the title of a child drama recently filmed by the Imp Company, which will no doubt prove a delectable little story with much appeal. It has all the elements of a heart interest drama and is unique in plot and splendidly staged. It depicts sorrow, parental love and the ingenuity of a precocious child. In brief it is the story of poor parents with a little girl whom they dearly love. They cannot give her the advantages they wish and when a wealthy aunt, who admires the child, offers to adopt her, they hesitate. It is a battle between love and plain duty, and they discuss the matter soberly and with misgivings. They finally decide to part with the child, and the leave-taking is pitiful in the extreme. Immediately she is gone

Scene from "By Registered Mail" (Imp).

they repent and are constantly reminded of their grief. The father is grief-stricken as he notices the happiness of his fellows when in the company of their children. The little girl tires of a life that is new to her. The aunt is all kindness, but it is not home to the child. The relative attempts to divert her mind from her grief, but all to no purpose. The child grieves until she decides to return home. How she finally reaches home through the kindness of the postoffice officials, to be carried into the presence of her parents by a kind man in a gray suit, is a pretty story, unique in conception and cleverly acted and staged.

Our sympathies are all with the Brooklyn man whose wife did some of the things to her husband that she saw in the funny films. There must be something in the theory that moving pictures make bad impressions on weak minds.

WARNING TO PURCHASERS OF "RADIUM" SCREEN

As a result of communications received by the Sunlight Metallic Cloth Curtain Company, of Chicago, showing evidence of the operation of impostors, Mr. Wylie, manager of the company, has issued a warning to all exhibitors against any person or persons claiming to represent the "Sunlight" Company who are not provided with the proper credentials. He further advises that the company has no salesmen on the road at present, and that persons so representing themselves are impostors.

Mr. Wylie states that daily communications are being received from various parts of the West, stating that persons by the name of Warwick and Kane have been selling a curtain under the name of the "Radium Screen," and claiming it to be the same as the "Sunlight" curtain. They further claim that their offices are at 1100 Fisher Building, Chicago, the offices of the "Sunlight" Company, and have gone so far as to refer to the advertisement of the "Sunlight" curtain in the Moving Picture World.

The game is being worked so cleverly that several exhibitors have purchased the "Radium" screen on the installment basis, paying from $5 to $25 down.

For the welfare of exhibitors as well as for the company, Mr. Wylie requests that any information leading to the arrest and conviction of these persons be forwarded him, so that he may begin action at once and have the fakers prosecuted.

The description of the men now said to be operating this daring game, as given in letters received by Mr. Wylie, is as follows:

Warwick, who does the demonstrating and most of the talking, is about 45 years old, of sandy complexion and reddish brown, curly hair. He wears glasses and is about five feet eleven inches tall, weighing about 175 pounds.

Robert T. Kane is of slighter build, of light complexion and blue eyes. He has straight, thin black hair and is about 35 years old.

NEW SINGERS AGENCY FOR CHICAGO.

The Columbian Theatrical Exchange, a new booking agent specially for singers engaged in motion picture theaters, was opened last week in the Randolph Building, 145 North Clark Street, under the management of O. C. Philips. The aim of the new concern is to furnish singers, drummers, pianists and operators for picture theaters throughout the country. The officers are: P. S. Pappas, president; Geo. E. Moody, secretary and treasurer, and O. S. Philips, general manager.

Mr. Philips is widely known throughout the motion picture field, having owned and managed theaters in various parts of the country for the past eight years. The "Marvel," of Birmingham, Ala., one of the first motion picture theaters in the South, was one of his first ventures in the new field. Since then he has owned and managed "The Gem," of Meridian, Miss.; "The Gem," of Hattiesburg, Miss.; the Columbian, of Knoxville, Tenn., and "The Gem," of Memphis, Tenn. Mr. Moody, assistant manager of the company, is a musician of some note and has been a member of some of the leading bands and orchestras in the country.

SELIG'S DISCOVERY OF AMERICA.

What promises to be a great addition to the category of educational pictures is now under process of manufacture by the Selig Polyscope Company at Chicago. For some time past the combined energies of the various departments of the big Selig plant have been at work upon a production to be called the "Discovery of America." Mr. Selig is giving the work his personal and undivided attention and is bending every energy toward making it a most notable picture.

In this picture have been used the three caravels, replicas of the ships in which Columbus made his historic trip of discovery, which were presented to the United States Government at the time of the Columbian Exposition at Chicago and have since reposed in that city. These vessels have been refitted by the Selig Company at a considerable expense and taken out on Lake Michigan, manned by hundreds of motion picture actors, and the scenes incident to the discovery of America by Columbus reproduced as nearly as possible.

Mr. Selig has been at work upon this production for nearly three years and has had the co-operation of the various historical and educational societies, including the Knights of Columbus and other Catholic bodies in collecting and verifying the historical details. It is estimated that the cost of the completed picture will exceed $50,000.

THE DEVASTATION AT CHARLESTON.

I. M. P. Company Scores Beat On Competitors By Filming Event—Fine Picture Obtained.

With enterprise that is commendable the I. M. P. Company had a photographer on the spot to preserve in film the scenes of the recent hurricane and flood at Charleston during the closing days of August. The film is for release Monday, Sept. 18, and will be called "The Great Charleston Hurricane and Flood." Those who have read the newspaper accounts are familiar with the harrowing story. It is pronounced the most disastrous storm that ever invaded the east coast of the United States, and Charleston, S. C., was in the center of the storm.

When the first reports of the storm arrived the Imp management despatched a camera man and assistants to the scene of devastation, with instructions to spare no expense

Scene from Imp Charleston Picture.

to photograph the event. How well the man with the camera succeeded is best told in the film secured. Working under a handicap that would have driven many men from the scene, the cameraman trained the lens on scenes while the rain poured in torrents and he was obliged to wade in water nearly to his waist. Nothing was missed and, notwithstanding the incessant rain, the negative secured is a splendid one, a triumph of photographer's skill.

Scene from Imp Charleston Picture.

The scenes depicted demonstrate that the half was not told by the writers for the public press about the real conditions in Charleston. The filmed evidence is scarcely believable. Water and wind combined to create suffering and loss of property. The damage to shipping is incalculable. The storm was not confined to the water front and the evidences of the destruction by the elements is apparent all over the doomed city. Waves are shown sweeping over the breakwater, while vehicles driven to save property, are hub deep in water on the streets. Houses are shown with the roofs caved in and every window blown out. Substantially constructed buildings were crushed like eggshells by the fury of the wind and toppled over, with the occupants fleeing for their lives. Huge trees were uprooted and fell crashing to the ground, large trunks remaining standing stripped of their limbs. Scenes in the railroad yards give one a very adequate idea of the severity of the wind. Heavily loaded freight cars were blown over, the cars split in twain and the contents strewn on the ground. A section of a train is shown in this plight. Tracks are torn

up and deposited many feet from the original location, an occurrence that almost surpasses belief. On the water front wind and water worked in conjunction and the loss to shipping is apparent. Boats were tossed on shore and deposited on docks and on the beach many feet from the water's edge, masts by the board and the hulls stove in. The beach is shown strewn with wreckage and the docks demolished. The scenes of the rescue of the sailors from the wrecked vessels show the sufferings of those who navigate the deep. Many vessels were wrecked off Charleston and other disabled to such an extent that they barely made port by the aid of stancher boats which came to their rescue.

On the whole the scenes in Charleston are the most thrilling ever taken of the results of a storm and the pictures are the first ever taken of a calamity of like proportions by a camera for moving picture production . Words utterly fail to describe the scene of devastation or the loss to property and shipping.

DAVID COPPERFIELD IN THREE REELS.

An ambitious portrayal of Charles Dickens' popular story, "David Copperfield," has been undertaken by the Thanhouser Company. It will be a three-reel production, each reel giving a period in the life of "David," complete in itself, so that the series may be run as such if desired, or may be exhibited as separate stories. The reels will be entitled "The Early Life of David Copperfield," "Little Em'ly and David Copperfield" and "The Loves of David Copperfield." The first reel is scheduled for release on an early Tuesday in September, the others following on successive Tuesdays. Special literature and advertising matter will be provided.

TAKE YOUR OWN MOTION PICTURES.

Eberhard Schneider, manufacturer of the Mirror Vitae products, is making a proposition to managers of picture theaters that is quite likely to meet with some approval. Alive to the fact that there are many incidents and happenings of a purely local nature which never get into the pictures for the reason that it is impossible and impracticable for the regular manufacturers of pictures to take them, Mr. Schneider proposes that the theater managers equip themselves to do this work. He offers them an equipment suitable for this work at a reasonable price. See his announcement on another page or, better still, write to him for full particulars.

"SUNLIGHT" CURTAIN FOR LEGITIMATE HOUSES.

A. W. Wylie, president of the Sunlight Curtain Company, is planning an extensive selling campaign throughout the country. It is his intention to make of every legitimate theater a potential motion picture house, prepared for such special subjects as the "Inferno," or for exhibitors like Lyman H. Howe, by installing in each of them a "Sunlight" curtain. This curtain has the unique advantage of presenting a perfectly plane surface for the projection of the picture, and yet being light enough in weight to be flied like the ordinary drop. It was demonstrated at the Princess Theater in Chicago lately, with two reels of the Milano "Inferno," and commented upon very favorably. Mr. Wylie left for New York City on Friday, to make a special demonstration for Marcus Loew, and he expects, as a result of this demonstration, that the "Sunlight" curtain will be adopted as the standard for all the Marcus Loew houses.

FLYING "A" AS KENNEDY'S PEGASUS.

Mr. A. M. Kennedy, the general manager of the American Film Manufacturing Company, left Chicago, Saturday, September 2nd, for California. His trip is one of general supervision and inspection of the Western stock company of the American Film Manufacturing Company, now situated in La Mesa, El Cajon Valley, Southern California. The completion of a $10,000 studio and negative developing plant in La Mesa, by the American company, is another reason for Mr. Kennedy's trip, it being considered advisable that the plant be thoroughly inspected prior to actual pictures being taken therein. It is asserted that this plant and studio is one of the best equipped structures of its kind in the world. It is Mr. Kennedy's intention to visit the trade on the coast prior to his return.

SELIG BULLETIN.

Recently the Selig Company sent out a circular letter to some seventy-five hundred exhibitors throughout the country, requesting an expression of opinion as to their likes and dislikes regarding the semi-monthly manufacturers' bulletins, etc. The majority of answers received to this letter requested the single-sheet style of bulletin. So the Selig Company will hereafter issue theirs in this form.

Calendar of Independent Releases.

MONDAY, SEPTEMBER 11, 1911.

AMERICAN—The Stage Robbers of San Juan (Dr.).. 1000
CHAMPION—Charley's Butte (Dramatic) .....
ECLAIR—How Poor Babies Are Reared in Paris (Educational) 630
ECLAIR—How Teddy Lost His Bet (Comedy)..... 235
IMP—By the House That Jack Built (Dramatic)..... 1000
YANKEE—Tangled Heartstrings (Dramatic) .....

TUESDAY, SEPTEMBER 12, 1911.

BISON—The Lost Letter (Dramatic) .....
POWERS—Gray Wolf's Grief (Dramatic)..... 950
THANHOUSER—The Buddhist Priestess (Dramatic)..

WEDNESDAY, SEPTEMBER 13, 1911.

AMBROSIO—Cain's Retribution (Dramatic).....
AMBROSIO—Tiny Tom Wins a Lottery Prize (Dr.)..
CHAMPION—The Red Devils (Dramatic)..... 950
NESTOR—At Perry's Ranch (Dramatic).....
RELIANCE—The Cobbler (Dramatic) .....
SOLAX—Her Uncle's Will (Comedy).....

THURSDAY, SEPTEMBER 14, 1911.

AMERICAN—The Mother of the Ranch (Dramatic).. 1000
IMP—The Brothers (Dramatic) 1000
REX—Faith (Dramatic) .....

FRIDAY, SEPTEMBER 15, 1911.

BISON—Lone Star's Return (Dramatic).....
LUX—Bill as a Bill Poster (Comedy)..... 573
LUX—Has Mania for Collecting Antiques (Comedy)... 357
SOLAX—The Altered Message (Military Drama).....
THANHOUSER—In the Chorus (Dramatic).....
YANKEE—Woman (Dramatic) .....

SATURDAY, SEPTEMBER 16, 1911.

ITALA—The Horse of the Regiment (Dramatic).....
ITALA—Foolshead—Removal .....
GREAT NORTHERN—The Conspirators (Dramatic)..
POWERS—The Horse Thief (Dramatic)..... 950
RELIANCE—Pals (Dramatic) .....
NESTOR—Mutt and Jeff and the Newsboys (Comedy).

TISDALE ENTERPRISES LOCATE IN CHICAGO.

The F. M. Tisdale enterprises, formerly of Columbus, O., have recently moved to Chicago, where they have taken offices in the Chemical Bldg.

F. M. Tisdale, manager of the concern, states that the company will promote its various enterprises from Chicago and will make a specialty of Daylight Curtains, the curtains to be given away free of charge, one in each town as an introduction, with an advertising drop curtain, the revenues of which will go to the Tisdale Company for the period of one year, after which time it will be turned over to the Company. The Tisdale Company will also manufacture slides and special advertising aids for use in lobby display.

COMPLIMENTS EXTENDED.

Brooklyn, August 6, 1911.

Editor of MOVING PICTURE WORLD.

Dear Sir:—Please accept my compliments in bringing to the front in your "Comments," the "atrocious example of commercialism" of a certain film concern. I happened to have read the ad referred to and the effect so moved me that I reread it with hopes of finding some redeeming points, for instance, that the receipts (or a portion) of the sale of the film would be donated to the widow of that faithful actor, or given to some charitable institution. But some people do not enjoy giving and, of course, stand in their own light and lose more in the end, of which this case is a notable example. Best wishes, L. GERMAIN.

EIGHT-SHEET FOR SELIG'S "TWO ORPHANS."

Among the line of posters prepared for Selig's three-reel production of "Two Orphans" will be an eight-sheet in four colors, which is said to be particularly striking. With this are two different three-sheet designs and a one-sheet design. This is probably the largest line of poster advertising ever designed for one subject.

SEMENT ON PAGE 770.

Calendar of Licensed Releases

CURRENT RELEASES.

MONDAY, SEPTEMBER 11, 1911.

BIOGRAPH—The Village Hero (Comedy) 675
BIOGRAPH—The Lucky Horseshoe (Comedy) 321
KALEM—A Sheepman's Triumph (Dramatic) 1000
LUBIN—Divided Interests (Dramatic) 1000
PATHE—Eva Is Tired of Life (Comedy) 394
PATHE—Little Moritz and the Butterfly (Comedy) 295
PATHE—From Lourdes to Garvarnie (Scenic) 310
SELIG—Kit Carson's Wooing (Drama) 990
VITAGRAPH—Foraging (Dramatic) 1000

TUESDAY, SEPTEMBER 12, 1911.

EDISON—Off the Coast of Maine (Scenic) 265
EDISON—Under the Tropical Sun (Dramatic) 735
ESSANAY—Two Men and a Girl (Dramatic) 980
GAUMONT—How to Catch a Bachelor (Comedy) 836
GAUMONT—From Bordeaux to Pauillac, France (Sc.) 164
PATHE—Pathe's Weekly No. 37 (Topical) 1000
SELIG—Dad's Girl (Dramatic) 1000
VITAGRAPH—Her Crowning Glory (Comedy) 1000

WEDNESDAY, SEPTEMBER 13, 1911.

EDISON—The Escaped Lunatic (Comedy) 500
EDISON—For the Queen (Comedy) 500
ECLIPSE—The Hand of the Law (Dramatic) 665
ECLIPSE—Norwich and Vicinity (Scenic) 330
KALEM—The Express Envelope (Dramatic) 1000
LUBIN—His Girlie (Dramatic) 1000
PATHE—A Prisoner of the Mohicans (Dramatic) 1000
VITAGRAPH—The Child Crusoes (Dramatic) 1000

THURSDAY, SEPTEMBER 14, 1911.

BIOGRAPH—The Squaw's Love (Dramatic) 998
ESSANAY—The Puncher's Law (Western Drama) 980
LUBIN—Al Martin's Game (Dramatic) 1000
MELIES—A Shattered Dream (Dramatic) 1000
PATHE—College Sweetheart (Comedy) 720
PATHE—Art Industries in Kabylie (Ind.) 279
SELIG—The Wheels of Justice (Dramatic) 1000

FRIDAY, SEPTEMBER 15, 1911.

EDISON—The Lighthouse by the Sea (Dramatic) 1000
ESSANAY—The Burglarized Burglar (Comedy) 980
KALEM—The Alpine Lease (Dramatic) 1000
PATHE—Madame Tallien (Dramatic) 689
PATHE—Every-Day Life in Mallaca (Scenic) 310
SELIG—The Voyager (Dramatic) 670
SELIG—A Sightseeing Trip Through Boston (Scenic). 330
VITAGRAPH—Vitagraph Monthly (Scenic) 1000

SATURDAY, SEPTEMBER 16, 1911.

EDISON—The Sheriff (Dramatic) 1000
ESSANAY—The Millionaire and the Squatter (W. Dr.) 980
GAUMONT—The Cinematograph Fiend (Comedy) 575
GAUMONT—A Mountain Torrent in Austria (Scenic) .. 415
LUBIN—Cement Rock Blasting (Ind.) .....
PATHE—A Western Memory (Dramatic) 1000
VITAGRAPH—By Woman's Wit (Comedy) 1000
LUBIN—The Scheme That Failed (Comedy) 1000

ADVANCE RELEASES.

MONDAY, SEPTEMBER 18th, 1911.

BIOGRAPH—Dan, the Dandy (Comedy) 998
KALEM—The Ranger's Stratagem (Dramatic) 1000
LUBIN—The Senorita's Conquest (Dramatic) 1000
PATHE—The Fright (Dramatic) 754
PATHE—Fire Brigade in Moscow (Scenic) 230
SELIG—Noted Men (Scenic) 180
SELIG—Lost in the Arctic (Dramatic) 880
VITAGRAPH—One Flag at Last (Military Drama) .. 1000

TUESDAY, SEPTEMBER 19th, 1911.

EDISON—The Sailor's Love Letter (Dramatic) 1000
ESSANAY—Saved from the Torrents (Dramatic) 980
GAUMONT—Jimmie on Guard (Dramatic) 710
GAUMONT—Crossing the Alps in a Motor (Scenic) .. 285
PATHE—Pathe's Weekly No. 38 (Topical) 1000
SELIG—McKee Runkin's "49" (Dramatic) 1000
VITAGRAPH—How Millie Became an Actress (Com.) 1000

WEDNESDAY, SEPTEMBER 20th, 1911.

EDISON—An Unknown Language (Comedy) 985
ECLIPSE—In Ancient Days (Dramatic) 1000
KALEM—Losing to Win (Dramatic) 1000
LUBIN—The Life Saver (Dramatic) 1000
PATHE—An Up-to-Date Squaw (Comedy) 754
PATHE—African Birds and Their Enemies (Edu.) 197
VITAGRAPH—Beyond the Law (Dramatic) 1000

THURSDAY, SEPTEMBER 21st, 1911.

BIOGRAPH—When Wifey Holds the Purse Strings (Comedy) 463
BIOGRAPH—A Convenient Burglar (Comedy) 534
ESSANAY—All on Account of the Porter (Comedy) ..
ESSANAY—Everybody's Troubles (Comedy) 980
LUBIN—The Human Torpedo (Comedy) 1000
MELIES—For $200.00 (Dramatic) 1000
PATHE—Starlight's Necklace (Dramatic) 951
SELIG—A Cup of Cold Water (Dramatic) 1000

FRIDAY, SEPTEMBER 22nd, 1911.

EDISON—The Battle of Trafalgar (Dramatic) 1000
ESSANAY—Live, Love and Believe (Mil. Dr.) 980
KALEM—The Cowboy's Bride (Dramatic) 1000
PATHE—Electric Boots (Comedy) 426
PATHE—Old Delhi and Its Ruins (Scenic) 285
PATHE—Surfing—National Sport in the Hawaiian Islands (Scenic) 285
SELIG—Title Not Reported .....
VITAGRAPH—Forgotten (Dramatic) 1000

SATURDAY, SEPTEMBER 23rd, 1911.

EDISON—The Big Dam (Western Dramatic) 1000
ESSANAY—An Indian's Sacrifice (W. Dr.) 980
GAUMONT—A Heart Breaker by Trade (Comedy) ... 710
GAUMONT—The Culture of Bulbous Flowers (Scenic) 290
LUBIN—Her Inspiration (Dramatic) 1000
PATHE—Gypsy Maids (Dramatic) 900
VITAGRAPH—Over the Chafing Dish (Comedy) .....
VITAGRAPH—The Tired, Absent Minded Man (Com.) 1000

FINE ENGAGEMENT FOR DONALDSON.

Arthur Donaldson, now playing in pictures with the Kalem stock company in Ireland, has signed a contract to appear for the coming year at the Oscar Theater, Stockholm, Sweden, the largest theater in that country and devoted to light opera and musical comedy. He will go there at once upon concluding his picture engagement in Ireland. Mrs. Donaldson left New York on August 31 to join her husband. She will engage in concert work in Stockholm during the period of her husband's engagement.

The "Child Welfare" Exhibit is still on the road, with moving pictures as the main drawing card.

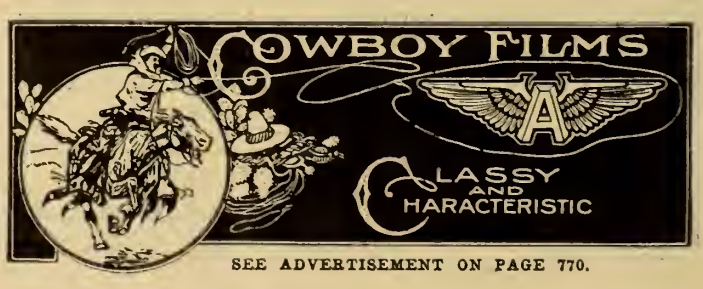
* * *

The Exhibitors' League of Pennsylvania is about to begin a publicity campaign to educate the people to the fact that a moving picture, or picture machine, **cannot explode.**

* * *

Let the Exhibitors' Leagues everywhere take up the movement and check the silly twaddle of cub reporters. Don't do it by trying to keep wrong news out. **Get right news in ! ! !**

Mr. J. H. Hallberg, "The Economizer Man," states that a great deal of interest is being evinced in the forthcoming 1912 Hallberg Motion Picture Catalogue and Reference Book. This will be ready for distribution October 1st, and no expense has been spared to make it complete in every detail. To managers and operators now engaged in the theater business, as well as to those intending to open theaters, this book is recommended as a complete guide for everything necessary for equipping an up-to-date theater.



SEE ADVERTISEMENT ON PAGE 770.

Projection Department

Edited by F. H. RICHARDSON

Fires. Asininity.—Recently the Oak Park Theater, Sacramento, burned, destroying much adjacent property. Fire originated in operating room. Manager claimed he did his own operating, but a 14-year-old "operator" was in charge when the fire started.

Facts have reached this department, thanks to President Woods, of the San Francisco union, and they are as follows: The Oak Park Theater, Sacramento, Cal., was the only one in Sacramento not employing a member of the Sacramento union as operator. With the employment or non-employment of union men as such we are not dealing, but bear in mind the fact that the Sacramento union is composed of grown men who are competent operators of experience and undoubted ability. The owner of the Oak Park house asserted before the Labor Council that he operated his own machine. It now appears, however, that the operating was left to a fourteen-year-old child—for a fourteen-year-old boy is but a child in judgment and experience—presumably to save the salary of a competent operator. How long will the authorities permit such things to be? To save a few dollars weekly this miscalled manager endangered the lives of his patrons, destroyed his own house and thousands of dollars' worth of adjacent property. This type of manager is a distinct menace and danger to the motion picture exhibition business as a whole. He is even worse than the newspaper idiot who rants about films "exploding," engendering in the minds of the public the idea that film fires are extremely dangerous, beginning invariably with a more or less terrific explosion, thus priming every man, woman and child in the thousands of audiences all over the country for a stampede the instant the slightest thing goes wrong. It is, of course, of no earthly use to again point out to the newspapers the fact that a block of wood explodes just exactly as readily as does a picture film. It is useless to tell them that a film never did and never will explode, for the simple reason that it isn't built that way. However, just to make it interesting, the Moving Picture World will pay any newspaper man a month's salary if he will explode a film for us, by fire or otherwise. We cheerfully give him leave to use a pile-driver, steam-hammer, fire, an arc light, or any old thing he wants to, merely stipulating that the explosion come from the film itself, and that it be an ordinary film such as is used for exhibition purposes. Now, Mr. Cheerful Idiot of the newspaper, get busy. If you can't, it is about time you stopped deliberately promoting panics by senseless, asinine assertions having not one iota of foundation in truth.

Automobile Power.—Mr. E. G. Kay, Payson, Ill., writes: "Some months ago I wrote you about the feasibility of equipping an automobile with a dynamo and using same for a traveling electric-lighted picture show. Your reply was not very encouraging, nor could I find anyone who thought it would be practical. However, I went ahead and worked out my own ideas and met with very flattering success. I installed a 2-K. W. dynamo under the front seat of the auto and extended a specially designed shaft out over the flywheel of the engine and belted from the fly wheel. When we want to show we throw the car in neutral, put belt on and start engine, run the wires from auto to hall and start the show. Get a fine, white, steady light and just as fine a picture as you can find anywhere. Have no governor on engine, but can start and run two hours or more and never vary ½ volt from the 60 or 70 volts that we wish to carry. In fact, it works just perfect. After equipping the auto, my family (wife, son and daughter) and I decided we would visit our old home in Illinois and pay expenses with the outfit. We left Snohomish, Wash., June 20, and arrived in Quincy, Ill., August 14, having traveled 3,137.6 miles, giving entertainments twenty-seven evenings. The lowest receipts any evening was $12.00 and the highest $39.95. The average was over $20 per show. The usual charge was 15 to 25 cents, showing four reels and thirty or thirty-five slides of Western scenery. We did not do any advertising ahead, but stopped about 3.30 or 4 o'clock in the afternoon of the evening that we wished to show and put out our bills. We then put banners on the car and went all over the town, attracting all the attention we could. We invariably met with success. In the particularly live towns we stayed two evenings and the second night always doubled the first night's receipts. The four of us were busy, my wife selling tickets, daughter playing the piano. The boy took care of the auto and dynamo, while I ran the picture machine and lectured on the slides, etc. We had a very enjoyable trip—no trouble with either auto or picture machine. In fact, our only troubles on the entire trip were three punctures, from the time we left home till we arrived here, and the pleasantest part of it was the fact that we more than paid all of our expenses while enroute.

After visiting here two or three weeks we will go back to the coast by another route, and expect that the entire trip will cover about 7,000 miles.

I am writing this, thinking it may interest you to some extent, for, if I remember rightly, you said that you thought of doing something of the kind yourself at one time.

Will be glad to answer any questions regarding the equipment."

Your letter is indeed of interest, Friend Kay, and we thank you for sending it in. I would not have believed you could have gotten satisfactory results from an automobile engine without a governor. We would like to know how many cylinders the engine has, and its H. P., if you know it; also exactly what kind of a generator you have and its approximate weight. No doubt your success will induce others to emulate your remarkable performance. I say remarkable, and so it is, for you have crossed the Rockies, traversed the semi-desert of Eastern Colorado, or the table lands of more northern states, and have "escaped" with nothing more serious than three punctures. Truly, this is something to boast of, regardless of the motion picture feature of the trip. I would like to have a photo, if convenient, of that car.

A Remedy.—Rockford, Ill., writes: "Notice many complaints as to losing lower loop on Edison machines. Have encountered the same trouble, but remedied same by using the new double-flange steel rollers and the longer lower idler bracket. Worn sprocket teeth will also operate to lose the lower loop on reverse splices. Remedied that difficulty by reversing the sprocket on one machine and buying a new one for the other. Bought a new Edison, Type B, with outside shutter, and it gave the same trouble until I noticed the lower sprocket idlers had the single steel flanges. On changing to the double flanges, losing the lower loop became but a memory, unless the splice is exceptionally bad."

Rockford speaks words of wisdom which it will be well for users of Edison machines to heed. We thank him for not hiding his light under a bushel, as too many operators seek to do. There are many who are quite willing to absorb any and all knowledge possible from the Department, but who make no attempt to aid others by sending in their own ideas. They seem to have the mistaken idea that anything they happen to know must be carefully guarded lest some brother operator or manager get hold of it and become as wise as they. Piffle! Such men are too narrow-minded to ever amount to much in the affairs of men. Broaden out, Brother. Do unto others as ye would that they do unto you. Only little two-by-four men adopt the mystery policy. Get away from the idea that dissemination of knowledge will injure you. Come forward with your ideas and join the procession for better projection. The operator is gradually breaking away from his apathy and self-satisfied mediocrity which enveloped him, as a class, until quite recently. He is just beginning to realize the importance and true dignity of his profession. He is becoming a self-respecting artist-mechanic instead of a self-satisfied, underpaid drudge. But the work is but just begun. We expect to see more and more operators come into the Department fold, and by setting forth their ideas, prove that they have shared in the general awakening. Losing the lower loop trouble is by no manner of means confined to the Edison machine. There are others.

Motor.—Pennsylvania (name of town suppressed) writes: "We are thinking of installing electric motor drive on our Edison machine. Will you be so kind as to tell me, through

the Projection Department, about what size motor will be necessary for this work and about how much current it will use? If possible, I would like to have you give me an estimate of what such a motor would cost. Our current is 110 volt D. C. Can a motor be wound in such a way as to reduce the speed? I should imagine a slow-speed motor would be better for operating the machine. Where would you place the motor? If it is belted from the floor, how will you arrange it so that the picture can be framed up or down?"

A ⅛-H. P. motor will be ample in power. It will use current according to the pull and this will, of course, depend on how hard your machine runs. In any event, however, the current consumption won't amount to much in dollars and cents. In fact, it will be a negligible quantity in the weekly bills. If a slow speed motor were used, it would have to be considerably heavier. In fact, I don't think you could get so small a motor very low speed. You should have a regulating rheostat to govern speed in operating. The motor may be set on the floor or at any other convenient point unless you mean to belt directly to the flywheel of a machine which carries the flywheel on the framing carriage. In that event, the belt would have to reach the flywheel from a countershaft, and be horizontal. You do not say what make of machine you have, but most manufacturers furnish a motor drive attachment, which I would advise you to get. The Standard machine motor is carried on the table rods and belts directly to the flywheel. The Powers Six is provided with a motor attachment bolted to the mechanism base and meshing into the large idler gear on left side of machine. Cost of motor will depend on kind you buy. Correspond with the General Electric Company, Schenectady, N. Y., for information on cost. Tell them what you want the motor for. Personally, I would prefer the regular high-speed motor. Speed may be reduced by counter shafting or by reducing gears, but you must have a regulating rheostat.

Condensers.—Norfolk, Va., writes: "Will you please advise how to remedy condenser breakage? Am using a late model Edison lamp. The arc is too near the condensers and they break. Have used every make of condenser that I could buy. Will you please advise how I can arrange my lamp so that the arc will not be too close to the condenser? Does the size of the condenser have any effect in the throw from the head to the curtain?"

Norfolk, if I could "advise you how to stop condenser breakage," it would decidedly be something of a feat. I cannot, however, quite do that. I would advise you to read and study pages 65 to 71 inclusive, of the handbook, if you have one. The distance of your arc from the condenser is fixed by the focal length of the condenser taken as a whole. The shorter its focal length the closer must be the arc, and vice versa. Condenser breakage is influenced by many things. Kindly tell me what kind of a condenser mount you have, width of your picture and distance from screen to lens. I will then see what can be done for you. Meanwhile, if your lamphouse is closed all around, be sure the vents, particularly above, are clean, and that they allow free passage of the heated air. Never open your lamphouse door immediately after shutting off the arc, if it can be avoided. Don't allow your fan to blow directly on the lamphouse. If you have one of the old style, round condenser mounts, make very sure that the lenses fit in it loosely. If they fit snugly (diameter, I mean) they will most likely break every time. Send in the information requested, making reference to this article, and I may be able to advise you further. The focal length of the condenser lenses has a decided relation to the focal length of the projection lens.

Simplex Machine.—Philadelphia, Pa., writes: "Friend in New York City sent me a descriptive booklet of the Monopol Dante's Inferno. I notice the statement therein that the Simplex machine has been selected as the projector for that production and that "every copy of Dante's Inferno is projected by a Simplex." The quoted words are exactly as they appear in the booklet. Now what I wish to know is whether or not this is true. If it is, it means that we cannot run the production, since we have not that make of projector. It would seem to us that such an absurd restriction would operate to limit the showing of the films to very few houses."

You are correct in saying such a restriction would be absurd. I know of no such embargo on other machines, and if there is, the films will be shown in mighty few houses, since the machine in question is only on the market a month or two and under the most favorable conditions there could be but comparatively few of them in operation within a year at the least. As I understand it, the whole thing amounts to this: the Monopol people have themselves put out a number of Dante's Inferno shows and these companies carry Simplex machines. The Powers, Edison, Motiograph, Pathe, Standard or Edengraph machines are capable of doing full justice to Dante's Inferno, or any other production.

Blancearc.—Boston, Mass., writes: "Will you kindly supply me with name of manufacturer of Blancearc (motor-generator) described in article, page 539, August 26th issue?"

The machine is made by a company in Fort Wayne, Ind., presumably the Fort Wayne Electric Company. I wrote Atlantic City and they replied: "Name and place of business of Motor-Generator Company is Fort Wayne, Ind." You can doubtless make as much out of that as I can. I think, however, the Fort Wayne Electric Company is "it."

Fine House.—Mr. P. Kane, Crystal Theater, Victoria, B. C., writes: "In writing the Department this, my first, time, am not going to take up space saying how much I appreciate it. Will just say the one break in the clouds of the week

is the arrival of The World and, needless to remark, the Projection Department is the first thing consulted. Am enclosing photo of operating room in Crystal Theater, with your humble servant there with the thoughtful look. Photo was taken by light of lamps and rectifier. Think this is about as complete, handy and up-to-date an operating-room as can be found in the Northwest. Am using an Edison Type B with a motor; slide, lamp and spot. Using 500 volt D. C. for emergencies—the emergencies crop up pretty often too. Room is large, about 12 x 8 x 7 feet high, and well ventilated. The only trouble is a short throw—45 feet—and a large pic-

ture—19-ft.—which takes a 2⅜ E-F lens. Am using from 34 to 42 amperes with variable resistance on 500 volts, and about 38 amperes through rectifier. The Crystal has a seating capacity of 600. It has six exits, is well lighted while pictures are on, and from an interior standpoint as well as exterior, is as good as the best. At present we are using 12 reels Independent, three changes. Yours for real projection.

Surely you have a nice house and an excellent room. Am sorry you did not describe resistance used on the five hundred volt current.

I note the back is out of your lamphouse. Glad to know the authorities up there have too much sense to compel you to keep back closed. I don't quite catch the idea of that lamphouse arrangement, however; having them side by side,

The following are some of the many prominent exhibitors using our

"SUNLIGHT"

METALLIC CLOTH SCREENS AND CURTAINS

JONES, LINICK & SCHAEFER COMPANY	CHICAGO
MARCUS LOEW	NEW YORK
SULLIVAN & CONSIDINE	BUTTE, MONTANA
M. SWITOW	LOUISVILLE, KY.
PENN SQUARE AMUSEMENT COMPANY	CLEVELAND, OHIO
ST. CHARLES AMUSEMENT COMPANY	ST. LOUIS, MO.

WARNING

Letters are daily reaching us showing that imposters are using our advertising and our copyright word "Sunlight" to promote the sale of worthless or inferior screens.

We have no travelling salesmen and our screens are never sold except with our "Standard" frames with their patented tightening device.

Any information that will assist us in protecting exhibitors against imposition will be appreciated.

"Sunlight" Metallic Cloth Curtain Co.

1100 FISHER BUILDING **CHICAGO, ILLS.**

No. E-405. List $10.50.
Ask discounts of your Electric dealer. If he does not carry, write us direct.
Engineering Reports Free.

"DAYLIGHT PICTURES"

WITH ANY CURTAIN OR MACHINE

AT SMALL COST WITH

The Eye Comfort System of Indirect Illumination

Since the first advertisement in this paper, a few months ago, theatres in all sections of the country have installed this system. All enthusiastic, and acknowledge that theatre lighting has been revolutionized.

Even illumination throughout your theatre can be obtained without a light in range of vision.

No glaring side lights to detract from the detail of your picture, and more perfect depth and perspective are assured.

Our engineering department will furnish you, free of expense, reports and recommendations on request.

BETTER LIGHT AT LESS EXPENSE

Investigate—Write today

NATIONAL X-RAY REFLECTOR CO., 235 Jackson Blvd., Chicago

Gentlemen:—Send full information regarding lighting of our theatre.

LENGTH ..... WIDTH ..... CEILING HEIGHT .....

NAME ..... *ADDRESS* .....

I mean. Apparently the one this way is just a single stereo. Seems to me I would raise up the one lamphouse, arrange for the other side to slide under it, rig up a dissolving shutter and have a dissolver. It wouldn't be much trouble to do it, unless you prefer the present arrangement.

From Arizona.—Arizona, name of town suppressed, writes: "Enclosed find $1.50 for handbook. Is it permissible to place a fan in vent leading out of operating room? In this case vent leads to open air. What is used in film cases to keep the film moist? I am using a Motiograph and project a 12-foot picture 93 feet. Use two 8-inch condensers. My trouble is that when I set the lamp to get rid of brown corners I get a blue spot in center of picture. By changing position of lamp in relation to condensers (moving it ahead or back) I can get rid of spot or brown corners, but one or the other remains. In closing will say that I have enjoyed the World and the Projection Department."

I have visited your little city and regard it as the best place in all the desert. You can probably get rid of your trouble by moving the entire lamphouse further back. There is no possible objection to placing a fan in vent-flue, provided it blows outward and is not of a type which can be reversed. I prefer a vent large enough that a fan is not required, however. Water is used—just plain water. If you happen to run across a post card picture of the Castle Grande, send me one, please.

Mystery Solved.—At last the deep, dark, dreadful mystery of the umbrella has been solved. Washington, D. C., sends another sketch and says, "Sorry the tent came in for so much

notoriety. Explanation lies in accompanying sketch. Might add that amount of salary does not necessarily account for possession of a rain deflector. It is merely a matter of dexterity, restaurants, etc., affording ample opportunity for acquisition. No, I don't use it in operating except to obstruct view from door when my fair companion is grinding them out while I am getting the latest dope on the baseball situation for the day. The young lady at my left is the only girl in the Capital City who can operate and is able to assemble an Edison machine.

You have shown a charming outline of the young lady and put your shoulder square in the way, thus hiding the lady's blushes, stingy!

Send us the young lady operator's photo, please; you have aroused our curiosity.

"Explosion?"—Southampton, L. I., writes: "Kindly advise as to what part of M. P. machine exploded (see clipping enclosed) and why it blew up. If gas was used, do the editors, or others connected with the paper from which clipping is taken, mean the snapping out of the gas in the burner, due to poor mixture, was the 'explosion' which alarmed the audience? I was on the road in the old days with a Lubin machine having a hard rubber spool which jerked the film down into position, performing the duty of the present-day star and cam. There were no exchanges then and we had to buy films outright. One hundred to two hundred feet was a long subject. We used gas tanks in those days. We sprung an arc lamp on a local light plant in a little town on the north side of Long Island one night, I remember, and the plant shut down to see what was wrong with its machines. I guess, Brother Richardson, you remember some of those things yourself. I like The World very much, especially its Projection Department."

There was no explosion. The editors and those connected with the New York World, from which clipping was taken, neither know, or seem to in the least care, whether or not the old, shopworn, mouldy chestnut about films "exploding" has any foundation in truth or not. Sensation is what they want. Truth is entirely a secondary consideration. Gas was not being used. Yes, experiences of the early days of the business are interesting—as memories. They were the subject of prayerful interest then also, and some of the "prayers" contained words not found in printed books.

Shutter Trouble.—North Yakima, Wash., writes: "Have no very serious trouble this time, but can find no remedy for what I have. Have no travel ghost, but cannot get all the flicker out. Powers No. 6 machine. Have tried setting the shutter clear out on shaft, but it does no good. Flicker is worse on light films. Am using a Ft. Wayne compensarc, 60 cycle current. Am going to send for the handbook. Long life to The World."

If you have a three-wing shutter there should be no flicker at all at normal speed. If you have the two-wing shutter you will have some flicker except at high speed. All two-wing shutters produce some flicker. They only cut the light at the rate of 32 times per second at normal speed and this is not sufficient to deceive the eye into "seeing" continuous light, particularly when illumination of screen is quite bright. If you have a three-winger probably you are troubled with the shutter getting into synchronism with one side of the alternations. The remedy is a two-wing shutter, which I believe the Powers Company will supply on application. With 60 cycle current there are 120 alternations per second. The shutter makes sixteen revolutions per second at normal speed. This means that it cuts the light 48 times per second. Now if you increase speed until it cuts the light 60 times per second you will see that it is cutting at equal speed with one "side" (I use the term "side" from want of a better) of the alternations. At the instant of reversal of direction (alternation) the current is at zero voltage and the light is greatly diminished. If the shutter blade cuts the light so as to leave the lens open at the exact time of reversal the light will be dimmed. But it is not possible that the shutter will remain for any length of time in exact synchronism with the alternations so that the practical effect is a waving or flashing of the illumination on the screen. I have explained all this before, but perhaps not so fully. If I have still not made the matter clear will try again. I would advise you by all means to get the Handbook. Not because I am its author, but for the reason that it is a thing every operator and manager ought to have. We have hundreds of enthusiastic letters of recommendation from purchasers. We do not have any exaggerated idea of its value, but we do honestly believe it to be worth much more than its price to any operator or manager from the fact that it contains a mass of condensed, thoroughly practical information on projection, and all that pertains thereto, not to be had elsewhere. Out of almost 5,000 copies sold not one single purchaser has expressed dissatisfaction or voiced anything but kind words for the book, and that is a record that I, as its author, and the Moving Picture World as its sponsor, are both proud of.

Shadows.—Kalamazoo, Mich., writes: "We are having lots of trouble with films coming to us covered with oil. This is attributed by some to a certain make of machine, which they claim spatters oil on the film when run at a trifle more than moderate speed. Do you know whether or not this is true? I have a problem to place before the Projection Department, as follows: I have a new Standard No. 4 machine, three-wing, outside shutter. When the machine is in operation should not the square of light on the shutter be clear-cut, without shadows? Mine is not and we have set the carbons in every conceivable position, but still the center of that square of light is bright, then comes a shadow and

BIOGRAPH FILMS

Trade Mark

Trade Mark

RELEASED SEPTEMBER 11th, 1911

THE VILLAGE HERO

There is a call for volunteers for the village militia, while the young folks are assembled on the village green. Eugene, the village masher, is first to respond, much to the admiration of all the village belles, including Max's sweetheart, who would like to see Max imbued with the same spirit. The hero gag is not very much in Max's line, and it is only through his sweetheart's tears that he consents to become a soldier. He is tried out as a bugler, with laughable results, and when the battle starts he "beats it" and hides. The next morning, tired and hungry, he enters a house which has just previously been attacked by a gang of revolutionists, who, seeing him enter, and thinking a regiment behind him, flee in terror. The people of the house look upon him as their deliverer and he is made a hero in spite of himself. Decorated and promoted, he returns to the village, just in time to call down Eugene, who proved himself an awful coward, as he is bragging to the girl about his deeds of valor.

Approximate Length 675 feet.

THE LUCKY HORSESHOE

An irascible landlord while on his way collecting rents, picks up a horseshoe which changes his nature completely, particularly as he almost immediately finds a ring which appears to be a $3,000 diamond. He becomes excessively generous with his cash, expecting to make it up by the sale of the ring which he learns later is worth just exactly ten cents.

Approximate Length 321 feet.

RELEASED SEPTEMBER 14th, 1911

THE SQUAW'S LOVE

AN INDIAN POEM OF LOVE IN PICTURES

White Eagle is betrothed to Silver Fawn before leaving for a hunting trip. Gray Fox, his friend, loves Wild Flower, the chief's daughter, but when he asks her father's sanction, he is exiled for his presumption, the chief ordering him to be taken off to the wilds and deprived of his firearms. Starvation would have been his fate, had not White Eagle happened along. To aid his friend, White Eagle promises to bring Wild Flower to him, and when Silver Fawn sees White Eagle stealthily leave the camp with Wild Flower, she imagines her lover false. She follows, and creeping up behind, hurls Wild Flower over into the stream, from which perilous plight she is rescued by Gray Fox, who is escaping in a canoe from a gang of drunken Indians who have seized him. The chief, however, has ordered death to the fugitives, and after the meeting of the four and an explanation given, they make good their escape only after Wild Flower has swum under the canoes of their pursuers and ripped them with a knife, causing them to sink.

Approximate Length 998 feet.

RELEASES FOR NEXT WEEK

September 18th, 1911

Dan, The Dandy

A Father's Disappointment in His Son

COMEDY. *Approximate Length 998 feet.*

September 21st, 1911

When Wifey Holds the Purse-Strings

COMEDY

Approximate Length 463 feet.

A Convenient Burglar

COMEDY

Approximate Length 534 feet.

BIOGRAPH COMPANY,

11 East 14th Street, New York City

Licensees of the MOTION PICTURE PATENTS CO.

GEORGE KLEINE, Selling Agent for Chicago, 166 State Street, Chicago, Ill.

then again clear edges. My operator has worked with a Powers, Motiograph or Edison machine, but has had no experience with a Standard. I have been wondering if through your valuable department we could not find some way to eliminate the trouble. The same shadow also appears on the screen, in a modified form."

No, the square on the shutter will not usually appear evenly illuminated all over. Often there will be a pretty good photograph of the crater in the center of the square, or rather the rectangle of light. In order that I be able to form a decisive opinion as to what is the trouble, and offer intelligent advice in matters of this kind it is absolutely essential that I know the throw and width of picture. I can then tell you the proper condenser lenses to use. As it is I can only guess at the difficulty. I think you are troubled with a ghost in center of screen due to either condensing lenses of wrong focal length or lamphouse being too close to or too far away from mechanism. Try moving lamphouse back as far as you can and, if that doesn't clear up the screen, move it ahead. Be sure your lenses are clean, that the projection lenses are tight in their mounts and that the lens system is in line throughout (see page 119, July 22 issue). If the solution is not found in these suggestions kindly send more detailed information as to throw, size picture, etc. As to the oil: there has been some complaint regarding the machine named, but the fault lies in the fact that operators use too much oil. As has been pointed out time and again in this department, **one drop of oil is ample for any motion picture machine bearing.** More than that not only does no good, but is a positive detriment in that it runs off and makes a mess. The trouble with the machine named is excessive oil in intermittent and flywheel shaft bearings. The surplus runs down on the apron, and gets on the film to some extent. Speed has little to do with it. The matter is now being taken care of by the manufacturers, I understand, and some method will be devised to prevent the surplus oil reaching the apron.

Pertinent Poetry.—The editor just discovered, among his papers a poem given him by the Essanay Company's producer a couple of years ago. He would recommend it to the careful perusal of quite a number of operators he has met in the past. Particularly is the last line to be taken to heart. Cut it out, my brother, and paste it in your hat.

LOQUACITY.

The men who talk much and exceedingly well,
  Are numerous, courteous, affable, too.
One finds that they've always a story to tell—
  It may be one finds that they never get through.
They air every subject that's under the sun,
  To the wonder of whose who cannot get away—
Keep telling of deeds they've triumphantly done;
  But what are such wordy men good for to-day?

Grandiloquent talkers are everywhere found;
  They come in all models and classes and kinds.
The deeds they have done are of sorts that astound;
  Their stories oft fascinate innocent minds.
Still, talk's not expensive, as doubtless you've heard;
  It's easy to give to the fancy full play.
Oh, far, far away these adventures occurred—
  But what are such wordy men good for to-day?

The man who comes forward with something to say
  And stops when it's said to give others a turn,
Who has some fair samples of goods to display,
  May not have a carload of language to burn;
Perhaps he is silent on hazardous deeds
  Enacted on far seas, in tropical woods,
But still he supplies our immediate needs,
  For he is the man who is there with the goods.

Same Old Story.—On page 534, Aug. 26 issue, appears a lengthy description of the beautiful new Princess Theater, Denver, Colo. The house, says the article, cost more than $125,000. The charming interior, beautiful lobby, ventilation, walls and even the seats are praised. The one trifling detail omitted from the elaborate description is the operating room, from whence comes the entire show and upon which depends the return from every dollar invested. The singer and each member of the orchestra is declared to be an artist, but the operator, on whose work the whole thing depends, is not even so much as mentioned. Presumably he is a crank-twister. I say presumably for the reason that while all others are named as artists he is, as I said, not even mentioned. Why not have an artist in the operating room too? Surely a $125,000 investment dependent on what comes through the lenses would justify an artist there also. Maybe the operator of the Princess is an artist. I don't know; but if so why not also give him credit along with the rest? Anyhow in so elaborate a description of the house the fact that there really is an operating room might have been at least alluded to.

Two Prizes.—Loosen your machine head so it can be lifted off and out of the way. Before moving it, however, strike an arc and adjust same so that field on screen is clear. Now remove projection lens, lift head out of the way and hold lens in position it occupied when in machine (you can measure from wall before removing head). Now move lens toward the arc slowly, until it is right up close to condenser. Note carefully what takes place on screen, as you move lens toward condenser. Now place it in position again and move away from arc, noting what takes place on screen.

For the best description of phenomenon observed and best explanation of its cause, one year's subscription to The World will be given. If the winner be a subscriber, his subscription will be extended one year. For the second best, one copy of the handbook, or six months' subscription will be awarded. The two best replies will be published. This is confined strictly to those actually operating machines.

QUESTIONS AND ANSWERS.

(With apologies to our own Trouble Department.)

Perplexed Exhibitor: "What shall I do with a pianoplayer who played something like 'Carrie' and 'Marry' while Edward III was doing his best to shuffle off his mortal coil?"

Take him, dear P. E., the aforesaid pianoplayer to the nearest vacant lot with a fence around it, carefully examine the fence and then tie the pianoplayer to it and leave him there without further comment.

Sorely Puzzled: "You complain of your exchange because it refuses to give you what you want. When lately you asked for good educational and scenic reels they gave you large allopathic doses of fromage de brie comedy."

Sorely Puzzled, you surely are wholly unfamiliar with the principles on which exchanges are run. Wire immediately to your exchange that you must have strong Western stuff or go out of business, and be certain the next express will bring you a choice assortment of educational subjects.

Abraham Finkelstein, Chrystie St.—You inform us that you have accumulated $250 in the perambulatory trade and want it to go into "moving pictures." You have read an "ad." in a Sunday sporting paper: "First-class moving picture theater in city of 40,000, no competition, for sale at $250. No experience necessary. Reason for selling: Owner tired of counting small change."

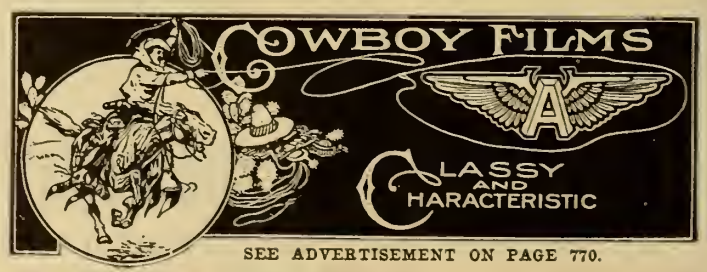
Really, Abraham, we ought to charge you for this advice. Keep your 250 oboli or use it to extend your distributing agency for suspenders, shoestrings, etc. Stop reading that kind of advertisements.

Thalia Temple, Podunk Corners.—You write:"My singer, a man, has just got married and wants a raise. Shall I give it to him?"

Emphatically—No. Presumably your singer was handsome, if not actually cursed with the fatal gift of beauty. By marrying he has alienated the affection and lost the nickels of the susceptible maidens, who heard him sing and maybe had hopes. Besides, a married man is in no position to ask for a raise. His wife will not let him leave his job. This may seem cruel, but business is business.

Disgruntled Exhibitor says: "I showed a film the other day which the manufacturers in their circulars said was the best ever made, but the people here say it's rotten. What shall I do?"

Sorry, but this is beyond us. We cannot assume that the manufacturer was mistaken; the modesty of manufacturers regarding their own products is too well known for that. You might get full affidavits from your patrons and we will print them for you, if that will do any good.



SEE ADVERTISEMENT ON PAGE 770.

FOUR-A-WEEK ESSANAY

PHOTOPLAYS OF MERIT

Release of Tuesday, Sept. 12th

TWO MEN AND A GIRL

(Length, approx. 980 feet.)

A high class sensational drama. A home-like rural picture which develops a sensational climax, bound to thrill every audience. Photographically, it seldom finds an equal.

Release of Thursday, Sept. 14th

THE PUNCHER'S LAW

(Length, approx. 980 feet.)

Against the background of a great Western cattle round-up, showing thousands of famous Texan steers, this delightful drama will please all who view it. The story is vital, the acting fine and the photography of the unusual high standard.

Release of Friday, Sept. 15th

THE BURGLARIZED BURGLAR

(Length, approx. 980 feet.)

Here is as funny a comedy as you will see in many a day. There is a decidedly novel twist in the plot of the fortune-hunter and the heiress and a finish you would never guess. It will prove productive of many good heart laughs.

Release of Thursday, Sept. 16th

THE MILLIONAIRE AND THE SQUATTER

(Length, approx. 980 feet.)

A Western drama with a fine vein of heart interest, cleverely worked out. The picture is rich with magnificent Western scenery and is intensely dramatic. Ask your exchange for an early booking.

The Essanay Posters Are "Something Different"—the best you can obtain. Don't fail to get one with every picture

GET ON OUR MAILING LIST

Essanay Film Mfg. Company

521 First National Bank Building, CHICAGO, ILL.

5 Wardour Street, London, W.

Three and Five Reel Pictures
Have Proved to Be Moneymakers

I can book you the Finest 3-Reel Drama

IN THE HANDS OF IMPOSTERS

3050 Feet Great Northern

CLEAN IN STORY
BEAUTIFULLY STAGED
SPLENDID ACTION

Bookings by the Day, Week or Month.
Terms Reasonable.

G. H. WALKER
P. O. BOX 226
Madison Square New York

Dante's Inferno

Milano Five Reels

Greatest money making film ever produced.
Write or wire offers for exhibition rights for states of

CONNECTICUT
and
NEW JERSEY

D. J. Cotter, 1458 SECOND AVE. NEW YORK

EDISON FILMS

TRADE MARK

THOMAS A. EDISON, Inc.
72 Lakeside Ave., Orange, N.J.

SCTNE FROM "THE SAILOR'S LOVE LETTER"

Tuesday, September 19th

"The Sailor's Love Letter"

CAST.

Jack .....Herbert Prior
Nora .....Mabel Trunnelle
Mary .....Laura Sawyer

How two lassies loved the same sailor lad and how the jealousy of one caused her to commit a wrongful act. A picturesque story of the sea.

SCENE FROM "AN UNKNOWN LANGUAGE"

Wednesday, September 20th

"An Unknown Language"

CAST.

The Young Man .....Edward Boulden
The Girl .....Elsie McLeod
Two Learned Professors, Their Fathers .....William West, Harry Linson

A little practical joke brought two learned professors almost to blows and separated two fond lovers. A comedy of action.

Saturday, September 23rd

"The Big Dam"

CAST.

George D. Bedford, a Young Contractor .....Herbert Prior
His Wife .....Mabel Trunnelle
John Dillon, his rival in love and business .....James Gordon
Department Head .....Charles Sutton

A story of a big construction work in Colorado taken on the spot. It tells how villainy almost prevented the contractor from finishing on time, when his wife saved the day.

SCENE FROM "THE BATTLE OF TRAFALGAR"

Friday, September 22nd

"The Battle of Trafalgar"

A big feature Film

CAST.

Lord Nelson .....Sydney Booth
Lieutenant Prescott .....Herbert Prior
Captain Hardy .....James Gordon
The Ship's Surgeon .....Charles Ogle
Lieutenant Prescott's Affianced.Laura Sawyer

The death of Lord Nelson on board his ship, "The Victory," forms the climax of this powerful historical drama. It is a superb production from every standpoint.

SCENE FROM "THE BIG DAM"

THE ONE BEST BET

IN THE RACE FOR FILM
SUPERIORITY

PATHÉ'S WEEKLY

A COMPENDIUM OF THE WORLD'S EVENTS SO SET FORTH THAT, ONCE SEEN, THE SPECTATOR DEMANDS EACH ISSUE WEEK BY WEEK.

MAKES PERMANENT FRIENDS FOR YOUR HOUSE.

ISSUED EVERY TUESDAY

INQUIRIES

Correspondents are advised that no attention will be paid inquiries which do not give the name and address of the writers. For the purpose of reply, initials or nouns de plume may be used.

Inquiry as to the private affairs of photoplayers will not be answered. This includes the question as to whether or not they are married.

No inquiries of a general nature will hereafter be answered by mail and only in special cases when a stamped self-addressed envelope is enclosed. Many correspondents ask the same question and we have initiated this department to save our own time and yet help out our readers when we can.

Alice:—Miss Marion Leonard is still abroad. We have no advice as to her future intentions.

B. E. P.:—We cannot supply personal addresses. Since the name of the player is known, why not address him in care of the office of his company.

"Author":—The addresses of the film companies are published every week in the advertising pages.

W. M. B.:—There is no set salary for photoplayers. The pay runs from $3 a day for extra people to as many hundred per week for the stars. We would not advise you to come to New York in the hope of connecting with a company.

Reader:—There is no reason why a picture cannot be more than one thousand feet in length except that reels and machines are made to carry that length. It is easier to handle three 1,000-foot reels than one 3,000-foot reel. A reel is about ten and a half inches in diameter. In some states photoplays may not run more than twenty minutes, but this is not the entire reason for the 1,000-foot film.

H. J. C.:—The report is a fiction. It is more or less current the year round, but Miss Turner is still in the employ of the Vitagraph Company and is a most robust luvalid although she has been ill.

Edgar:—We cannot tell you when the Inferno films will be seen in your town, but it is probable that they will be seen there before the end of the season.

H. H. Y.:—You are not alone in your bewilderment. The two Vitagraph actors who look so much alike are Maurice Costello and Leo Delaney. They are not related in any way.

T. R. J.:—The Melies Company is located in Ventura County, California. Miss Storey is now with the Vitagraph.

J. P. E.:—The Edison "Battle of Bunker Hill" was fought on Lake Champlain, where a place was found that very closely approximates the topography of Bunker Hill. It would be a physical impossibility to remove the monument from the actual Bunker Hill and the small park is now entirely surrounded by modern houses.

Memory:—Gaston Melies is not the producer of "A Trip to the Moon." That was George Melies, a brother.

Lina:—F. X. Bushman and Dorothy Phillips played the leads in "Her Dad the Constable." Mr. Bushman is a comparatively recent addition to the Essanay staff.

S. L. P.:—Miss Tayne was the second girl in Lubin's "Higginses vs. Judsons." We have no information that Miss Lawrence is leaving the Lubin Company. Such reports generally are based on the small talk of photoplay theatres.

Admirer:—There are several players who have appeared with more than one company. When you see them in two makes of film it does not indicate that they divide their services, but that you are seeing old pictures of one firm and late ones of another. Miss Fuller, for example, has worked with Vitagraph and later, Edison, while Miss Storey went to Vitagraph from Melies, and for a time was seen in new releases from both companies.

Violet:—The I. M. P. studio is located in New York City. We cannot tell you "how they compare with other companies." This is purely a matter of opinion. Your other questions are barred. Marriage is purely a personal matter.

W. O. Y.:—We believe that both of the subjects you suggest would make good film subjects, but do not advise that you write them, as arrangements of standard literature are more easily made by someone who knows the capacity and limitation of the company's studio.

U. S. M.:—Lawrence Trimble is owner and trainer of the Vitagraph's Jean.

Fan:—Most companies supply photographs of their players at prices ranging from 20 to 50 cents, according to style. We do not believe that you can purchase scenes from the photoplays though many of these would be well worth framing. Perhaps in time this will be possible. Write the companies direct for information, and name the players whose portraits you desire.

Y. R. U.:—We cannot tell you how trick pictures are made in a department such as this. We have printed several articles on this subject, but each trick picture presents its own angles.

D. C. S.:—The leading woman with the Essanay Western Company is Miss Gladys Field. We do not know whether she is Mrs. Anderson or not. It is Gilbert M., not George Anderson, by the way.

Sitting Bull:—Frank Lanning, of the Kalem players is not an Indian or a fractional part of one. He's a paleface who knows how to make up.

Adra:—George Melford played the title role in "Big Hearted Jim" (Kalem). The same company's "The Badge of Courage," was the work of the California company. William Shea is the Vitagraph's Intrepid Davy.

L. N. B.:—The Kinemacolor screens are red and blue. The film is not tinted to help out the effect, but is pure black and white. We do not know where samples of the film are to be obtained. You might write the company.

T. M. B.:—Miss Alice Joyce was not connected with the stock company you name. She was an artist's model. Miss Gauntier is still in Ireland. The plays produced by the Irish section of the Kalem Company are now coming through. See their advertising. Carlyle Blackwell and George Melford are the players you mean. See answer to Sitting Bull.

Y. B. C.—Henry Walthall is not now with the Pathe Freres but with the Reliance. Address him in care of the company.

T. P. O.—It will require several weeks to obtain an answer to your inquiry.

V. Y. W.:—Call the bet a draw. The title was used by both companies.

A. P. R.:—Albert McGovern has played in stock with your company. He was also with Robert Edesou in Strongheart.

Interested:—Miss Turner has no sister who occasionally plays her parts for her. Mr. Costello's supposed double is Leo Delauey. Charles Kent has played with many of the leading stars. He has made brief appearances in vaudeville but not for several years. He will be more surprised than you were to learn that John Bunny is his brother.

O. M. F.:—We do not know whether Nat Wills played in other productions than "The King of Kazam." Write the Powers Company.

G. E.:—The player of the Indian girl in "The Spirit of the Gorge" (Edison), is not an aboriginal. It is merely a clever make-up.

The best is the cheapest in the end

Don't economize at the wrong end. Don't save a few dollars by using a poor lens and lose big profits because your audience doesn't come back. Flickering, spotty, eye-irritating pictures are certainly going to drive them away. ECONOMIZE by paying a little more for a

Bausch and Lomb Projection Lens

Our name, backed by over half a century of experience, is on all our products.—lenses, microscopes, field glasses, projection apparatus, engineering and other scientific instruments.

It gives you clean-cut, clear, bright, pleasing pictures—pictures that will hold your crowds and keep increasing them. You will be surprised at the improvement the Bausch & Lomb Lens will make in showing your films.

Write for special Projection Lens Booklet OO.

Bausch & Lomb Optical Co.

NEW YORK WASHINGTON CHICAGO SAN FRANCISCO LONDON ROCHESTER, N.Y. FRANKFORT

Largest Paper! Best Value! Largest Circulation!

WRITE FOR OUR NEW ADVERTISING RATES TO-DAY

MOVING PICTURE WORLD, 125 E. 23rd St., N. Y. City

"Non Pareil" Condensers

Pure White—Clear as a Crystal.

$2.00 Pair. Postage 40c. extra.

S. B. Leland, Montpelier, Vt.

ALWAYS THE LATEST IN SONG SLIDES

By using our slides you are sure of Prompt, Efficient and Courteous Service.

Install our service immediately and see the results.

GET THE LEAD on your competitors by getting your week's supply in one shipment.

Particulars upon request.

UNITED SLIDE ADVERTISING CO.

61 West 14th Street New York City

SEE ADVERTISEMENT ON PAGE 770.

The Leading Motion Picture Producer of the World

SELIG SELIG SELIG SELIG

FOLLOW THE FLAG

Released Sept. 15th

"THE VOYAGER"

A Tale of Old Canada

Length about 670 Feet. *Code Word ANKITTELN.*

On the same reel with

"A Sight Seeing Trip Through Boston"

The first of a series of sight seeing trips to the principal cities of the world.

Length about 330 Feet. *Code word "ANT."*

"Lost in the Arctic"

Released Sept. 18th

A thrilling tale of the Far North. Pictured by the Natives themselves in far off Labrador.

Length about 820 Feet

Code word "ANTISSA"

On same reel **"Noted Men"**

Showing intimate views of James S. Sherman, Joseph W. Bailey; Champ Clark, and Joseph G. Cannon.

Length about 180 Feet

Code word "MEN"

COMING COMING

COMING

To be released

Sept. 25th, 26th, 28th

"THE TWO ORPHANS"

Selig's Immortal Masterpiece in Three Reels

The story that never grows old. A Noteworthy advance step in the onward and upward march of Selig's achievements for picture play betterment. Beyond all doubt the most elaborate and expensive picture play ever produced. Produced under personal direction of Miss Kate Claxton from her own version. Special De Lux one sheet poster. Beautiful eight sheet poster. Two styles of three sheet posters.

BOOK THIS MASTERPIECE AT ONCE

Code word, first part, "AQUEJANDO." Second part, "ARC." Third part, "ARN." Combined length about 3200 Feet.

—ON THE WAY—

"Lost in the Jungle"

TRADE MARK

RELEASED SEPT. 19th

RELEASED SEPT. 19th

McKee Rankin's "49"

A Relic of By Gone Days. A Drama written and played by McKee Rankin for many years. Produced under his personal direction in the exact locations of the famous story.

Length about 1,000 Feet. *Code word "ANTOJEIS."*

"A Cup of Cold Water" RELEASED SEPT. 31st

A picturesque love story of Old California.

Length about 1,000 Feet. *Code word "APPEACH."*

FOLLOW THE FLAG

Selig Polyscope Co. TRADE S MARK **Chicago U.S.A.**

EUROPEAN OFFICES

LONDON — BERLIN — ST PETERSBURG.

THE CHARLESTON EVENING POST

SEVENTEENTH YEAR — CHARLESTON, S. C., MONDAY, AUGUST 28, 1911. — PRICE FIVE CENTS

CHARLESTON SWEPT BY STORM

HEAVY DAMAGE WROUGHT HERE BY HURRICANE

Seashore Residents Undergo Some Terrible Experiences But No Lives are Lost

THE UPPER END SUFFERS WORSE THAN THE LOWT

Many Have to Trudge Through th. Water in Going to Places of Greater Safety

[illegible] no lives were lost on Sullivan [illegible] during the hurricane and deluge of [illegible] night caused more and more [illegible] as fuller reports of the storm [illegible] the sea islands [illegible] are brought in. [illegible] W. C. hundreds of people [illegible] men, women and children [illegible] to leave their wrecked and [illegible] and venture out into the [illegible] hour [illegible] plunging through water [illegible] deep in many places, seeking refuge [illegible] the more substantial houses that [illegible] lost their footing and were drowned in the racing flood that covered the island [illegible] incredible.

When day broke over the island Monday morning a scene of destruction [illegible] was disclosed such as those who viewed it never wish to see again. [illegible] of men who had looked after the safety of their own families were [illegible] as soon as there was light enough [illegible] to go among the ruined houses and [illegible] fear that persons might have been [illegible] under their overturned [illegible] and killed [illegible] in need. And when the [illegible] search showed that everyone [illegible] either reached a refuge in [illegible] or weathered the storm in their own [illegible] that relief was felt.

As soon as it was really daylight a pitiful procession of homeless families started through the water to the point where the refugees were made as comfortable as may be under the circumstances by the officers and hospital corps. Some of the sad men carrying children and large bundles of household belongings followed by weary and exhausted women struggled along the roads through inches of water and sloughs with the still violent wind.

SEVEREST ON THE UPPER END.

Most of the people who were obliged to leave their houses suffer during the night

THE THIRD WORST HURRICANE HERE

Damage Estimated at $1,000,000, Wind Reaching Velocity of Ninety-four Miles

Charleston experienced probably the [illegible] storm in her history in the [illegible] which took [illegible] yesterday

OTHER SEVERE STORMS HERE

Weather Bureau Records on the the Most Severe Hurricanes at Charleston

HEAVY LOSSES HAVE BEEN CAUSED BY DISTURBANCES

to the piling up of the water in the harbor.

April 13, 1901, a maximum velocity of fifty miles from the southeast occurred. No damage resulted from wind or tide although the latter exceeded the normal high tide by 2½ feet, the southeast wind being especially favorable for it.

March 29, 1903, a wind velocity of fifty-five miles, from the northeast, occurred, causing damage of a minor character. High tide was 1.8 feet above normal. May 9 of the same year a wind velocity of fifty-three miles per hour occurred, blowing from the northeast. This storm was productive of a tide 2.9 feet in excess of the normal high tide, but no damage resulted from the wind or tide.

July 2, 1904, a forty-eight mile gale blew from the south. September 14, 1904 a fifty-mile gale from the north occurred.

December 8, 1905, a forty-eight mile wind from the northeast. September 17, a [illegible]

HAVOC IS PLAYED ON WATER FRONT

Much Damage Has Been Wrought by the Hurricane—Boats are Badly Hurt

The storm played great havoc on the water front, especially the lower part. The storm was marked by a high tide

2 WOMEN DROWN MAN BEING SAVED

Ernest Hodge Spends Night on Roof Top and Will Survive the Experience

After a perilous night clinging to a roof top, Ernest Hodge, a middle aged man, was rescued this morning at day-

TWO ARE KILLED AND THREE HURT

Tragedy at Ticket Office at Mount Pleasant During the Hurricane

After lying all night at the Mt. Pleasant dock, the ferry boat Lawrence made her way across the harbor this afternoon at 1:30 o'clock, bringing about 400 people from Mt. Pleasant. Most of the passengers spent the night on board the Lawrence. Reports from this little city across the bay indicate that the hurricane was not as severe there as in Charleston. The trestle adjoining the wharf was blown down and about 11 last evening when the elements raged at their worst the ticket office blew over, instantly killing Mr. Smith, of Columbia, and Motorman Cutter, of Charleston, severely injuring Mr. L. D. Wentworthy, of St. Stephens, and Mr. E. T. Hill. The injured were rushed to the hospital upon the arrival of the Lawrence.

Passengers aboard the Lawrence were unanimous in their praise of young Alfred Von Kolnitz, who, with a hawser around his waist carried a line out to the boat. The details of the heroic act were conflicting, but everyone gave Mr. Von Kolnitz the title of "hero."

An account of the tragedy at the Mount Pleasant wharf comes from an eye witness, Mr. William L. Perry, of Columbia, a friend of Mr. Smith. The two gentlemen, accompanied by Mrs. Smith and her niece, Miss Annie McDougal, arrived in Charleston yesterday morning at 9:30 and proceeded to the Isle of Palms. After enjoying the surf, the party heeded the warnings of the Consolidated officials and took the cars for Mount Pleasant. On arriving at the Mount Pleasant wharf at about 7:30, where it was found that the heavy sea and gale would not permit the trip and a large crowd of passengers left the steamer and took the waiting cars for the most promising place of safety, the car barn on Mount Pleasant. One train returned to the wharf to take the passengers back to the barn, but before it had proceeded any distance the current was off and the passengers walked to the shelter in safety.

About one hundred persons on the Lawrence heard the bridge to the wharf from the mainland give way with a crash and then it was realized that the boat was the only shelter that could be had in the raging tempest. Accompanied by his wife, her niece, Miss McDougal, Mr. Perry, Mr. Clear, and another Columbia gentleman whose name is not known, Mr. Smith succeeded in making the mainland before the bridge went down. After reaching safety it was discovered that one of the ladies had lost her pocket book and then left the ladies on the land and start-

THE "IMP" WAS THERE!

The Camera Man Right on the Spot During the Terrible

HURRICANE AND FLOOD AT CHARLESTON

Secured Wonderful Moving Pictures of the Frightful Event. Will be thrown on the Market as a Regular Release Sept. 18th. Make arrangements with your Exchange for Earliest Possible Booking. Get it even if you have to pay a Premium! Handle it like a Feature, for that's what it is!

ABOUT 600 FEET AND EVERY FOOT A BIG SCOOP FOR YOU INDEPENDENT EXHIBITORS!!

Another triumph added to the Imp's long list! Another world-scoop for the most hustling, enterprising and ambitious moving picture concern on the map! The "Imp" was the only moving picture company in the world which had one of its camera men right on the spot in the midst of the most terrific hurricane and flood that has occurred in years. True, we must admit it was through pure luck that he was there, but he made the most of his opportunity, risked his life and

THE MOVING PICTURE WORLD

MADE HIS PICTURES RIGHT WHILE THE STORM WAS AT ITS VERY WORST!

He snapped exciting street scenes, thrilling harbor scenes, all sorts of wild pandemonium raging about him as he ground away on the crank of his camera. Pictures taken AFTER the storm can't be compared with what the "Imp" man got right in the very heart of it! Instead of making this a special release or selling state rights, we are going to make you a present of it as a regular release! Your part, Mr. Exhibitor, begins this minute and consists of this:

WIRE YOUR EXCHANGE AT ONCE FOR EARLIEST DATE!

RELEASED SEPTEMBER 18th

LENGTH 600 FEET **FEATURE IT!**

COPYRIGHT 1911 BY THE I. M. P. COMPANY

INDEPENDENT MOVING PICTURES CO. IMP OF AMERICA

OTHER IMP RELEASES

"By Registered Mail." One of the most perfect bits of work we ever produced. A gem of a story produced and staged and acted in a masterly manner. Ready Thursday, Sept. 21st. Copyright 1911 by I. M. P. Co. Also "The Bicycle Bug's Dream," a comedy trick film that is a scream. Sequel to our great roller skating fool film. On the same reel with the "Charleston Hurricane and Flood" picture, Monday, Sept. 18th. Copyright 1911 by I. M. P. Co.

Independent Moving Pictures Co. of America
102 W. 101st St., New York, Carl Laemmle, Pres.

effect of the damage was done. Many houses there were completely overturned the porches of big resi mans more were torn off as if by a house wrecking crew and scarcely a home was not damaged, either by the wind or water.

All the smaller buildings, servants' quarters and fences were uprooted in the yards, and in some cases carried a couple of stations down the island by the sweeping tide. Roofs of wrecked houses, telegraph poles, fences, detached piazzas and all manner of wreckage was scattered all over the island and in the roads.

On Monday morning the beach was swept as clean as a floor. No vestige of the sand dunes remained and the surface was level from the edge of the salt water to the first row of houses. The telephone and light poles on the beach were all snapped off even with the sand and had been carried up to the houses.

HOUSES BLOWN FROM BEACH

The front row of houses at station 23, which are built nearer to the water than any others on the island, had fortunately been abandoned when the water first began to rise on Sunday night and several of them were swept clear of their foundations and blown against the houses behind them. Nearly all of the front row from that point to the end of the island were left by their owners who sought refuge in the cottages farther from the water, and the more substantial houses were filled with people who had made their way to them from their own threatened dwellings.

In one of these havens which was turned over to the sheltering of refugees, over twenty people were gathered, and spent the night in momentary expectation of the tide rising high enough to carry away the house. Many such parties were gathered at different places, and none of the people who spent the night in such conditions will ever forget the experience.

It was in getting the people from endangered houses to the stronger and farther removed ones that the greatest danger was encountered, and many of those engaged in the work proved themselves worthy of the name of hero.

While many deeds of daring and brave endurance were accomplished during the wild night, one case in particular has come to light. At station 25, the water came up with a rush, rising in a few minutes from the beach to a depth of from two to four feet under the houses in the front row. It was then that many of the people decided to leave their homes and go to the cottages farther from the beating surf. But to make one's way against a gale which was breaking off telegraph poles was obviously impossible to say nothing of the knee-deep water swirling down the paths like a mountain torrent. For the men of any family to help the women to a safe place through the wind and water and drifting wreckage would have been a terrific task, and without the help of two young men of Charleston, Mr. A. O. Halsey and Mr. M. S. Hertz, the death record of Atlanticville might not have been clear, as it so providentially is, and many of the residents of that portion of the island would have spent a much more dangerous and trying night.

RESCUE WOMEN AND CHILDREN

Mr. Halsey and Mr. Hertz first got their own families safely to the cottage of Mr. A. Barton Miller, a substantial bungalow rather higher than the majority, and then started to help other distressed cottagers to this refuge. The wind was blowing harder each minute, and it was an exhausting and perilous task to venture out into the storm at all. But these two men, both of them blessed with extraordinarily strong physique, made trip after trip to the neighboring cottages, and returned with drenched and exhausted women and children, in some cases having carried the women for a hundred yards against the full force of the hurricane. On one trip they had been blown off of the road and into the deep ditch, and it was only with the greatest difficulty that they had been able to get back to the house. Yet after a short rest they were out again bringing in more people from three card houses and carrying treasure to neighboring cottages.

Storm increased in fury and the island was completely inundated in many places. The houses rocked like cradles, some left their foundations; people had to stand on tables and with the furniture dashing all about the inside of the houses and logs battering the outside, the smashing up of the houses seemed to be imminent and the stress of mind and body can not be described. Splendid work of rescuing individuals and families was done by the soldiers, the rescued people being taken to safe places

over its splendid plant to its afternoon neighbor.

The management of The Evening Post is grateful for this assistance and sincerely appreciates the succor given in a time of distress.

The newly constructed Peoples office building also suffered in the storm. The big steel and stone building probably did not sway and shake as most buildings did last night, but it was damaged to the extent of having a good deal of the bronze cornice work wrenched off.

The metal was carried in several instances for a considerable distance showing how the breezes flew at that elevation above the street.

their activity toward saving life and property from dangers due to the hurricane. The officers have roped off a number of places which are hazardous and which should not be approached. By so doing the department is doing a meritorious work.

Several of the policemen during the storm performed brave deeds in assisting those who were in distress. The officers did not balk at the danger to themselves, but acted promptly and effectively.

mile shorts before the bridge gave way. Seeing their danger the party started for the land, but it was impossible to make it, and only Mr. Perry reached the Lawrence. The others taking refuge in the office of the ticket office. About five minutes after Mr. Perry reached the Lawrence, he was joined by Mr. Clear and the other Columbian, and was told that the ticket office had blown down and Mr. Smith had been killed instantly, and also one of the motormen of the Consolidated company. Mr. Cutter. It was impossible to reach the wharf until early this morning.

Mr. Perry left yesterday afternoon for Mount Pleasant, where he will take charge of Mr. Smith's remains after the coroner's inquest has been held. Mr. Smith was thirty-five years of age, and lived in Columbia for about two years and a half. He had only been married about two years. The deceased has no children surviving him.

STORM AT NAVY YARD.

Baltimore Broke Loose From Her Moorings—125 Miles Per Hour.

Although the hurricane seemed to develop force in the suburbs, the Charleston Navy Yard suffered no serious damages, as far as could be learned.

The training ship Baltimore got loose from her moorings during the storm, but, fortunately, the officers and men were looking out for just such an emergency, and before she had broken away from the piers twice she was again lashed with steel hawsers and made fast. The strong pier never moved and the big ship remained afterwards fast. If the Baltimore had not so promptly been tied again she would have broken up and a great damage would have been done to the wharf.

It is said that the wind reached a force of one hundred and twenty-five miles an hour at the Navy. It was harder than anything of the kind that the officers and men generally had encountered, and they do not want to see another.

CONSOLIDATED SUFFERS.

Company Intends to Restore Service as Soon as Possible.

Mr. P. H. Gadsden, president of the Consolidated Company, stated this morning that the property of the railway and lighting departments suffered great damage in the city. It is thought that the Seashore Division loss will greatly augment the damage. Lines in several section were blown down, poles uprooted and generally the entire system demoralized, battered up. Wrecking crews were sent out at once to clear up the debris. Mr. Gadsden said the trolley circuit of the company would be in the best shape as to car service when it was completed, until a thorough examination of the new bridge and trestle were made. No definite time was given for the resumption of the electric cars, but it will be made later.

FIRST TRIP ACROSS BAY

Gasoline Launch Eagle Bird Brings Tidings From Mount Pleasant.

The steamer of the gasoline launch Eagle Bird belonging to Mr. Patten braved the rough sea of the bar early today and successfully made the trip from Charleston to Mount Pleasant.

The steamer of the Eagle Bird is one of the first boats to the city and her ...ones crossed the bay in good ...ditions. Later in the day the Eagle Bird with its brave crew started for the Isle of Palms.

CORRESPONDENCE

CLEVELAND.

Of the many new theatera recently opened in thia city, the Doane, at St. Clair and East 105th Streets, ls the largest. With a commodious balcouy, It seats over 1,200 people. On its openiug night, August 19, the capacity was taxed to the limit and then some. It ls owned in part by H. E. Edel, manager of the Alhambra, and ls capably managed by his brother, Mr. F. Edel. Licensed service is used, shows as picked for the Alhambra and Globe being offered. It is lu an unusually favorable location, and its success ls assured.

The Cameraphone Theater, at 736 Euclid Avenue, opened to the public, to the public's gratification, on Saturday, Aug. 26. Although it has been remodeled from a vacant atore lnto a modern and tastefully decorated photoplay houae in record time, no details in appointment have been overlooked. It seats about 300 persons and is the first Cleveland theater to adopt the indlrect lighting system. The room is brightly illuminated, but with no harm to the picture. The system of ventilation is aiso worthy of especial commendation.

For the past three months several thousand employees of the cloak factories of this city have have been on strike. On August 23, Max Marcua, manager of the Globe Theater, gave a benefit performance for the strikers and their families. The Globe is iu a locality where a considerable number of the strikers and their friends live, and the attendance at the benefit was far above normal. The Essanay strike photo-play, "The Fight For Justice," which replaced "The Temptress" was furnished for the evening's performance and was very generously applauded at each show.

The Feature and Educational Film Company has been incorporated with a capital of $10,000, and E. Mandelbaum, the prominent film renter and exhibitor of this city, is the president aud general manager. Nearly a thousand reels of feature and instructive film is already on hand, and that number is being regularly added to—the most prominent recent purchases being the Great Northern "Temptations of a Great City" and "The Crusaders." The new company purposes to supply high class features to exhibitors as applementary to the regular program. Catalognes of subjects available are now on the press, and will be supplied to all who request copies.

Dnring the recent races at Randall, what is thought to be the only motion picture record of a horse breaking a world'a record, was secured by C. C. Spinks, a local motion photographer. Uhlan, owned by C. K. G. Billings, was the horse which hung up a new record before the camera.

The Bronx Theater has been offering some feature reels, owned by the manager of the house, F. L. Smith, recently. Ambrosio's "MacBeth" and "Burning of Rome," Essanay's "Sensational Logging," and "The Duippe Auto Races" are some of the extra reels shown. Mr. Smith will probably go on the road with these and other subjects during the fall and winter, booking independently and lecturing each reel.

Humphrey's Elysium will be first in Cleveland to exhibit "The Crusaders." It will be shown there all the week of September 4, with exceptional musical setting, and a private exhibition for the benefit of the press and clergy is announced for Saturday, Sept. 2. Doubtless the two thousand seats in the Elysium will all be in use again this week.

The new theater to seat over a thousand persons, which S. Bolasky is building on East 55th Street, near Central, is nearing completion and will open about October 1. Mr. Bolasky has advertised a prize of $20 for the best name submitted, and out of the scores of names received will select the one by which the theater will be known. He has under preparation plans for another theater, to be built at East 105th and Superior Streets, which will seat 1,800—the largest photoplay theater in Cleveland.

R. G. DRUMMOND.

SAN FRANCISCO.

Perhaps the destruction by fire of a nickelodeon in Sacramento, Cal., Aug. 3rd, will be a lesson to managers who employ under-aged operators. The theater, by name, "Mikle," located in Oak Park. The fire started in the operating room, which was in charge of Lawrence Herb, a fourteen-year boy. The blaze caused a panic, and a score of people were injured in making their escape. Not only the theater was burned, but the adjoining hotel, a saloon, an ice-cream parlor, besides damaging a furniture store considerably. The loss will reach $35,000. And then exhibitors wonder why they make stringent fire rules and laws.

The California and Miles Bros. film exchangea (Independent) are profiting quite a bit by the popularity of the Mutt and Jeff pictures. They are charging the exhibitors $5 extra for each reel, which reminds me of how one little theater slipped one over on another small theater across the street. The latter has had first run of the Mutt and Jeff films ever since their advent here. They are released on Saturday. Last Friday, the manager of the first-run house, as usual, advertised with posters and handbills, the latest Mutt and Jeff reel, for the next night. He did a few acrobatic stunts, both vocally and physically, when he saw in front of the other house (also on Friday), an array of Mutt and Jeff posters, past, present and future, that made a circus nd look mild and puny in comparison. The announcement read: "Mutt and Jeff tonight." The unsuspecting public didn't dream that the picture waa a month old, and that night they not only crowded but overflowed the theater many times.

The "Electric," a small nickelodeon on Fillmore Street, has been closed, and marks another step in the passing of what was formerly known as "Nickelodeon Row." Out of a dozen or more houses, only two are left and it is but a matter of a short time when they will go the way of their predecessors.

There's nothing like jollying the audiences. The Bell (5-cent house), has adopted the old scheme to lure patrons. The manager snaps pictures of people around the neighborhood, then advertises that each day one of the snaps will be thrown on the screen, and if the original is in the audience at the time, he or she will receive a cash reward, 50 cents for the girls and boys and $1 for the grown-ups. It has worked like a charm in drawing the crowds,

Probably the most unusual nickelodeon in the city is donw in Chinatown. The entrance is purely Oriental, the cashier and door-keeper are both Chinamen and the majority of the patrons are Chinese. It is owned by Benny Michaels, who also owns the Silver Palace, on Market Street.

It is rumored that Miles Bros.' film exchange has formed a moving picture company and will take pictures in this vicinity. When I asked Jim Saroni, manager of the exchange, and also famous as being able to talk faster and smarter than anyone on record, about moving picture laws, pro and con, about the rumor, he looked as innocent as a babe (you ought to see him—he looks like the naughty vilyun in the melodrama), and swore by all the Independent gods that he never had and never would have anything so thrilling as a moving picture company. Nevertheless, he's been out of town for nearly a week, and what he is doing is something of a mystery. He can keep a secret surely.

The Market Street Theater is an example of what fine pictures can be projected at a great distance, when in the hands of an expert operator. W. G. Woods, in charge of the operating room at the Market, also president of the Operator's Union, throws his pictures 120 feet, probably the longest throw in San Francisco. The pictures are remarkably distinct, free from ghosts and brown corners, and the light is perfect. A Powers No. 6 machine is used.

ONA OTTO.

SEATTLE, WASH.

The "Black Cat" Theater of this city has secured through its energetic manager, Mr. H. J. Brown, another big "scoop," the "Morris-Shreck" fight pictures. The pictures will be shown one week, at an advanced admission fee of 10 cents. The pictures are very good, showing the training quarters of both fighters and the knockout declaring Morris the winner.

The Pastime Theater of this city, owned by Mr. Frank Stebbings, has closed for the want of business and heavy expenses. The Pastime was opened about six weeks ago and is one of the prettiest photoplay theaters in the State, and will no doubt be opened again this week under new management.

Mr. Sam B. Cohen arrived in Seattle, August 19, after a tour throughout the State with the Wolgast-Moran fight pictures. Mr. Cohen will leave shortly for Spokane, Wash., to take the management of the Spokane Theater for Mr. Gene Levy, of the Levy Amusement Company. The Spokane Theater will open September 15, 1911, with vaudeville and motion pictures.

The "World's" representative received a letter from Mr. H. C. Rawlings from Bellingham, Wash., who is making a tour throughout the State with his celebrated pictures of the Japan-Russia War and is doing very good. Mr. Rawlings also reports that the Rex Theater, which opened about August 1, 1911, at Mount Vernon, is playing to packed houses every night and Mr. Dunham is satisfied that the people realize that they have a good show, service being secured from the Seattle brauch of the General Film Company.

The Star Theater at Anacortes, Wash., has closed. It will be remodeled throughout and will install opera chairs and will no douht be open in a month.

The Dream Theater, of Anacortes, Wash., have changed their film service from the Pacific Film Exchauge to the Western Film Company, of Seattle, Wash.

Mr. Oren F. Woody, road representative of the Seattle branch of the General Film Company, has left for Spokane, Wash., and will be gone about two weeks.

The fight in Tacoma, Wash., has finally come to a settlement between the Licensed and Independent exhibitors and exchanges. The agreement is two reels to the show and three changes per week, and the General Film Company to have jurisdiction on Pacific Avenue, which includes the Palace, Lyric, Coast, Shell and Scenic theaters.

Mr. A. S. Kane, general manager of the Seattle office of the General Film Company, has purchased a 48-horse-power, 8-passenger Winton touring car; also Mr. Mel Simmons, assistant manager, will soon take his vacation, and will make a visit to Lake Eskimo, situated fifty miles in the wildnernesa of the big pine woods of the Grays Harbor conntry. Mel is determined to shoot a bear and says he will bring the hide of a brain back or bust.

Mr. W. W. Ladd (the border king and slide maker) will on August 28, 1911, open his new and commodious offices at 307 Majestic Building, over the Empress Theater, and will hereafter be known as Ladd & Co.

Mr. J. S. Woody, of this city, has organized a company of prominent business men and will be known as the Rainier Valley Feature Film Company. The object of the company will be to handle State rights for all feature films.

The Grand Opera House secured the first showing of Vitagraph's Monthly Bulletin, and it proved a success, showing the different events of the month and the collison between two locomotives, which was great. The Graud played to good houaes all week.

Mr. and Mrs. J. Q. Clemmer, of the Dream Theater of this city, has returned from his honeymoon trip, after a very pleasant trip through California.

Mr. Sol. Baum, of the People'a Amusement Company, of Seattle and Portland, arrived in Seattle August 15, 1911, to look after the interests of the Odeon Theater, which he has closed. The Odeon Theater, one of the oldest theaters in the city, dating back about four years, and one of the best locations in the city, for the want of a lease was forced to close. Mr. Baum stated: If any length of lease could have been procured, the house would have been remodeled and opened for business.

The huge government dry dock at Bremerton, Wash., the Puget Sound Navy Yard, was used August 19, 1911, as a theater in which the crew of the cruiser "Colorado" entertained their friends with moving pictures of the Nelson-Moran fight. Fully 2,000 enlisted men of the navy yard and their friends enjoyed the entertainment. The picture machine, which is the property of the Colorado's crew, was placed on a platform at one side of the dock, and the spectators arranged themselves on the altars on the west side of the amphitheater. The cruiser's band furnished appropriate music for the occasion.

L. L. GOLDSMITH.

IN THE MISSIISSIPPI VALLEY.

Noah Stivers, of Farmer City, Ill., bas purchased the Gem Theater at Clinton, Ill., from George Myers.

Miss Sarah McDowell, of Mason City, Ill., is the new piano player and singer at the Varsity Theater, Havana, Ill., which has just opened for the winter season.

Charles Gardner, a Cairo, Ill., negro, has leased the old skating rink at 328-330 Twenty-ninth Street, Cairo, and opened a moving picture and vaudeville house for negroes. It has a capacity of 600 persons. This is the second attempt, it is said, to establish an amusement place exclusively for negroes in Cairo. The first, by St. Louis negroes, was a failure.

Mrs. William J. Mullen and Mrs. Horace Mulvey, of Aurora, Ill., are said to be making plans to open a moving picture theater at 21 South River Street in that city. Remodeling the building will call for an expenditure of $3,000; a new front is to be installed if the deal is made and the lighting scheme will be featured.

A. C. Woodyatt, of the Lyric, Moline, Ill., has installed an electric orchestrion.

Poor children were admitted free by Manager Guiteau, of the Majestic, Freeport, Ill., when he showed the Biograph's "The Ruling Passion."

The Curts Theater, Savannah, Ill., is advertising "Special One Music."

The manager of the Olympia, Arcola, Ill., announces that vaudeville will be a regular feature at his theater.

The Illinois State Highway Commission is planning to have moving pictures taken of the premier hard roads in the State.

Joseph Westwood, of Livingston, Ill., is constructing a moving picture theater at Taylor Springs, Ill. The place will be conducted as an airdome for several weeks, the sides being constructed of wood and galvanized iron. Later a roof and floor will be added. Shows will be given Thursday, Saturday and Sunday nights, it is announced.

Gallagher Brothers, of Litchfield, Ill., began work on remodelling the Picto, announcing that in its new dress it would be known as the Royal.

Manager Hopper, of the Lyric, Freeport, Ill., recently was the host to a bunch of "fresh air kids" who were made happy by a good program of well-selected pictures.

The Quincy, Ill., Herald in a column-long editorial commending the moving picture as it is shown in Quincy, treats of a phase commonly ignored by writers—the passing of the flicker. This speaks well for Quincy shows.

Charles Vance, owner of Dreamland, Streator, Ill., offered a diamond ring for the best name for his new theater at 322 East Main Street.

F. H. M.

(*Continued on page 812*)

Q stands for Quality
Powers means Quality

Q

Powers on a Picture
means Q; that's your cue

Look for a corking split reel Tues., Sept. 19
The first half of it is a Daffydil entitled

LOST IN A HOTEL

Being the story of a stage-struck damsel who finally got an engagement with a road show and did the best she knew how.

If she had known enough to have stayed in her room the picture might never have been made; but she did not, and there you are.

On the second half is the real sensation

An Oldtime Nightmare

Did you exhibit "The Babes in the Woods?" Here is another treat like it for the children. Produced by Mr. Fred Walton

What will please the children will please the old folks—put that down as a safe rule. This is a picture that will please all. A delightful story of Birdland and Boyland. The producer of this picture has a remarkable insight into the heart of a child, and in this picture a standard is set that will not be easily attained by other film makers.

Make a noise like an Indian, Sat., Sept. 23

RED STAR'S HONOR

The story of a gentle friendship between two rough men of the frontier; one a white man, the other an Indian. A better and stronger tale of friendship than Damon and Pythias.

A picture that shows the wrong of lynching, and teaching that it is better to judge not, that we be not judged ourselves. A man's story. One of war rather than love.

Not forgetting on Tuesday, September 12

GRAY WOLF'S GRIEF

To be followed Saturday, Sept. 16, with

THE HORSE THIEF

POWERS PICTURE PLAYS

145 W. 45th Street New York

NESTOR

"The Worth-While Film"

BIG BUSINESS GETTERS!

"We ***get every Nestor release*** and wish there were more of them, as NESTORS certainly are BIG BUSINESS GETTERS".

Harry D. Mapes,
Fairyland Theatre,
Waterloo, Iowa.

ONE of the ***biggest business getters*** ever produced will be

Released Wednesday

Scene from "At Perry's Ranch"

CLEAR AS A BELL!

"My patrons and myself ***appreciate Nestor Pictures*** very much. They are at the head of the ***very very best*** and are as ***CLEAR AS A BELL***".

W. H. Wilt,
Starlight Theatre
125th and St. Clair Ave.,
Cleveland, Ohio.

ONE of the ***clearest*** and ***best*** ever produced will be

Released Wednesday

September 13th, 1911

"AT PERRY'S RANCH"

1000 feet of delightful film telling a beautiful story—a story having for its basis mother's infinite love and her great influence for good—it "touches the right spot" and pleases beyond measure.

GET IT and at the same time **BOOK**

COMING! A Big Thriller **"Across the Divide"** **RELEASED WEDNESDAY SEPT. 20th, 1911**

EVERY SATURDAY
MUTT & JEFF
EVERY SATURDAY

CLAUDE ANIOL, an exhibitor from San Antonio, Texas, tersely says:

"There is no film that can beat the **NESTOR MUTT AND JEFF FILMS**".

EVERY SATURDAY
MUTT & JEFF
EVERY SATURDAY

The Release of Saturday, September 16th, 1911, Beats Them All

"MUTT and JEFF and the NEWSBOYS"

A Concoction of Delightfully Funny Nonsense! The Laugh Germ on the Warpath!

Be Sure

to get this most ludicrous of foto-farces and ***see*** for yourself the steady and marked improvement shown in the ***MUTT AND JEFF PICTURES.***

Take A Look

at the synopsis and gather a faint idea of the immensity and diversity of fun contained in the release of Saturday, Sept. 16th, 1911,

MUTT and JEFF
AND THE
NEWSBOYS

2
Worth - While Films
Each and Every Week

Be Firm

with your exchangeman. Tell him, you've got to have (***see that you get it***) the

Release of
Saturday, Sept. 23rd, 1911,

MUTT and JEFF
AND THE
DOG CATCHERS

The Best Monkeyshines
Ever Filmed

2
Worth - While Films
Each and Every Week

NESTOR

David Horsley,

147 Fourth Avenue
NEW YORK

MOTION PICTURE DISTRIBUTING AND SALES COMPANY

Sole Distributors

NESTOR

NEW ENGLAND.

Parson's Theater, Hartford, Conn., is undergoing considerable changes; and both decoratora and painters are busily employed in the auidtorium of this house. Labor Day will mark the opening of this house.

E. F. Keith's Theater, Portland, Me., which is at present playing stock company attractions, will turn toward "pop" vaudevllle and pictures, beginning on Labor Day. Manager J. W. Moore stated that he had made up his mind to experiment once more on this sort of entertainment. "Pop" vaudevllle and pictures were tried by this theater some time ago, but without any success. Under the new policy two shows are to be given daily. The prices will be: Matinee, 5 cents and 10 cents; evenings, 10 cents and 20 cents.

The New Theater, to be devoted to "pop" vaudeville and pictures, at Haverhill, Mass., is nearly completed, and it is expected that Oct. 1 will surely see its opening. This house is a beautiful structure, on the ground floor, with every modern improvement embodied in its construction. The house has been named the Merrimac Street Theater, and is owned by M. Mayer, a well known local theatrical operator. Mr. Mayer is also the owner of two other Haverhill theaters. His Orpheum Theater has opened for its season of "pop" vaudeville and pictures, while his Academy plays "legitimate" attractions.

The Congress Hall Theater, Portland, Me., will open its new season on Labor Day, with its usual attractions of "pop" vaudeville and pictures. Since Manager Emil Gerstle left the Congress, Mr. Lynch, owner of the theater, has been unable to decide as to whom he wishes as his manager; and the question is still unsettled.

William Manning, who has been with Messrs. Sheedy and Cook, the well known theatrical men of Fall River, Newport, etc., has left this firm, to manage a theater at Woonsocket, R. I. Mr. Manning knows the business, and should be successful in his new undertaking.

Charles Sheafe, owner of the Majestic Theater, Keene, N. H., and who until recently was managing the Relay Theater, Nahant, Mass., for the summer, has left the Relay, in order to make his own theater ready for its opening, which is billed for Labor Day. Mr. Royce, who managed the Casino Theater, Providence, R. I., during its last winter's season, is now at the head of the Relay Theater for the W. E. Green Film Exchange, of Boston. HENRY.

BOSTON.

The Columbia Theater, under its new name, the South End Theater, opened on Monday, Aug. 21, under the direction of Marcus Loew, with the same policy of "pop". vaudeville and moving pictures, which has brought such phenomenal success to Mr. Loew's Orpheum Theater in this city. Mr. Loew's experience with the Orpheum has convinced both himself and the public that he and his policy have been needed here, and with him will go the best wishes for the success of his South End Theater. The house has been thoroughly renovated and rearranged to give the greatest possible comfort to patrons. Its interior, which has been seen by the writer very recently, presents an appearance that is even more artistic than when the house was first opened as a $2 house. A gala bill of "pop" vaudeville and picturea was billed for the opening day. Mr. Loew changes his programs bi-weekly.

The Kinemacolor exhibition of colored motion pictures of the Coronation of King George and Queen Mary, as presented at the Tremont Temple, is growing rapidly in popularity. The reels are shown twice a day, at 2:30 in the afternoon, and 8:15 in the evening. The entertainment continues for two hours, interspersed with orchestral music, and a descriptive account of the Coronation, delivered by Eugene Farnsworth, the well-known traveler and lecturer. Boston people are realizing that the wonderful Kinemacolor process enables them to see the spectacular events of the Coronation exactly as they appeared in London two months ago, and are availing themselves of their opportunity. Suffice it to say that the S. R. O. sign is "on the job" daily, and that seats are on sale one week in advance.

Austin and Stone's Theater, Tremont Row, which features moving pictures as a portion of the program, opened its season Monday, Aug. 21. The house was re-modeled in part, and thoroughly overhauled.

The Scenic Temple, one of the William Bradstreet Theaters, is finding business brisk. Lenna Howe's Union orchestra is one of this theater's features. This orchestra has been at the Scenic Temple many months; and "forks up" the pictures in fine fashion.

The Automatic Vaudeville Company, of New York, operating the Comique, Palace, and Premier theaters, in this city, are now giving the preference to their new Palace Theater. First-run reels are first shown at that house, and then go to the Comique. This is just the reverse of the old way of placing the pictures. Since the Palace has been presenting pictures and songs only, and has cut out its vaudeville features; it needed strengthening, and is getting it in the shape of first-run service. Independent service from the W. E. Greene Film Exchange are in use by the three houses.

Owing to the fact that so many of the Licensed manufacturers have increased the quality of their weekly releases, it has been found impossible to exhibit the entire output, for the benefit of Licensed managers at the Boston office of the General Film company, at two sittings, as was formerly the case. Consequently, managers using first-run Licensed pictures must be at the Boston office of the General Film Company, on Monday and Thursday afternoons, as well as on Tuesday and Friday mornings, as formerly.

It is now practically assured that the new National Theater, Tremont Street, will open for its first performance the second week in September. This house was idle nearly one whole year, due to faulty construction, whereby the rear wall was in danger of collapse. With its seating capacity of 3,700, this house exceeds by several hundred, any other theater in this city. Its area is nearly 1,800 square feet. High class vaudeville and pictures are to be offered by the B. F. Keith interests, with a range of prices from 5c to 15c. It is stated that should the public favor the house, that real high-priced vaudeville will be presented. This, of course, is due to the large seating capacity. Already State and city officials have been invited to attend the opening performance. Prominent theatrical men from many larger cities are to be present to note how so large a house as is the National succeeds. Mr. G. W. Ryder has been appointed manager. HENRY.

LOUISVILLE, KY.

Louisville photoplay interests are just awakening to the fact that a very profitable field of endeavor lies open to them along the line of theater advertising. That is, exploitation of the sort which can be utilized by any advertiser, and which finds its expression in slides which are flashed upon the screen previous to the regular program. Considering the fact that the "circulation" of a downtown theater approximates something like 5,000 or more people per day and slides are comparatively low, this advertising proposition proves mighty attractive to many merchants, as the experience of Louisville theater managers is proving.

One of the biggest moving picture deals ever formulated in Louisville, which will result in the establishment of the most costly house in the city, is now in the hands of Louis J. Dittmar, president of the Majestic Amusement Company, and associates. The Majestic company now operates The Majestic, on Fourth Avenue, and The Royal, at Eighteenth Street and Broadway, in Louisville, and a foundation is being laid for a considerable addition to the Majestic, which is directly across the street from the Custom House. However, Mr. Dittmar, and other capitalists, are planning to erect a $75,000 exclusive motion picture house on the site of the present Majestic and its addition. The theater is to seat 1,200 people, and will be one of the finest houses in the country, fire-proofed throughout and containing every modern accessory to photoplay. Plans for its construction are now in the hands of Joseph & Joseph, prominent local architects.

It has been announced that, between Sept. 1 and 15, a handsome new motion picture theater is to be opened in Bowling Green, Ky. The Crescent Amusement Company, of Nashville, Tenn., is putting the deal for the new Bowling Green house through, and will operate it in connection with the present Columbia in that city. A five-year lease for a prominent site in the down-town district of Bowling Green has been secured by the Crescent Company, and work of construction upon a theater with seating capacity of 500 persons, fireproof construction, will be begun at once. J. P. Masters, manager of the Columbia Crescent show in Bowling Green, will also superintend the new establishment.

George A. Bleich, a well-known photoplay man of Hopkinsville, Ky., who has been associated with various successful showhouses in Western Kentucky, announced last week that he has completed arrangements for the erection of a theater of his own in Hopkinsville. Mr. Bleich has leased a fine location in that city for five years and has awarded a contract to the Forbes Manufacturing Company for the erection of a strictly up-to-date establishment, seating nearly 700 people. Mr. Bleich is now operating The Princess, in Hopkinsville, but says that he will probably dispose of this theater when the new building is ready for occupancy in October.

William Mainwaring, a well-known moving picture man, of Newport, Ky., recently figured in arrangements whereby the first "commercial use" of photoplay in the Bluegrass was demonstrated. The head of a prominent Newport family, under the direction of Mr. Mainwaring, recently took his household with him to Chicago, Ill., where each member of the family was photographed by one of the big film manufacturing concerns of that city. The productions are to be preserved for future portrayal before the family, and constitute the first films of this character ever brought to Kentucky. The idea of the Newport man occasioned a good deal of discussion, editorially and otherwise, throughout the State. One of the Louisville newspapers took the rather unique stand that such adaptation of moving pictures was "grewsome in the extreme," alleging that in the event of such pictures being shown after the death of the subject, it would certainly be a harrowing experience for those onlookers interested in the person. However, the concensus of opinion favors the new use of the film product, on the grounds that a life-like representation is vastly more satisfactory and consoling, even after death, than a stiff and unnatural oil portrait.

It is reported in Nashville, Tenn., that W. P. Ready is having plans drawn for the construction of an up-to-date moving picture theater of considerable capacity. G. D. G., Jr.

WHEELING, W. VA.

By Eddie Wheeler.

Wheeling, W. Va., has a population of about 60,000, and has fourteen theaters and thirteen banks. Wheeling is what is termed an open town, but not until two weeks ago have moving picture houses been open on Sundays. The initiative was taken by the Sunshine Theater, and although it was closed by the city authorities the first Sunday, they at least broke through the ice. It wasn't easy going for a couple of weeks, and a number of exhibitors had to pay fines, but things are going along smoothly at present, and the exhibitors show to capacity houses unmolested.

The Home Theater, on Jacobs Street, has opened its doors to the awaiting public. The Home is a very cozy little theater and Licensed service is being used.

The Wheeling Film Exchange, under the capable management of Mr. Ben F. Jones, is doing exceedingly well, although this may not be surprising, for Mr. Jones is just the sort of man to make good in this territory. They are at present supplying only twenty houses, but it is expected that a number of exhibitors will flock to their ranks as soon as fall sets in.

Mr. James Velas is one of the foremost moving picture magnates in Wheeling. He began five years ago, with the Bijou Theater, and by thriftiness and good management, has added two more to his list of moving picture houses. The Bijou is located at 1406 Market Street, and has a seating capacity of 250. The operating room is equipped with two No. 6 Powers machines, projecting on a special silvered curtain. The throw is 72 feet, on a 13 x 15 curtain. The lobby is very attractive and compares favorably with those of its competitors. A large arch, with a large peacock, and the name Bijou above it is illuminated by a myriad of Tungsten lights and forms a very attractive feature of the house. The program consists of three good run Independent films from the Independent Film Exchange. The orchestra consists of violin, trap-drums and piano.

The Lyric, at 1190 Market Street, is also one of the Velas enterprises. The house seats 350. Two No. 6 Powers machines are used for the projection of Licensed films. The throw is 95 feet, on a 13 x 15 feet curtain. The ventilation consists of two 34-inch exhaust fans in the rear, and about six revolving fans along the wall. The musical department consists of a five-piece orchestra.

The Lyceum Theater, at 132 Market Street, is the last of the Velas enterprises. The seating capacity is 275. The operating room is built of concrete and is considered one of the best in the State. The equipment consists of two No. 6 Powers machines. The throw is 97 feet on a 14 x 15 curtain, and the projection is worthy of praise. A five-piece orchestra furnishes the music.

The Amuseu Theater, at 30th and Jacob Streets, has a seating capacity of 350. The ventilation is beyond criticism. The lobby is very attractive and is built in the shape of a half-moon and very brilliantly lighted. The ceiling is about 16 feet high and the throw of the picture is 85 feet. The projection department is properly equipped in every detail. Three Licensed films, with playing-to-the-picture music by a capable piano player, furnishes a program worth the price. Mr. Bernard Belinsky is the manager and proprietor.

The Photoplay Theater, on Market Street, has a seating capacity of 300. Two exhaust fans in the rear, and a number of revolving fans on the sides, make this house very cool in the warm days. This house has been playing to capacity business since the day of its opening. The projection battalion consists of two No. 6 Powers machines in a fireproof booth. The man behind the battery seems to know his business, for he turns out projection of the worth while class. The throw is 72 feet. The program consists of 4 reels Independent Films, from the Wheeling Film Exchange, to the accompaniment of a violin, drums and piano.

The Victoria Theater, at 13th and Market Streets, is one to be proud of, and Mr. Geo. Shaffer, the manager and owner, is certainly proud of it. It has 800 seats and standing room for about 100. The ventilation and projection are almost perfect. The program consists of vaudeville and two Licensed films.

The Virginia, at 14th and Chaplain Streets, has a seating capacity of 1,800. A legitimate house, using pictures in the summer. Mr. Finler is the owner and manager.

The Hippodrome seats 150. Equipped with a fireproof booth and two one-pin Edison machines, it shows a performance that equals its larger competitors. Licensed films are used. Mr. H. G. Hoffman is the manager of this neat house, which is located at 37th and Jacob Streets.

(*Continued on page* 816.)

WE INVITE YOUR ATTENTION

On September 13th Champs Release Sidney Drew's Novel Western Drama

"THE RED DEVILS"

Have you booked it for your theatre? We have the advertising display sheets, therefore it is essential that you write us.

SAY! FREE SHEET MUSIC GOES WITH THE RED DEVILS

SHENANDOAH
Released September 18th
A film with all the stir of martial strife with an interesting climax. Period of civil war.

The Stolen Horse
Released September 20th
Our hero is about to be strung up for horse stealing but for his sweetheart's ready wit.

A Champion Master Stroke
The Black Horse of Culver
Put down the date,
Monday, September 25th

ALWAYS SOMETHING NEW IN CHAMPS! BARBARA FRIETCHIE IS COMING!

Sold Through Motion Picture Distributing & Sales Co.

CHAMPION FILM COMPANY
MARK M. DINTENFASS, General Manager
12 EAST 15th ST., NEW YORK, N. Y.

GREAT NORTHERN

THE OLD RELIABLE

Release for Saturday, September 9th

An Exceptional Dramatic Subject

A DREAM WITH A LESSON

A strong moral story, more powerful than a sermon. Don't miss it.

Release for Saturday, September 16th

THE CONSPIRATORS

A sensational drama of the Sherlock Holmes type.

All First-class Independent Exchanges Handle Our Product

Sold Only Through Motion Picture Distributing and Sales Company

GREAT NORTHERN FILM CO., 7 E. 14th St., N.Y.
(NORDISK FILM CO. OF COPENHAGEN.)

SCENERY PAINTED FOR MOVING PICTURE THEATERS
P. J. DONIGAN SCENIC STUDIO, 416 S. Kedzie Ave., Chicago, Ill
Phone, Garfield 2710
Write for our prices on Picture Curtains

In answering advertisements kindly mention The Moving PictureWorld.

A GOOD SIGN!

The fact that I am selling more machines than ever is proof that the moving picture business is going to have one of the most tremendously prosperous seasons on record this Fall and Winter. If you want quick service on ANY MAKE of MACHINE or quick service on the best films in the world, send me word in a hurry. Immediate deliveries are my special delight!

Carl Laemmle, Pres.

The LAEMMLE FILM SERVICE

New number
204 W. Lake St., Chicago, Ill.

Sykes Block. Minneapolis, Minn. 1517 Farnam St. Omaha, Neb.
515 Mulberry St. Des Moines, Iowa. 1110 Wyandotte St. Kansas City, Mo.
The biggest and best film renter in the world

In answering advertisements kindly mention Moving Picture World.

Make your own local Moving Pictures

For the theater manager, for the lecturer, scientist and for the manufacturer at large. New Moving Picture Cameras, Printers, Perforators, Developing outfits, Tripods, Tilts, large and small, Winders, Rewinders, Measurers, Menders, latest Projecting machines and single arc dissolvers, negative and positive film stock, perforating, printing and developing done, special lenses—best equipped laboratory and machine shop in the world. Send for descriptive catalogues why you should makefilms,

EBERHARD SCHNEIDER

219 Second Ave. near 14th Street. New York

MORE ECLAIR FILMS AMERICA SPLITS

and of the kind you have liked so well in the past

Coming September 18th

When The Leaves Fall

A Touching Story of Autumnal Heart Throbs

The Robber Catching Machine

A Rough-House Comedy

AMERICAN ECLAIRS OCT. 3

GET IN LINE NOW

MOTION PICTURE DISTRIBUTING AND SALES COMPANY

ECLAIR FILM CO.
Factories and Studios — — FORT LEE, N. J.

THE BIGGEST SCOOP OF THE YEAR

BIG ED. WALSH, the most popular hero of the diamond, accompanied by little Cleo, the wonderful three-year-old cow-puncher, captured by camera while viewing the Cow Boys' Convention at Lander, Wyo., the most thrilling and exciting Western celebration ever witnessed.
Vividly portrayed in that wonderful wild Western production, **OLD WYOMING DAYS.** Absolutely the livest State rights proposition on the market.

WRITE OR WIRE AT ONCE

THE WESTERN FEATURE FILM CO. 3843 Indiana Ave. CHICAGO

CHEYENNE FRONTIER DAYS

The S. R. O. Film

CHEYENNE FRONTIER DAYS

You Must Not Neglect
to Order This Motion Picture Triumph
The Acme of Western Realism

Cheyenne "Frontier Days"

THE ONE AND ONLY AUTHORIZED REPRODUCTION
OF THE

Fifty Thousand Dollar Cowboy Tournament

AS PRESENTED AT

Cheyenne, Wyoming
Aug. 23, 24, 25, 26, 1911

Without Doubt the Greatest Wild West Carnival Ever Staged

GENUINE

Hundreds of Daring Cowboys
Mounted U. S. Cavalry
Herds of Wild Horses
Bands of Sioux Indians
Scores of Dashing Cowgirls
Wagon Trains, Chuck Wagons
and Prairie Schooners

GENUINE

In a Death Defying Maze of Sensational Horsemanship and Military Maneuvering Unparalleled in the World's History. A Commanding, Thrilling, Instructive and Truthful Picture of Frontier Life.

State Rights For Sale By

THE TOURNAMENT FILM COMPANY
TOLEDO, OHIO

CHEYENNE FRONTIER DAYS

The Box Office Winner

CHEYENNE FRONTIER DAYS

MONTREAL.

Conditions in the moving picture business here are, so far, as good as can be desired. The number of theaters exhibiting films is on the increase, which is a very excellent indication as to the soundness of this sort of enterprise. By giving the public reliable, sensible and instructive films—no matter who the producer is—will reap the harvest.

Our friend, Lyman H. Howe, and his travel pictures occupied the Srubert Theater for several weeks, and again renewed the popularity of his films. So much so, indeed, that he has promised to return to Montreal again before the year is through. Then we had the Coronation film furore, which filled the coffers of the exhibitors very much after the style of ancient Pandora. Incidentally we had Mr. McLeash, the manager of the Princess Theater, giving the sole reproduction of the Kinemacolor films of the Coronation, and other pictures, which were a revelation to all. As for the general run of things in the other houses nothing need be added except that many of them cut out vaudeville, and hope to leave it in the "lurch" even in the fall aad winter seasons.

The "Inferno," as produced by the Italian manufacturers, is slated to appear in the biggest theater in this city next week. There is no saying to what extent this series of pictures will reestablish the worthiness of moving pictures in the minds of the prejudiced. Advance press notices report on it favorably, and the Monopol people, who are presenting the films, are assured of a paying investment.

The legal phase of the moving picture business is disquieting. They are after them again. Summonses have been issued against seventeen proprietors to force them to pay up the municipal tax of $500. A delay has been asked in this matter, but it appears that a legal battle will ensue before payment is made. The authorities state that the large establishments have paid their taxes and that the smaller ones will have to do likewise or go out of business. A new regulation is having posters approved by the chief of police before being placed in the lobby, is now in force. This law is giving the proprietors no end of trouble, especially those who have their places at a great distance from police headquarters. One poster case was snatched from the jaws of law recently by Mr. A. Garneau, K. C.; but subsequent charges will have to be faced unless the allied proprietors make a stubborn fight to have a better system put in practice.

Mr. Ratisbonne, of the Gaumont Company, Limited, has left for Winnipeg.

Mr. and Mrs. Lefebre are in charge of the Gaumont office during Mr. Ratisbonne's absence.

The National Theater has been renovated and enlarged.

The Mark Broek Enterprises, operating the Theater Francais, have opened their vaudeville and moving picture season. They have seating capacity for about 2,000 in their establishment. Popular prices prevail, and their receipts would make any manager happy.

A new photoplay house is nearing completion. It will be operated by the Wonderland Amusement Company.

The "Nationoscope" is at present undergoing alterations, which will when complete, afford seating space for 1,650 people—twice its former capacity.

One of the most popular west end houses—the Gaiety—is seriously contemplating buying out adjoining premises at a big expenditure, in order to enlarge their place. This is one of the few houses in this city that charges 10 cents for admission for an exclusive picture show. Mr. Renaud, the manager, is a strong exponent of the legitimate photoplay business.

The Moulin Rouge, Mr. Robert Bell, manager, has decided to eliminate vaudeville from its programme.

The Prince of Wales, the Nickel and the Starland report capacity business.

Films, anti-British in spirit, are finding their way here. Moving picture manufacturers and Canadian renters please take notice that such are not wanted.

Montreal exhibitors, in particular, must subscribe to the World, in order to get good information for their business.

DAVID LIVINSON.

CANTON, OHIO.

Canton is an open town and all amusements are open on Sundays. The photoplay enterprises of the town compare favorably with those of neighboring towns.

The Odeon, Bender & Abrams, owners, at East Tuscarawa Street, is playing to good business. The seating capacity is 500, and the floor is sloped toward the curtain, so that any one of the audience may see the pictures with ease. The operating room itself is a model of excellence, and is considered one of the best in the State. It is equipped with two latest type Edison machines. The projection is exceptionally good and the screen has a special silver coating, which undoubtedly aids in the clearness of the picture. The Odeon runs three acts of vaudeville and two pictures in the fall and winter, to an admission of five cents to children, and ten cents to adults. The lobby of this fine photoplay house is worthy of comment, for it can favorably compare with the lobbies of the high-priced "legit" theaters. It is roomy, and the walls are arrayed with mirrors, so dear to the heart of the lady patrons, while along the sides are placed settees and cushioned seats, where the patrons may rest while waiting for their friends. A nicely furnished ladies' room, and also a smoking room, add many patrons to this popular theater. Taking this theater as a whole, it is one of the nicest houses in the State and judging from the attendance it may also be termed one of the most profitable. Licensed pictures from Cleveland are used. Mr. A. H. Abrams is the manager.

The Dreamland, at 338 E. Tuscarawa Street, is under the ownership and management of Bender Bros., and is the oldest photoplay house in Canton. The seating capacity is 200, and the curtain is raised about six feet from the floor, so that all may see with ease. It is well ventilated and equipped with the necessary exits. The operating room is equipped with an Edison machine and the projection is fairly good. The Dreamland is at present running four reels of old Licensed films from Cleveland, but it is contemplated to shorten the program to three as soon as matters can be arranged with the opposition. The musical feature consists of an electrical piano. The lobby of the Dreamland can be made more attractive if real signs, instead of amateurish efforts were displayed.

The Orpheum, also on E. Tuscarawa Street, has a seating capacity of (800) eight hundred. Gus Sun Co. are the lessees and are booking high class vaudeville to an admission of ten, twenty and thirty cents. Old Independent films are used as a part of the program.

The Auditorium is considered the largest one-floor seating capacity house in Ohio, for it has a seating capacity of 1300 persons. Legitimate drama is used in season. The Opera House, on Market Street, is also a legitimate house and has a seating capacity of 1400.

The Majestic Theater, opposite the Dreamland, is under the management and ownership of Mr. M. E. Hanley. He is not a novice in the business, having played on the vaudeville stage since he was twenty. The Majestic has a seating capacity of 400. Mr. Hanley believes in giving his patrons their money's worth, so his program, in the winter, consists of two vaudeville turns and 4 reels of pictures, and a four-piece orchestra—for the single admission price of five cents. At present four reels of good Independent films from the Pittsburg Photoplay Co., with an electrical piano accompaniment is being used for the same price. Two one-piu Edison machines are used in the operating room, so that a continuous performanee is made possible. The lobby of the Majestic is effectively used for the display of posters.

Mr. A. H. Abrams, general manager of the Odeon Theater, attended the Motion Picture Exhibitors Convention at Cleveland, Ohio. Mr. Ed. F. Bender has purchased the Trinity Reformed Church and contemplates erecting a high-class moving picture house on its site.

EDDIE WHEELER.

ST. LOUIS.

Selig's latest release, entitled "Saved from the Snow," is appearing at the St. Charles Theater this week, as is the "Vitagraph Monthly," showing the head-on collision of two huge locomotives, which is drawing extraordinary crowds daily. Mr. Harry L. Smith has been signed as singer.

The Garrick Theater, which several weeks ago was showing the Coronation films, announced that "Dante's Inferno" is to start a week's engagement, commencing Saturday matinee, Aug. 26. This film is an acknowledged feature of the Monopol Company and is sure to prove a hit, and this will be the first presentation in St. Louis. Two shows were put on daily, at 2:15 and 8:15 P. M.; the admission, 25c. and 50c.

The Lyric Theater has installed a Bell telephone for the convenience of its many business patrons, who greatly enjoy it for business transactions.

The Suburban Garden Theater, which has been showing the nation's theatrical stars, will for the rest of the season show moving pictures and vaudeville. Lack of patronage is said to be the cause of the change.

A general crusade has been begun by the State Factory Inspectors on all show houses employing performers under the required age. The first one to be affected by this law was Mr. Samuel L. Solomon, president of the Independent Amusement Company, and also manager of the Lafayette Theater. Mr. Solomon had engaged Irene Reilly, 9 years old, and her sister Violet, who is 6 years old. These youngsters do a song and dance and were drawing a hearty applause August 27, when Deputy State Factory Inspector Haskell, after seeing them perform, notified Manager Solomon that he would not be allowed to let them perform any more because they were under age. On the following day he issued a warrant for Manager Solomon on face charges of violating the age law. Irene and Violet are their mother's only support. It is reported that these children have been performing for the past 6 months without detection. The age limit is 16 years and will be strictly enforced, according to the authorities.

Manager Cornelius, of the Lyric Theater, announces that he has booked one of Selig's features for the coming week, entitled "Lost in the Jungle." Several other interesting films have also been booked.

A new film company has been organized in St. Louis. A factory and studio have already been remodeled and equipped with all the modern devices and conveniences for the manufacture of moving picture films. This factory and studio will be the most completed and up-to-date establishment ever erected in this locality. G. P. Hamilton, a moving picture man of experience and large following, will be the chief producer of this new organization. Mr. Hamilton also announces that he has begun to hand together a stock company of players who have an extensive following in local photoplay houses. He has succeeded in landing several local stars. Rehearsals are in progress daily and as soon as all the performers have been signed, preparations will be made for the taking of the first film. Most of the plots will be laid in the surrounding country, as plenty of beautiful scenery is available. It is said that St. Louis capital is largely interested in this company, which is called the St. Louis Motion Picture Company.

Wm. Burton, who proved a success at the Aubert Airdome with his "Illustrated Storiettes," has been signed to appear at the Gran-Park Airdome August 25-26. Mr. Burton's pictures are very interesting. One of the features is the reproduction of the first picture ever taken and developed.

D. M. Hazlett, of local repute as a lecturer, has been booked to appear at the Juniata this week as a special feature. He has some very interesting views that were taken by himself while on an extensive tour several years ago, and will commence his series with a lecture on the Panama Canal, which will be completed in 1915. Mr. Hazlett obtained some very good views of the construction of the canal and will change his subjects nightly. Select motion pictures will be shown in conjunction with the views.

Negotiations have been closed whereby the building at 107 North Broadway will be remodeled into a motion picture house. It will probably be opened in about a month. The policy of the house has not yet been made known.

The Astor Theater, at Broadway and Market Street, is making a feature of Western plays. They are becoming a large drawing card.

The new photo playhouse being erected at Sarah and Olive Streets by the Pipe Realty Company will be opened soon, if the present speedy work continues.

INDIANAPOLIS, IND.

It is announced that the H. Lieber Company, of this city, has disposed of its moving picture film business to the General Film Company, of New York City, expecting to devote its attention exclusively to the manufacture and sale of picture frames and art goods. The film business of the local company has been one of the largest, west of New York City. A local office will be established by the General Film Company and Robert Lieber will be in charge temporarily. Indiana and surrounding States are furnished with films from this city, which is one of the most important distributing centers in the Middle West.

An important ruling has been handed down in the city police court by Acting Judge Averill in the case brought to test the child labor act passed by the Indiana legislature this year. Under this law the police refused to allow children to compete for prizes in amateur vaudeville performances in moving picture theaters. J. M. Rhodes, treasurer of the Moving Picture Managers' Association, allowed a seven-year-old boy to compete for a prize in his moving picture theater, then submitted to arrest. The court ruled that such a performance by a child could not possibly be construed as a violation of the child labor act.

The Gayety Theater, operated by the Dixie Amusement Company, and showing pictures and light vaudeville, has opened for the season.

Mayor Shank has announced that he will ask the city council to enact an ordinance fixing the annual license fee of moving picture theaters at a rate higher than the present fee of $25 annually. He says the proposed fee will be not less than $100 nor more than $250 a year.

CUMMINS.

SPOKANE, WASH.

Six hundred feet of moving pictures of scenes in Spokane will be taken the latter part of this week, if the weather conditions are favorable, by George Gronbacher, manager of the Spokane Film Exchange. Within a few weeks these pictures will be displayed simultaneously in the 6,000 houses in the United States and Canada, controlled by the Seigel Company, of Chicago, to estimated audiences of 10,000,000. Commissioner Z. E. Hayden has given permission to snap the Spokane fire department in action. Downtown street scenes, showing the Paulsen Building, as the product of the Hercules mine; the Hutton Building, for this reason, and as the home of the Chamber of Commerce; the Revier Building, the Sacred Heart Hospital and other structures, will be taken.

REPUDIATION OF PAST ANNOUNCEMENT AND DECLARATION OF RIGHTS

MILANO
"DANTE'S INFERNO"
HELIOS

WE, the undersigned, the MONOPOL FILM COMPANY, 145 West 45th Street, New York City, wish to call the attention of the entire free reading public's notice that after having investigated both the rights of B. E. CLEMENTS on the Helios "Dante's Inferno" and Charles E. Kimball, I. W. Ullman, Israel J. Ablowich and the NATIONAL FILM DISTRIBUTING COMPANY, as represented by the above parties on the Milano "Dante's Inferno," we have found their rights, titles and interests valid, and wish to announce that all former advertisements and press notices contrary to same shall remain null and void.

(Signed) MONOPOL FILM CO.

Sale -- Valid Rights Both Milano and Helios "Dante's Inferno"

WE, the undersigned, Charles E. Kimball, I. W. Ullman, Israel J. Ablowich and B. E. Clements, do hereby announce and wish to inform the public that we protect, aid and assist and deliver to the Monopol Film Co., its associates and assigns, all our rights, titles and interest for sums of money or other good and valuable considerations, that we may have had or owned on both Milano and Helios "Dante's Inferno" picture for North American rights.

(Signed) CHARLES E. KIMBALL, I. W. ULLMAN,
I. J. ABLOWICH, B. E. CLEMENTS.

Announcement! "Dante's Inferno" Milano & Helios Make

WE, the MONOPOL FILM COMPANY, wish to announce that we are now prepared to sell EXCLUSIVE rights to either or both of the productions, "Dante's Inferno" Milano film or "Dante's Inferno" Helios make, or to exhibit same, and absolutely guarantee and protect any and all contracts which they may make for either of the above films.

EXCLUSIVE STATE RIGHTS NOW SELLING

NOTICE.—We own the copyrights on both Milano and Helios "Dante's Inferno" and in addition have acquired all rights and titles to "Dante's Inferno" (Dramatic Version), copyrighted and produced in 1906. THIS COPYRIGHT covers all rights to the title "Dante's Inferno" for any and all manner of public exhibition.

WE WILL PROTECT THESE TITLES and hereby issue a WARNING that any person infringing on either of our copyrights in any way whatsoever will be prosecuted to the full extent of the law, a violation of which is a criminal offense.

MONOPOL FILM COMPANY

145 West Forty-fifth Street :: :: :: New York City

Licensed Film Stories.

VITAGRAPH.

ONE FLAG AT LAST (Sept. 18).—The war between the North and South raged just as hitterly in the heart of the civilian as it did in the soldier on the battlefield. Judge Stark, a typical Southern gentleman, whose son Robert is a captain in the Confederate Army, entertains the strongest hatred against the Federals. When he hears of the capture of his son Bob, he is inconsolable and swears eternal enmity against his captors. Betty, his daughter, tries to pacify him until she leaves him alone in his meditations. She wanders through the glen near her home and there meets Captain Jack Meyers, of the Northern Army, wounded and almost helpless. Betty has pity upon him and leads him to a cave nearby, where she shelters and assists him, binding up his wounds, sending him bedding by her old servant Mose and visiting him with food.

A few days later, the newspapers announce that General Sherman will march through that section of the country with 50,000 men. Judge Stark sees this article, and trembles with rage, calling down maledictions upon the incursion. He throws the paper down in disgust. Betty secures it and sends it to Captain Meyers. Jack writes a note and instructs Mose to give it to General Sherman when he reaches the vicinity. Mose is afraid to do this and Betty carries it herself; Jack is soon rescued and on his way to Washington.

After regaining his health, Jack calls on President Lincoln and asks for a pardon for Betty's brother. President Lincoln grants the pardon. Captain Jack delivers it in person, telling Robert of his love for his sister, at the same time requesting Bob to give Betty the miniature which she had given him in the cave as an evidence of his profession and promises. Bob reaches home, to the surprise and delight of his father and Betty, tells of the pardon secured by Captain Meyers, and of the Captain's love for his sister. Judge Stark is beside himself and refuses to listen to the pleas of his son and daughter in behalf of Jack.

Peace between the North and the South is declared. Jack returns to visit the cave where he first met Betty. While he goes inside, Betty takes a notion to visit the old trysting place, and there she meets Jack, whom she takes to her home and introduces to her father. He denies him a friendly greeting until old Mose goes into the house and returns with the American Flag. As Bob points to it and says, "We all stand united under the one flag at last," the old judge, taking the hand of his daughter, places it in that of Captain Meyers, blessing them and surrendering his prejudices to the "Union."

HOW MILLIE BECAME AN ACTRESS (Sept. 19).—Millie Becker, a struggling young actress, gets a letter of introduction from her friend, Dick Graham, for an interview with the leading theatrical manager, Howell Conn. She calls at his office, is treated with impertinence by the office boy, and is kept waiting until he gets ready to call his boss, who at last grants Millie an interview, if his contemptuous treatment of her can be called such. She perseveres in procuring a promise from him to attend one of her performances to see her work. He does so and after witnessing her performance, writes her a letter, telling her that she is not an actress and never will be. At first she is discouraged and then she makes up her mind that she will prove him wrong.

She learns that he has gone away for the summer and goes to the hotel where he is stopping, makes up, and secures a position as a chambermaid in the hotel. She has to wait on Conn and takes every opportunity to make his life miserable, by upsetting his ink, spilling his coffee, sweeping dust on him and making herself a general nuisance. He never suspects who she is, but complains to the landlady about Millie, who takes the proprietress into her confidence, and at last, when Conn is in a furious rage, he seeks quiet in the garden. Millie gives him a shower bath from the sprinkling pot with which she is watering the flowers, and he is now quick to make overtures to her. She then reveals her identity and asks him if he does not think now that she is a good actress.

He is indignant at first, but confesses that she is, and the humor of the situation strikes him so forcibly he gives Millie his card, making an appointment with her at his office in the city, where he gives her a contract at a large salary and acknowledges that she has the ability to make a name for herself and a fortune for him.

BEYOND THE LAW (Sept. 20).—Anse Langdon, whom Jennie Williams accepts, incurs the hatred and enmity of Lee Hayes, another suitor for Jennie's hand. Anse and Jennie are married. Lee waits his opportunity and tries to inveigle Anse into a fight with him. Anse resents his aggressiveness. Lee draws his gun, but Anse is too quick for him, takes his gun away from him and gives him a severe thrashing. Lee has another gun concealed, follows Anse and from a point of vantage shoots and mortally wounds him. Anse drags himself to the door of his cabin, where he falls dead. His wife finds his body and a note which Anse has written on a piece of birch bark, stating that Lee Haines shot him. The sheriff is notified of the shooting and is on the track of the guilty man.

Filled with that primitive and inborn idea of justice, Jennie determines to interpret the law according to her own judgment, and if possible, bring the slayer of her husband to a full reckoning of his deed. She follows his trail, and with the unerring aim of a skilled mountaineer's daughter in the use of firearms, she gets a line on her husband's slayer; he receives the full penalty of Jennie's self-imposed sentence.

The sheriff of the county meets Jennie as she is returning to her home with her rifle in her hand. He inquires of her for news of Lee Hayes. In reply, she takes the sheriff to the silent form of the fugitive, nodding her head in answer to his questions. He understands. He discharges the cartridges from the dead man's gun, places the weapon in the cold hand and tells Jennie to go to her home, that he will answer for the man's death; necessary in the discharge of his duty as sheriff, being sworn to capture his man dead or alive.

FORGOTTEN (Sept. 22).—Mrs. Earle dies at the birth of her child. Max, her husband, is so overcome with grief that he cannot bear to look at the child, foolishly attributing his wife's death to the innocent little one. He determines to get away from the scene of his sorrow and leaves his little daughter Helen in charge of his sister, Mrs. Strong, who has two children of her own. Mr. Earle goes to Paris and throws himself into the gayety of the French capital.

During his absence, his little daughter, now six years old, learns about her father; his photograph, which stands on her aunt's table, is the shrine at which she pours forth her childish prayers that her father will come back to her again. She seems to be like an odd sheep with her little cousings, who have the attention and kind caresses of loving parents, while she is without either. She feels alone and forgotten, and longs for parental sympathetic love. She has overheard her aunt speak about her father, and her little heart aches and pines the more for him to come home to his lonely little Helen.

Mrs. Strong gives a party for the children. They all seem happy but Helen, who is possessed with that self-consciousness and shyness which is born of the thought inspired by her father's evident neglect. She goes into another room alone, meditative and sad, and is soon forgotten by everybody. When the prizes from the umbrella are chosen, Helen is not remembered.

After the little guests have gone home, bidding a fond good-night to all but little Helen, and Mrs. Strong has put her two children to bed, Mr. Earle, who has received Helen's letter, comes back, is ushered into his sister's presence, and asks her where Helen is. Mrs. Strong cannot tell him and has to admit that she has entirely forgotten her. Helen is soon found and brought to her father, who clasps his child to his bosom again and again, and promises that he will never leave her any more, and judging from the many gifts he brings her and the kindnesses which he showers upon her, we are convinced that she is now his one thought and his greatest joy in life.

OVER THE CHAFING DISH (Sept. 23).—This is an extraordinary novelty, telling the story of love, courtship and marriage, simply through the actions of the hands and feet, without displaying the features. Just imagine, if you can, the actions of the hands and feet alone thoroughly and perfectly telling the story of a young couple making love, becoming engaged, going through the "lovey-dovey" period of courtship, getting married, keeping house, and the demonstration of that ecstatic bliss of their first born to bless the little home and fill their lives with the wellspring of future hope and ambition.

THE TIRED, ABSENT-MINDED MAN (Sept. 23).—"The Tired, Absent-Minded Man" makes up his mind to get married, forgets to propose to the girl he had in mind, and who is already engaged to another, very much to the surprise of the absent-minded man, who goes to sleep and forgets all about her. He proposes to another young lady, buys an engagement ring, forgets what he has bought it for, gives it as a tip to a messenger boy, and then wonders what he has done with it.

Suddenly waking, he gets down to business, and on the night of the wedding, he is overcome by that "tired feeling," goes to sleep and suddenly wakes up, happens to remember that he is to be wedded, arrives at the church at the last moment, is married, and after the wedding, starts on his honeymoon trip with his bride so preoccupied in other thoughts that he gets on the railroad train without her. She is lost in the crowd of embarking passengers, and all oblivious of his obligations as a husband, he makes his way to the smoker, where he goes soundly to sleep and is lost to the world, while his newly wedded wife is left weeping alone on the station platform to retrace her steps to home and mother.

PATHE.

THE FRIGHT (Sept. 18).—An actress returning from the theater finds that during her absence a burglar has gained entrance to her room and is hiding under her bed. Before retiring for the night, she throws herself upon the bed and lights a cigarette. The match sets fire to the carpet, and seeing the smoke she leans over the bed to find out whence it comes. From beneath the bed she sees a hand stealthily putting the fire out. Terrified, she manages to get out of the room and lock the burglar in. The police come, but cannot find the intruder. After they have gone, the actress hearing cries for help looks out of the window, sees the burglar hanging on a leader and drags him in from his perilous position with one of the window curtains. In return for his rescue the burglar leaves the jewels he has stolen and departs.

AN UP-TO-DATE SQUAW (Sept. 20).—A party of tourists visiting an Indian reservation turn one poor squaw's head with the beauty of their wearing apparel. This Indian woman steals away from camp and decks herself out in the most remarkable finery. She is followed by her husband through the streets of the town, causing consternation everywhere. Ultimately she is followed by an English dandy, who mistakes her for a beautiful white woman, but they are caught in each other's company by the brave and the Englishman is scalped. The fact that his head is covered with a wig makes the scalping painless.

STARLIGHT'S NECKLACE (Sept. 21).—An Indian leaves his squaw to hunt and meets a beautiful Indian maid, who fascinates him. When they part she gives him a necklace, which is subsequently discovered by the brave's squaw, and this leads to unpleasantness and trouble. The squaw follows her brave the next day and sees him leave his new love. She follows the girl and in a tragic fight is almost killed. She is rescued by her husband, who seeing her in this condition, finds his old love returns.

ELECTRIC BOOTS (Sept. 22).—A shoe store dispenses shoes which are electrically charged and which enable people to do their work in double. The action resulting from this is funny in the extreme.

GYPSY MAIDS (Sept. 23).—Two gypsy girls playing for money in the streets are seen by a susceptible fellow, who follows them and finally engages one in conversation. He takes her out on the lake for a row and is discovered by the girl's father on their return to shore. The father in his terrible rage drags the girl to the bridge and picking her up bodily throws her into the waters beneath. The lover sees the deed, calls the police and has the gypsy arrested, and plunging into the stream from the bridge rescues the girl of his dreams.

ESSANAY.

SAVED FROM THE TORRENTS (Sept. 19).—Young Jack Carrington has fallen into bad company and one day he runs away from home to a neighboring town, where he gets into trouble. His sister is loved by Arthur Chester, the station agent, and through him Katie receives word from her brother that he is eluding the police and will endeavor to take the through express back to his home town. The girl goes to the station, where Arthur is handed a message by the sheriff to the police officials in the other town to arrest young Garrington at the station, and the girl, in order to save her brother, persuades Arthur to leave the telegraph office for a moment after which she bolts the door and prevents him from entering. It is just a moment or two before the express is scheduled to leave the other town when Arthur receives word that the railroad trestle over the Chippewa River is in danger from the torrents and to stop the express at the other station. Despite his mad entreaties to the girl to let him in she refuses to do so until the train has left, after which she learns to her horror that she has only sent her brother to his death. There follows a race on a hand-car by the girl and Arthur, between the fast approaching express train, which ends successfully in the two passing over the trestle and stopping the train just as the structure collapses.

ALL ON ACCOUNT OF THE PORTER (Sept. 21).—An amusing comedy showing how fate took a hand in bringing the right young man and young lady together in spite of parental plans. Two old friends, one having a son and the other a daughter, plan to pair them off. On the sleeping car another young man, a salesman, gets on leaving instructions to be up in time to leave the train at Rockwell City, while the young Lochinvar asks to be left off at Villa Rosa, the home of the girl. The porter puts them off at the wrong stations and consequently the salesman spends a pleasant day, during which he woos and wins the daughter, she and her father thinking him to be the old friend's son. This latter arrived too late to persuade the young lady to change her mind, as she is perfectly satisfied with her choice.

EVERYBODY'S TROUBLES (Sept. 21).—This delightful little comic is a novel production. It shows the troubles of dwellers in flats and is overflowing with laughable situations from the first floor to the top.

LIVE, LOVE AND BELIEVE (Sept. 22).—Harry Ainsworth, a young man who has fallen through drink and is drifting about in the slums of the city, is influenced to mend his ways by the influence of Dorothy Chalmers, a mission worker. Through her good influence he becomes a man, but finding that he has fallen in love with her and knowing he can never be her equal, socially, he leaves the settlement, after penning her a line, thanking her for the good she has done for him and informing her of his intentions of joining the army. After several years of service in the army,

ANNOUNCEMENT No. 6

A Public Statement is a Public Trust

MY associates have urged me to inject more matter into my "Ads"; thus we have found ourselves in conflict with our own judgment as to the needs of the situation; but after calm deliberation we have stood firm on the point that only in *demonstration* could the great question of quality be satisfactorily answered. You know the temptation to break into extravagant language in selling one's wares; we do not advocate departing from our first decision to embody only the chronological steps in our work; in other words, simply to show you week by week our progress until such time as you will have seen the goods for yourselves. You may ask our reason for this position and we answer you that we recognized the magnitude of this proposition at the outset; in fact the scale force and attractiveness of all its elements almost bewildered one; for this reason we determined upon the utmost conservatism in every step. We want your support, and because we mean to have it, we have worked with caution and have conservatively in our Ad. Matter announced our progress. Would you have us do more than to bring results of this long period of organization to demonstration as against talk, or do you feel that the quality of our programme suffers for want of description? We hazard the view that you support our course, that your interest was consequent upon our show of conversation and that your loyalty to our cause is induced by this fact. We shall at the proper time take up with you the numberless issues of the trade. In the meantime you are being shown the goods. We rest our case on your judgment of the goods, confident that but one verdict is possible, and that we have earned your congratulations.

As stated in our former Ads., September 7th our goods will be on the market and every day thereafter. Each and every exchange that serves an exhibitor receives EXCLUSIVE goods from the NATIONAL FILM DISTRIBUTING COMPANY and cannot show or allow our goods to be shown in any other territory than the one assigned to him to supply your wants.

SPECIAL NOTICE

WE ARE NOW RELEASING AND THE EXHIBITORS AS WELL AS PATRONS ARE ENJOYING THE MUCH NEEDED EXCLUSIVE PROGRAMME.

MONDAY—"Plantation," "Clarendon," "Mono."
TUESDAY—"Rose" "Deutsches Biograph," "Helios."
WEDNESDAY—"Federal," "Mondia," "Latium."
THURSDAY—"Washington," "Hepwix," "Film d'Art."
FRIDAY—"Mohawk," "Cricks and Martin," "Acquilla."
SATURDAY—"Oklahoma," "Deutsches Bioscope," "Savoy."
SUNDAY—"California," "Messters," "Comerio."

NOTE: Our special appointed representative, Mr. B. E. Clements, is now showing the above mentioned 21 different makes of goods and has shown same in **Philadelphia, Pittsburgh, Cleveland, Indianapolis** and will show in **Cincinnati, Nashville, Memphis, Atlanta, New Orleans, St. Louis, Kansas City, Topeka, Oklahoma City, Dallas, San Antonio, Los Angeles, San Francisco, Portland, Seattle, Salt Lake, Denver, Omaha, Des Moines, Watertown, St. Paul, Minneapolis, Milwaukee, Chicago,** and he announces to us that everyone after seeing our pictures are agreeably satisfied, and the demand for our service is so great that we are compelled to request of each and every one to be patient and we will see that you are served as we have stated.

THE TIME OF ACTION IS NOW ON

A National Exclusive Programme is Now in Operation

Wire Or Write Your Wants **Now Is The Time To Act**

NATIONAL FILM DISTRIBUTING CO.

NATIONAL FILM DISTRIBUTING COMPANY

34-36 West Houston Street **New York City**

NATIONAL FILM DISTRIBUTING CO.

and mainly through his sobriety and integrity, he is prompted to second lieutenant. At a military ball Lieutenant Ainsworth meets Colonel Chalmers, the father of Dorothy and learns that she is at the ball. He seeks her out and in good time, for Dorothy has been approached by another admirer, whose ardent wooing which is not returned, soon turns to violence. Lieutenant Ainsworth sends the man away and then learns that it is his old friend of the mission he has defended. All the pent up emotions of the past years swell up in his bosom and he tells her of his love. Needless to say, the girl who has always loved him goes to his arms, when they are found by Colonel Chalmers, who congratulates them.

AN INDIAN'S SACRIFICE (Sept. 23).—Sam Madden and his daughter Emily run a general store in a small Western town. One of their frequent visitors and one who Madden especially admires is Grey Deer, an educated Indian, and on his deathbed, at the opening of the story, he exacts a promise from Emily that she will wed Gray Deer when he dies. Knowing that Grey Deer really loves her and desiring to respect her father's wish she plans to marry the red man, despite the strong prejudice in her heart against his race and color. Things change, however, when an Eastern cousin, a fine, strapping fellow arrives and endeavors to persuade her to break her promise. On the day of the wedding—Emily still endeavoring to make good her promise to her father—Willoughby, the cousin, incites the cowboys to interfere and the marriage takes place under great difficulties, Willoughby and the cowboys doing all they can to break up the match. Grey Deer and his wife live together a year and in spite of her attempt to make it appear that she still loves him she always welcomes the secret visits of her cousin from the East. One day Grey Deer returns and finds them together in each other's arms. Realizing that the girl no longer loves him he consents to a separation, but exacts a promise from Willoughby that he will love and cherish Emily upon the pain of a great punishment if he does not.

GAUMONT.

A HEART BREAKER BY TRADE (Sept 23).—The four Wilson girls being of marriageable age and of a romantic disposition have set their hearts upon winning ideal husbands and the most strenuous efforts upon the part their numerous admirers fail to touch their hearts to the slightest degree. Neither artist, soldier, lawyer, nor merchant is able to impress them, thought each of these eligibles presents his case with more than ordinary persuasive ability. These are days of progress and nothing holds the imagination of the romantic girl as strongly as does aviation.

The Wilson sisters all wish for aviators. They think of them by day and dream of them by night, and no one but an aviator interests them in the slightest degree. The rejected suitors now get together and plan revenge. They find a traveling comedian who thoroughly enters into the spirit of the plot and suitably disguised is introduced to the girls as Mr. Mokin, the famous aviator.

His role of lady-killer proves more than satisfactory to him and after a cheerful chat with all four of the girls together he seeks interviews with them separately. Each interview developes into a desperate flirtation and in each he is uniformly successful. The sentimentalist is soon won by his poetic conversation, the romantic girl falls deeply in love because of the mystery with which he surrounds their meetings, the flirt finds he is more than a match for her at every stage of the battle and the fourth completely loses her head. Each presents him with a ring and a lock of her hair, and they all promise their undying love.

Now comes the unwelcome news that he must leave to keep an important engagement, and as he departs the four sisters group themselves upon the balcony and wave him tearful adieus. But suddenly their grief is turned to consternation, for at the gate he is met by his wife who vents her displeasure upon him in no uncertain manner. The consternation in its turn gives place to rage when one of their former suitors returns all their rings and locks of hair upon a tray, and they learn at the same time of the true state of affairs. Fortunately they are all philosophical and realizing there is no profit in crying over fallen aviators they do their best to enjoy the humorous side of the situation.

THE CULTURE OF BULBOUS FLOWERS (Sept. 23).—Showing the culture of hyacinths, tulips and narcissuses from the planting of the bulb to the blossoming plant. We are first shown the preparation of the earth, and the planting of the bulb, next the re-potting, then the bedding out. The next scene shows us the hothouses and the appearances of the bed two months afterwards. This is followed by views of the grown plant just beginning to bud, then the flowers completely open. In a number of scenes, we now see different types of hyacinths, tulips and narcissus, and finally the film is closed with a view of a conservatory filled with these flowers in every color.

JIMMIE ON GUARD (Sept. 19).—He is left in charge of the farm during his parents' absence at market.

During the morning, Toto, a gypsy girl, calls and becoming friendly, is shown around the farm by its guardian. They play with numbers of the animals, chasing them about the barnyard, but it is the little pigs that interest the girl, and Jimmie presents her with one as a memento of her visit. She now returns to her parents and tells them all about her visit, and they in their turn go to the farm and try to obtain admission. Jimmie, however, does not like their looks and refuses to allow them to enter, though it is necessary to resort to harsh measures in order to accomplish this end. It so happens that Jimmie's parents on their homeward trip pass the gypsy girl, Toto, they recover the small porker, and tell Jimmie to leave the pigs alone in the future. Meanwhile, the gypsies leave the district with great speed.

CROSSING THE ALPS IN A MOTOR (Sept. 19).—Starting from Thones, a small town in district "La Haute Savoie," situated at an altitude of two thousand feet at the junction of two small rivers, we follow a road cut out of the mountain side.

We have an excellent view of a beautiful excursion in the Alps, some waterfalls and torrents, rocky cliffs and luxuriant forests.

ECLIPSE.

IN ANCIENT DAYS (Sept. 20).—John Burkell, a proud collector of Egyptian antiquities, receives word from an old explorer, Jefferson by name, that a mummy of one of the famous Pharaohs of Egypt has just been unearthed and is offered for sale. Burkell gets in touch with Jeffersou with a view to purchasing the antiquity and their dickerings lead to Jefferson's coming to Burkell's residence, where the old mummy hunter becomes fascinated by Burkell's daughter Cleo. Burkell is such a fiend in his love of all things Egyptian that he bargains to exchange his daughter for the mummy—that is, he promises to give her to Jefferson in marriage.

The mummy is delivered with this understanding and on the evening of its arrival Jefferson is introduced to Cleo and Sullivan, a fine youug Englishman, whom she really loves. After the introduction Burkell tells Cleo of his plan that she marry Jefferson, and positively forbids any further friendship between her and Sullivan. Later in the evening after the departure of Jefferson and Sullivan, as well as several other guests who had been invited to view the mummy, he makes a careful examination of the specimen, then tired from the excitement of the day falls asleep and dreams of its probable history.

He dreams of himself as one of the ancient rulers of Egypt aud is very proud of his own greatness and power. His favorite daughter Cleo is in love with one of the young men of his court, while one of his court favorites, a miserly old man resembling his living friend Jefferson, has his consent to wed her. Cleo, however, detests the elderly suitor, and after she has plead with her father to change his decision and has been refused her request, she retires to her room and dismisses her handmaidens with the exception of one whom she knows is faithful, orders a goblet of wine, and after emptying a vial of poison into the beverage she drains the contents of the glass and falls back upon her couch dead. Her servants find the body and rush panic stricken to her father with the evil news. He hastens to her chamber to find that his heartlessness has placed her beyond the knowledge of his penitence.

At this point Burkell awakes, and using all haste goes to Cleo's room, and finds it vacant. From there he hurries to her mother's chamber and not finding her there tells his wife of her disappearauce. Together they begin searching and later find her in a spare room of the house. She is under the influence of some drug which she has taken and soon is brought back to her natural self and objections to her fiance Sullivan are withdrawn.

KALEM.

THE RANGER'S STRATAGEM (Sept. 18).—The settler's child in stolen by Indians. Twelve years later White Bird, the stolen child, who has been raised by the Indians, is befriended by Baker, a young ranger. The Indian chief calls a council to plan an attack on the stockade. White Bird goes to warn Baker. Baker send White Bird to the stockade with the following note: "Indians meet in council this afternoon to plan an attack against us. Call in the settlers at once. Care for this girl until I return. I will impersonate a visiting chief and attend the council and learn their plan."

Baker, disguised as an indian visits the camp, but is discovered. Knocking down those who impede his way, he succeeds in reaching a nearby lake. He hides in the water breathing through a reed. The Indians think him drowned. The Indians gather their forces to attack the stockade. The settlers are safely within its walls, and Baker returns in time to help them make a successful defense, Baker's ultimate reward is the hand of White Bird.

LOSING TO WIN (Sept. 20).—Bob Prentiss wagers ten thousaud dollars against Jack Carlyle's five thousand dollars that Caryle cannot work his way arouud the world in twelve months without revealing his identity. Carlyle leaves New York as a sailor on board the steampship Baltic bound for Liverpool. A few days out from shore Carlyle gets a glimpse of Diana Grant, a young heiress who is sailing with her father and an aspiring suitor, Count Znroff, and proceeds to fall in love. Count Zuroff is a persistent suiter, but as he is about to propose to the fair heiress Carlyle upsets a bucket of water and interrupts the proceedings. The following day Diana meets with an accident and again comes in contact with Carlyle. From now on Cupid gets busy and the wager is forgotten in the pursuit of love. Diana rebuffs the count and is ordered home by her father. Carlyle is still on the job. On the return journey he succeeds in meeting Diana several times and Diana consents to elope, still ignoraut of Carlyle's real identity. Reaching New York a license is secured, the marriage takes place and Diana and her papa learn she has drawn a prize.

THE COWBOY'S BRIDE (Sept. 22).—Dan, a young cowboy, is in love with the rancher's daughter Ruby. The father does not like his daughter's sweetheart and orders him to keep away. Notwithstanding the difficulties, however, Dan is persistent and the young lovers fix up a plan to elope. Ruby prepares a note advising her father of her intention and leaves it on the table for him to read, but before she can get away he enters the house and quickly discovers the situation. Ruby evades her father and makes her escape joining her lover in a nearby clump of trees where he is waiting with two horses. The mishap with which Ruby's father meets as he is about to start off in pursuit of his daughter and the succeeding events which follow are cleverly portrayed by the Kalem players.

LUBIN.

THE SENORITA'S CONQUEST (Sept. 18).—When Ralph Duncan was elected sheriff of a small Texas town, he determined to wipe out a notorious gang of Mexican brigands. He offered a reward of $500 for the capture of the gang's chief. When news of this was brought to the gang, Dolores, a young Mexican girl, in a spirit of dare-deviltry offered to bring the sheriff a captive to the Chief Juan. When she departed on her mission Juan sent Pedro to follow her.

Arriving at Juarez, Dolores went to a festive gathering where she learned the sheriff was. There she was annoyed by the attentions of one of the cowboys, against whom she was protected by the sheriff. The cunning little Mexican girl was quick to take advantage of the opportunity and pretending faintness, asked the sheriff to escort her from the place, which the sheriff was by no means reluctant to do. Moreover, he proceeded to fall violently in love with her. Dolores, for the first time, felt a strong turbulence in her own heart. Never before had she experienced the frank admiration of a man like this, handsome, open-hearted and unsuspicious. He offered to accompany her home, which was just what she had come to make him do and Dolores refused and departed alone. Arriving at the Mexican village, she reported that the sheriff would not come, but Pedro was there to tell the real facts.

Juan, wild with rage, compelled Dolores to write a note to the sheriff asking him to come to her house. The sheriff came promptly and was captured. He was placed in a room on the second floor under guard. Poor Dolores tried in several ways to help him to escape. Finally she went to her own room, which was above the sheriff's prison, and descended to his window by means of a sheet. Then after she had convinced him of the trueness of her love, she urged him to escape by means of a lariet which she had brought, pointing out that their only chance was for him to go and come back with aid. The next morning Juan found her in place of the sheriff. Death was decreed for her, but just as the fatal blow was about to be struck, the sheriff galloped up with a bunch of cowboys and laid low the chief with a shot through the window.

THE LIFE SAVER (Sept. 20).—Jack Ronald is known as the dare-devil of the life saving corps at Cape Elizabeth. His sweetheart, Jessie Storm, is the daughter of the captain of the life savers.

One day the district inspector's son, James Calvin, and a party of friends arrived to view the station. One of the guests, Miss Vera Stanhope, became much interested in Jack and he became her cavalier for the day. Young Calvin was very much interested in pretty Jessie, though she didn't care for him until she noticed Jack's attention to Miss Stanhope. Then she started a vigorous flirtation to arouse her lover's jealousy. In this object she succeeded. He deserted Miss Stanhope utterly and had eyes only for his sweetheart and Calvin. After the party had gone, the two met and separated after a quarrel.

A few days later Calvin again returned hoping to see Jessie. While seeking her on the cliff, he lost his footing and fell headlong to the water's edge. His foot becoming jammed in a crevice there, he lay at the mercy of the incoming tide. His cries for help were heard by Jessie, who immediately summoned Jack, but Jack's hatred for his supposed rival overcame him and he refused to assist Calvin. Jessie's pleas, however, prevailed and Jack finally performed the rescue at the risk of his own life.

Jessie took Calvin home and Jack sat down on the cliff to brood over the loss of his sweetheart. Then word came that he was wanted at Captain Storm's home. When he arrived there Calvin told Calvin how contemptible she thought he was to offer money to a brave man. Then she ran from the house, found Jack and there certainly was a reconciliation.

LUX FILMS

Finest on the Market

Released Friday, Sept.15,1911

Bill as a Billposter

Comedy *Length 573 feet*

His Mania for Collecting Antiques

Comedy *Length 357 feet*

This Is Better Than the Best! Take a Tip and Don't Miss It!

R. PRIEUR

10 East 15th St. New York City

Telephone Call 3427 Stuyvesant

Sold Only Through

MOTION PICTURE DISTRIBUTING and SALES COMPANY

ONLY EASTMAN RAW STOCK USED

WHITE WALL ALUMINUM CURTAIN 40 AMPERES

MIRROR SCREEN 20 AMPERES

WE can improve your pictures this much, and save one-half your light. Mail us a postal and we will send one of our salesmen to demonstrate with **your light** and **equipment,** that **We Speak the Truth.** Write to-day.

Motion Picture Screen Company

Shelbyville, Ind.

W. E. GREENE FILM EXCHANGE, Inc.

The Oldest and Largest Independent Film Exchange in New England

Notice to Exhibitors

We are prepared to take care of any amount of summer business in New England. You don't have to worry about your film service when you are trading with us; we do the worrying for you. The pick of the output of the Sales Co. is at your service. Write, wire or call at

W. E. Greene Film Exchange

INCORPORATED

228 Tremont Street, Boston, Mass.

Telephone 3790 2187 Oxford

As the government stamp on a coin gives it a value in the commercial world, so the

YANKEE Trade Mark

on a film gives a refined atmosphere to the house wherein it is to be seen.

MONDAY

SEPTEMBER 18

THE STAR REPORTER

An exciting story of a newspaper "scoop," showing a complete newspaper plant and one of its gigantic presses in full operation.

FRIDAY

SEPTEMBER 22

The Girl and The Chauffeur

"Love, like death,
Levels all ranks, and lays
the shepherd's crook
Beside the scepter."
—Lytton.

YANKEE FILM CO.

344 E. 32nd St., New York City

THE HUMAN TORPEDO (Sept. 21).—Steve liked maple syrup, so he took a can full of it before starting on a trip. While at a saloon, having a drink, he forgot the can, but did not remember it until several miles from the place. He sends word to the bartender that the can contains nitro glycerine.

So, when the bartender receives the message, the can is carefully conveyed to the cellar, and orders are given that no noise must be made, as it might affect the can. A hobo who is given a position as porter around the saloon, happens to see the can. He takes a good drink of it, and everybody thinking that he would explode, treates him with care. He gets into a scrap with an ex-prize fighter, who delivers him a stunning blow in the solar plexus. Everybody finding that no explosion occurred, thanks the pugilist, and start in pursuit of the fleeing hobo.

HER INSPIRATION (Sept. 23).—Love and ambition struggled in the heart of Ruth Cameron, a mountain girl. Love bade her be the wife of Jack, a sturdy backwoodsman; ambition bade her go to the great art centers of the world and when Dick Latham on a hunting trip saw her and asked her to be his wife, she finally consented, leaving Jack heart-broken. They eloped and Ruth send back a note telling where she had gone, tied to the neck of her faithful collie.

Within a year Latham had tired of his young wife and her ambitions. He was the kind of fellow that didn't try to conceal his aversion. After he has deserted her, Ruth had visions of the happy days in the mountains with Jack. With this inspiration she painted a picture which took first prize at a great art exhibition and made her famous. She immediately started for home. On the train she read a newspaper account of the death of her husband.

At the old homestead she was received with open arms by her parents. Faithful Jack forgave her and received her with the fulness of his manly heart.

SELIG.

THE VOYAGER (Sept. 15).—Sir Harold Drayton and his sister, the Honorable Jessica, were on a visit to Canada in the days of Lord Simcoe's rule over the fortunes of the great Hudson Bay Company, in the early part of the nineteenth century, and there she met a voyageur, romantic and wonderful in her young eyes, and became so much interested in him that her brother begged the interference of the factor, Nigel Hardie, who was in command of the post at Selkirk House, where they were stopping, and Francois, the voyageur was sent away. Sadly he took his departure, wearing in his heart a flower given him by the girl, and in his stout canoe, paddled through the vast primeval forest. Soon after, a letter came to Hardie bidding him speed his guests back to Quebec to sail in the last ship for England, and they started off accompanied only by two canoe men as the trapping season was on and Hardie was short handed.

Landing one evening for camp, they were captured by a band of Indians, and one of the men was killed, the other escaping back to Selkirk House where he warned Hardie; but in the meantime, Francois saw the empty canoe and body of his old companion, and suspecting the fate of the party, he crept up to where they sat tied to trees while their captors caroused, and cutting their bonds, bade them wait for night and sleep to effect their escape.

His plans were overthrown by the chief waking and going to take a look at his captives. A melee ensued, in which aided by Sir Harold and even the brave little Jessica, Francois was able to account for all his stupified foes, and makes good his rescue. The party from the Stockade met them in their flight and Jessica bravely told her brother and the factor that her life belonged to the man who had risked all to save her, and that now she was his beyond recall.

"LOST IN THE ARCTIC" (Sept. 18).—We see a tribe of Eskimos starting on a hunt, they come upon the hut of a young orphan girl, she is ill and without food. The natives immediately go into council and the orphan is given a choice of death—to be turned out to be devoured by wolves and bears, or to be cast adrift in an open canoe. She prefers the latter, and with many strange and curious ceremonies, the death penalty is imposed. She is led to the open water, placed in a canoe and set adrift. By the "Ceremony of the Walrus Skull," the natives invoke the good spirits to protect the orphan on her journey into darkness.

Next we see Davis, an explorer, the only survivor of a lost polar expedition. He is spearing seals through the open ice, when to his horror, he discovers that the ice upon which he is standing has broken off from the main body, and he finds himself floating out to sea, obviously for the purpose of the story to be met by the orphan girl who has been cast adrift. Their meeting at sea and their rescue, the trials and suffering of Captain John Smith, the Arctic explorer, who has gone to the North Sea in search of Davis, the thrilling picture of the Eskimos harpooning a polar bear, their strange ceremonies at the end of the hunt and the meeting on the ice between Captain Smith and the lost explorer go to make up a picture which will outrival "The Way of the Eskimo," recently released by Selig and declared by the reviewers to be "one of the season's notable offerings."

McKEE RANKIN'S "49" (Sept. 19).—The story begins in St. Louis where, as a young man, "Forty" failed in business and found that poverty had no attractions for his wife, who separated from him. In the quarrel that ensued, Dennison accidentally cut his little son's forehead and fled, not knowing how serious the injury was. He determined to hide his shame in the mining camps and the year drifted on leaving him a bit of flotsam on the shores of that vast human stream that surged through the mighty canyons of the Sierras.

Lonely and sad, he had taken to his bosom a little waif of the diggings who had come from Heaven knows where, and she had nestled her little red head against his shoulder and brought him peace.

Back in St. Louis a search had been instituted for a young lady who had sprung into interest through having become an heiress most unexpectedly. She had been stolen by gypsies, it was surmised, and taken West, and Col. James, the lawyer, sent his clerk, young Arthur Dennison who had taken his mother's name of Stanley to look for her. Tom Bradshaw, a fellow clerk, overhearing the Colonel's instructions to Arthur, changed the description given him, and getting to the ground first, married a girl he was sure was the heiress, only to find that poor little "Carrots," freckled and ragged, but good and true, was the missing child, that old "49" was Arthur's father, and had struck it rich at last in the claim he had worked for twenty years, and that his action brought happiness to every one but himself.

"A CUP OF COLD WATER" (Sept. 21).—Many years ago, just after California became a part of the Union, and before the American influence had exerted much power over the old and splendid Mexican families, the Senora Inez de Miguel lost her beautiful little daughter Juana at the hands of the notorious bandit, Jose, who stealing the child as it played away from the side of a careless duenna, carried it to the mountain fastnesses, in order to obtain a heavy ransom.

He was pursued by the rurales of that time, a sort of Mexican Vigilantes, and was compelled to flee so far away that finally he took refuge in the ravines of the Sierra Madres, above the little Indian and Mexican mission of Paia, where the good and self-abnegating Padre, Antonio ministered to the wants, spiritual and temporal of his little flock, and was waited on by the gruff but kindly old Nita, his housekeeper.

Hard pressed and nearly starved, Jose begged the padre for food, and was given both food and shoes from his slender store, escaping to the brush just in time to avoid the rurales who rode up and asked the Padre if he had seen the bandit. He gave a non-committal reply, but Nita, not so charitable, pointed out the way he had taken, and the riders were soon on the track of the hunted wretch. Dashing through the sage they overran the wife of Jose, who gave her life for that of the stolen child, and Jose was captured as he tried to take shelter with the Priest who had shown him such kindness.

The leader of the band told how they had run down the woman, and Antonio and Nita hastened to find her. Beneath her torn and crushed body lay the little Juana, and the Padre supposing her to be Jose's daughter, took her to his home and heart.

The years passed by and Juana had given her love to a young American, who was looked upon most favorably, too, by the now aged and weak Padre. Her beauty had won for her another and less favored suitor, a passionate young Mexican, Garcia by name. At this time, the Senorita Inez was traveling to the north, and stopped at San Luis Rey, where she heard that her old friend and father confessor, Antonio, was near by at Pala. She wrote him that she would visit him and Varney, the American, volunteered to guide her. In his absence, Garcia attacked Juana, but the old Priest came to her rescue by threatening him with the anathema of his church, and soon after, the party arrived from San Luis, and Senora Inez recognized in Juana the lost child of her youth by a cross she had worn.

EDISON.

"THE SHERIFF" (Sept. 16).—The sheriff is a youngish man devoted to his wife but of such unyielding integrity that he has no patience with his brother-in-law who is a young man more weak than vicious, putting in most of his time at gambling. Being absolutely without funds, this young man conceives the desperate idea of holding up a stage-coach, thinking probably as all gamblers do, that if he can only get some money to start with he will have no trouble in re-establishing his finances. The actual hold-up of the stage is not shown on the screen, but it is made evident that the coach has been robbed and that the robber got away with the mail bags after receiving a wound in the arm. As the sheriff is out on the trail of the robber the latter comes to his home and his sister meeting him, is not long in getting at the facts. Repentant, he promises, if allowed to escape, to lead a better life and she aids him unknown to her husband, who she is perfectly certain would never allow a guilty man to escape, even though he were a relative. So, with a woman's art, she keeps the sheriff in the house by suddenly arousing his jealousy so that for the moment all thoughts of his duty go out of his head.

Suddenly the sheriff's riderless horse comes back to his house with a note from the brother saying that he is returning all that was stolen from the stage-coach and that with God's help he will lead a better life henceforth. The wife is forgiven for her innocent deception.

"THE SAILOR'S LOVE LETTER (Sept. 19).—Jack, a sailor, comes ashore and falls in with two pretty girls. One girl tries to outdo the other, and win his love. One night he visits the girl of his choice, Mary, and makes love to her. Fate brings Nora there, too, and she tries to win his love. Nora asks him to see her home, and this he reluctantly consents to do. Here fate again intercepts, and Jack leaves Nora in the hands of one of his friends, whom he meets. Then he hastens back to his true love.

Jack is suddenly called away. He has no time to say "good-bye" to his little girl, so he writes a letter and entrusts it with a friend to be delivered. Here Nora again intercepts and agrees to deliver it herself. She encounters Mary and she shows her the letter. Nora does not divulge the fact that it is for Mary and not for her, as the envelopes are addressed "Dearest," so Mary goes away heart-broken.

Her sorrow brings on brain fever. Jack returns in a week, and Nora confesses her guilt.

"AN UNKNOWN LANGUAGE" (Sept. 20).—Two young people, plighted lovers for many years past, play a joke on their fathers, who are old linguists, by writing a letter in a reverse hand. One old man claims it to be archaic Greek, while the other says it to be old Hebrew. A quarrel ensues which terminates by both vowing that his child shall not marry the other's. The young people are forbidden to call upon one another, so they resort to the phonograph. The young man dictates a message into the machine, telling his fiancée to elope with him. He has the record delivered with all possible speed. At the proper time they meet at their trysting place. Both fathers start in pursuit in automobiles only to reach the river to see their children far away. The old men take another boat, which capsizes, giving the two a good ducking. The lovers come to their fathers' aid, and everything is explained.

"THE BATTLE OF TRAFALGAR" Sept. 22).—We show Lord Nelson leaving the admiralty room where he makes his famous speech and then introduce him with his captains giving the details of that wonderful plan of attack which was carried out to the letter at Trafalgar, the inspirations of the captains and their enthusiastic toast. We are then carried along to the day before the battle when the men are writing their last letters home. Here a beautiful scenic and photographic effect is introduced as the vision of the sweetheart of one of the lieutenants fades into view. This gives an opportunity to introduce that famous episode of the letter in which Lord Nelson called back the mail ship for a single message and which is endeared to the hearts of all those who sail the sea.

We are then carried along to the morning of October twenty-first, Eighteen Hundred and Five, when the fleet of the enemy is sighted. The decks are cleared for action and the hoisting of the colors is portrayed with all the solemnity of the occasion before entering the battle. The correct incident of the hoisting of the famous signal "England expects every man to do his duty" is splendidly portrayed and carried out in every detail, and we note the pathetic touch in Nelson's life in bidding farwell to his captains having at the time a presentiment of his own death.

We now get to the little human touch in his life and learn the true character of the man; for, in his last entry in his diary before the battle, he makes peace with his maker. And now we come to that wonderful spectacular picture of the real battle of Trafalgar. We see the ships in action, the firing of the guns, the ships caught on fire and then the camera switches to a close view of the deck of the Victory where human life is sacrificed by the hundreds, the fighting top of the Redoubtable, the fatal shot and Nelson's fall. We then see that wonderful character in his death, the solemnity, the beauty and the pathos of it all being carried out by the Edison players in all its grandeur; his farewell to Captain Hardy, the last kiss, the news of the victory and finally his death.

"THE BIG DAM" (Sept. 23).—Young Bedford is accepted by a girl who loves and marries him, thereby making Dillon, the rejected suitor, an enemy for life. Both men are contractors, and put in a bid for a large dam to be completed within a year, under a forfeit of $25,000. The contract is awarded Bedford, which makes Dillon more vindictive. We are shown scenes of the work in progress. Bedford is getting worried as to whether he will be able to get the work through on time. At this juncture Dillon disguises himself, and gets Bedford to hire him as a foreman. As soon as he gets to work he does his best to keep the men from working as hard as they did.

Time goes on until it is but two days from the expiration of the contract. Dillon writes a fake telegram to Bedford, saying that he can get a number of men from a neighboring town, by making personal application. Bedford hurries there immediately. While away, Dillon succeeds in getting the men to stop work. All cease with the exception of one man who informs Mrs. Bedford of the situation.

CINES CO. of ROME

Studios and Factories, Rome and Padova

CAPITAL { Preferred Stock Lire 2,000,000
Ordinary Stock, 3,750,000
Fully Paid-up Lire 5 750.000

EXCHANGE MEN WRITE TO US FOR PARTICULARS OF OUR FIRST RELEASE

Branch for the United States of America
445 Broome St., cor. Broadway
New York City

TELEPHONE, SPRING 9232

TELEGRAPHS, CINES NEW YORK

Your Business TO US Means Dollars to You

Because we can save you MONEY on every foot of Positive and Negative Stock you use.

LUMIERE
Cinematograph Film
IS
GUARANTEED

Perfect in Manufacture
The Acme of Perfection
Uniform and Reliable

3½ cents per foot (unperforated)

¼ cent. per foot extra for perforation

All Orders Filled Promptly. Send us yours.

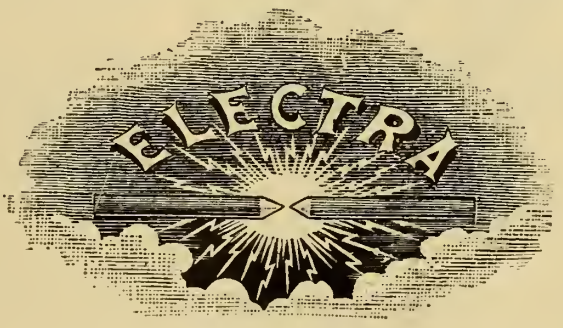
Lumiere Jougla Co.
75 Fifth Ave., (Between 15th and 16th Sts.)
New York City

PHONE 531 STUYVESANT
Chicago Branch - 30 East Randolph St.

NOW BOOKING
EASTERN STATES ONLY
LOUISE M. MARION
IN HER OWN NOVELTIES
PATRIOTIC AND ILLUSTRATED POEMS
REFINED ENTERTAINING
TERMS REASONABLE

LOUISE M. MARION
PRESENT ADDRESS
29 South 12th Street Newark, N. J.

Great Novelty and Drawing Card



•TRADE MARK•

"ELECTRA" Pink Label CARBONS

cost more than others, but when taken into consideration with the superior service they give, they are more than worth the difference in price.

Don't experiment with the so called "equal to ELECTRA" kind, but specify the genuine "ELECTRA," Pink Label CARBONS.

The immense superiority of "Electra" Pink Label Carbons lies in the absolute mechanical and scientific perfection of their manufacture in conjunction with the high grade materials with which they are made.

They are always uniform, and prompt shipment can be depended on.

Sole Importer

HUGO REISINGER
11 Broadway New York City

Changeable ILLUMINATED Program Sign

Easily operated, quickly changed, inexpensive. : :

Interchangeable letters stenciled in metal, specially arranged for any program. Illumination of each subject controlled individually.

Write for descriptive matter and money making particulars.

Zenith Manufacturing Co.
P. O. Box 252 CINCINNATI, OHIO

Dillon on being addressed by Mrs. Bedford, tears off his disguise, thereby disclosing the whole plot. She holds up Dillon at the point of a revolver, until the men go back to work. The work is finished within the contracted time; Dillon gets his just deserts, and everything ends happily.

BIOGRAPH.

"DAN, THE DANDY" (Sept. 18).—The opening of the picture impresses one that the family is expecting the arrival of a most important personage, and such is the case, for the father expects the return of his only son from college in whom he had set great hopes, only to have them crushed into absolute digust upon the entrance of his son who has become a pronounced mollycoddle. The father at once sets about to cure the son of his present milksop nature by engaging the services of a tramp to taunt manhood into his son. This tramp proves to be a wealthy club-man disguised, in quest of new sensations, and enters into the spirit of the game with vim. This, however, proves fruitless. Still, the son's interest in a wealthy young heiress arouses hopes in the father for he sees another plan —jealousy. To bring this about he gives a house party and the pretended tramp monopolizes the girl's attention. Jealousy is aroused, but Dan reasons he hasn't the sufficient sand to back his rage up, so he repairs himself to a gymnasium where later we see him entirely transformed, and so, when next he encounters the quasi tramp, the father has reason to be proud of him.

"A CONVENIENT BURGLAR" (Sept. 21).—Mrs. Gay planning to visit mother, Gay feels a good time with the boys in sight. Wifey, however, is prevented from going just as she arrives at the railroad station, and catches Gay just as he is about to leave for the roof garden. He enters, though, in time to prevent one of Gay's friends from escaping. This friend pretends to be a burglar and Gay gets out by taking the supposed burglar to the police (?). Roof gardea now for theirs. However, Gay stays away too long and gets in bad.

"WHEN WIFEY HOLDS THE PURSE-STRINGS" (Sept. 21).—Mr. Goodhushand is forced to hand over every cent of his salary to wifey. He is allowed fifty cents for spending—how generous. He meets some of his friends and they stick him for a large bar-bill, for which he gives an "I O U." He later plans to pay this by "losing" his wife's watch and having her advertise and offer a reward for its return. The scheme would have worked if his accomplice hadn't been disloyal.

MELIES.

FOR $200 (Sept. 21).—Scotty's only daughter, Ethel, was becoming gradually blind. Doctors made an examination, and concluded that an operation was necessary to save the girl's sight, the cost of which would be two hundred dollars. Scotty had not the required sum and to make things worse, lost his job at the factory.

At this state of affairs, Scotty, determined to save Ethel from a bitter life, set out into the world to find work. His wanderings led him to an oil well, where a goodly foreman pressed him into service.

It was not long before Scotty was sent out on a special job near the wells. Meanwhile, the foreman's little girl had started from her mother's side and wandered to dangerous ground near a cliff. Scotty saw the little one and risked his own life to rescue her. He climbed the treacherous precipice and carried the child safely to the wells. His heroic act was witnessed by the frantic mother through a surveying instrument.

At the wells Scotty fell, exhausted, and was carried to the foreman's house. On regaining consciousness he told of his own little girl back home becoming more and more blind every day, and to save whom he was struggling. His tale struck deep into the hearts of the men, all of whom had witnessed his valliant deed. It was voted to take a collection, and, with the foreman as the largest contributor, Scotty was enabled to save his daughter from a calamity shortly worse than death.

Independent Film Stories

NESTOR.

AT PERRY'S RANCH (Sept. 13).—Weary and disheartened, Jack Roberts sank down upon the steps of their little cottage—the sole support of his widowed mother, and for weeks he had been out of work. Suddenly, as he glanced over the "want column," his eyes brightened: "Wanted men for Western railroad; good wages; free transportation." Jumping up, the young man hurried to the address given, and there, although the agent demurred at his size, he was finally commanded to report within the hour.

Upon his arrival in the West, however, the timekeeper, after looking Jack over, sarcastically informed him that they wanted men, not kids. Thereupon an argument arose, for what Jack lacked in inches he made up in pluck. Ranchman Perry's timely interference, however, put an end to what might have ended uncomfortably for the young man —after which Jack very gladly accepted Perry's kind offer to try his luck on the ranch.

As the months flew past, the new cowboy grew to like his work more and more, and ere the year was over, he had sent for his mother. But before she arrived—on account of his attentions to the ranchman's daughter, Jack had been challenged by the foreman to fight a duel. Knowing himself to be but a poor shot, the young man retired to some distance from the bunk-house, put up a target, and started to blaze away; and although each shot went wide of the mark, Jack had become thoroughly interested. Suddenly he heard a cry of pain from the bunk-house—it proved to be Bert Rankin, the foreman, whom the young cowboy had accidentally shot, and notwithstanding the fact that Bert knew the shot was accidental, he angrily accused Jack of shooting him down like a dog, as soon as the boys appeared, and insisted that they send at once for the sheriff.

So it was upon her arrival that Mrs. Roberts found her son in the hands of the sheriff. Hurrying to Bert, she implored him to vindicate her boy; this he at first stubbornly refused to do, but as he drank in her sweet gentle voice, he suddenly beheld, as in a dream, his own mother, listening to his evening prayer. With a mighty effort, the foreman dragged himself to where the boys were assembled—and there, in the presence of all, he brokenly confessed the truth.

MUTT AND JEFF AND THE NEWSBOYS (Sept. 16).—What is the use of having a bunch of real money if one cannot invest it and make the pile rise? Mutt and Jeff take their fortune—ten dollars—and buy stocks; their gambling spirit comes to the surface, and they madly plunge into the abyss of speculation.

The market rises, and the ten spot soon earns two hundred dollars. Jeff, who is not such a sport, is eager to stop right here—two hundred plunks look good to the little fellow. Mutt, however, is not so easily satisfied; his Oliver Twistian trait makes him holler for more. So it happens that more stocks are bought; but Dame Fortune is fickle, and but one solitary dollar remains to be divided between the luckless twain.

Jeff, furiously angry at Mutt, severs partnership and goes his own way alone. Mutt, crushed by the loss of his chum, meanders away in the opposite direction.

From a big newsboy Jeff receives the gladsome information that little fellows coin money at selling papers. Jeff enters this promising field, and ere long becomes the owner of a busy news-stand.

Meanwhile Mutt encounters a small newsie who is so prosperous as to be able to make an occasional present of his wares. Mutt takes a free paper; he also takes a cue; and, in knickers, we soon see him with a bundle of papers shouting "Extra! Extra!" His efforts, however, are not crowned with success, and later he is obliged to take a job peddling papers for Mr. Jeff.

Things go fairly well with the big fellow, until he attempts to buy a drink at one of the corner emporiums. Being a boy, they refuse to serve him; he remonstrates, and a crowd gathers. A truant officer saunters upon the scene and pinches Mutt. When Jeff hears of the sad predicament in which his elongated companion finds himself, he promptly decides to take care of him. He goes to court to reclaim his "son," and after a series of highly complicated scenes, the climax is reached amid an uproar of laughter.

YANKEE.

THE STAR REPORTER (Sept. 18).—When the police, coroner and the public in general had decided that the nephew of Captain Sanford was guilty of his death, it took the sharp eyes of Bess Reynolds, the star reporter of one of the daily newspapers, to detect a flaw in the chain of circumstantial evidence which would probably send an innocent man to the death chair.

Receiving permission from the editor to sift the death of the captain to the very bottom, she follows a plan common among reporters and more often acknowledged as superior to the tactics of the detective force and clears the young man from the charge of murder. But the editor not only wanted to clear up the mystery, but was also looking for a beat; he holds a press in readiness and when Miss Reynolds brings in her copy it is immediately set up by the waiting compositors, then locked up in a form, rushed to the press room, and two minutes later the cry of EXTRA is heard on the street, in the shrill voices of the Metropolitan newsboy.

THE GIRL AND THE CHAUFFEUR (Sept. 22).—The summer residents of a famous seaside resort were shocked out of their aristocratic skins one morning by the news of an elopement of one of their pampered daughters with her handsome chauffeur, not to mention the fact that the girl had taken her prize winning bulldog with her.

The parents of the eloping bride had been arranging for a marriage of their daughter with a nobleman who possessed an empty title and did not for a moment consider that their daughter would be flattered by such a union. But the love of her liberty loving and democratic ancestors flowed in the veins of the young lady and when she found that the handsome chauffeur was a thoroughbred, well educated and a well-bred American, she upset her parents' well-laid plans and promptly fell in love with him.

With the encouragement of the little woman who braved all to be his wife, the young husband soon became a wealthy man and when his father-in-law is on the verge of ruin, he, in a frank and manly way offers him all his money to tide him over his difficulties.

The father then realizes the worth of his son-in-law and freely forgives the elopers and takes them to his heart.

POWERS.

LOST IN A HOTEL (Sept. 19).—A stage-struck young lady joins a theatrical company and finds out that on the seamy side of the curtain is also the seamy side of life. Being much frustrated by the exciting nature of her new calling she finds it impossible to sleep, so in her kimono she visits the room of one of the show girls in the same hotel. Long after midnight the nervous maiden starts back to her own room through the halls of what appears to be a great wilderness of a hotel. She has lost her way or forgotten her number. It seems that she gets into nearly every other room before she finds her own. There are many queer games going on in country hotels after midnight and the abrupt way in which she interrupts some of them is what furnishes the comedy.

Being a young lady of some "Home Training" she decides that the "road" is no place for her, and leaves the troupe flat on its back as she departs for home and mother.

AN OLD-TIME NIGHTMARE (Sept. 19).—A group of boys are fishing by a pond. One of them was more thoughtful than the others in providing himself with a large wedge of pie. In the laws of Boyland possession is 99 points of the law. A piece of pie in the stomach is worth two in the hand. The pie is stolen by Tommy and his chums, who establish their right to it by running faster than the loser of the pie.

The pie did not set well on the stomachs of the youngsters who fell asleep at the foot of a tree, weary after their long run. The pie causes Tommy to dream; and a wondrous dream it is. Being somewhat of a robber, he dreams that he robs a bird's nest. He quarrels with his chum over a division of the eggs and they part company. Walking through the field Tommy is confronted by a sparrow his own size, who accuses him of robbery and calls a bird policeman who arrests the frightened lad and locks him up in a large bird cage.

The trial of Tommy is a very solemn affair. The birds of the forest have assembled in the court room of the feathery kingdom and the caiprit faces old Judge Eagle, stern and forbidding. The bird jury brings in a verdict of guilty and Tommy is sentenced to die. The solemn procession to the block begins, where the lad is to be beheaded. Slowly the Dove minister leads the death march followed by a committee of wise owls. The Rook, the Linnet, the Stork, the Robin and the Wren and the bluebird, all are there for this serious case. Behind Tommy walks Mr. Crow, the executioner. They arrive at the block and just as the axe is about to descend Tommy wakes up. His chum wakes, too, and proposes that they rob a bird's nest, but Tommy has seen things from a bird's point of view and never again will he so heartless as to rob a bird's nest.

RED STAR'S HONOR (Sept. 23).—Red Star, an Indian brave, and Jim Johnston, a cowpuncher, become fast friends and vow eternal friendship. Their friendship is known to those on the ranch, who do not regard it as anything but a queer fancy on Jim's part. Like most white men in the cow country, the ranchmen have no use for an Indian and Jim is like them except in his regard for Red Star. There is a mutual admiration between them that needs no explanation or analysis.

On the ranch were many hands of many kinds: greasers, half-breeds, Chinamen, negroes and Indians. In a mixed crew of that kind there is sometimes danger and it requires a stout heart and an iron hand to rule them all in peace. The ranchman was a fearless man, but no man is proof

MANAGERS! AND SINGERS! READ!

We can supply you with the best singers, musicians and operators in the business. I personally try out each applicant. I have had nine years' experience in this line. Write or wire if in need of good people

The Columbia Theatrical Exchange

O. C. PHILIPS, Gen. Mgr. Randolph Bldg., 145 N. Clark St., Chicago, Ill.

"La Cinematografia Italiana ed Estera"
IS ITALY'S LEADING PAPER FOR THE ANIMATED PICTURE
PUBLISHED FORTNIGHTLY.
32, 36 and 40 large pages, 8 shillings per annum ($1.60).
Editor-prop'r: Prof. GUALTIERO I. FABRI,
Via Cumiana, 31 (Barriera S. Paolo) Torino, Italy

Films For Sale

500 Second-Hand Films
All Makes : $5.00 up
Send for Catalogue
GEO. W. SEIXAS
Film Broker
32 Union Sq., East NEW YORK
Phone 905 Stuyvesant

FIRST OPPORTUNITY
To Rent or Lease
The Great Feature Films of the
21st Confederate Reunion and Parade
3 REELS — 2,300 FEET
These are the original, official pictures and only ones ever taken of a Confederate Reunion
FOR TERMS, WRITE THE SOLE OWNERS:
Southern Historical Views Co., Inc.
Little Rock, Arkansas

Motion Picture Handbook
FOR
Managers and Operators
Price $1.50
Postage Prepaid
MOVING PICTURE WORLD
125 E. 23rd Street : New York City

Ornamental Theatres
PLASTER RELIEF DECORATIONS
Theatres Designed Everywhere
Write for Illustrated Theatre Catalog. Send us Sizes of Theatre for Special Designs
The Decorators Supply Co.
2549 Archer Avenue :: CHICAGO, ILL.

When Your Picture Machine Needs Repairing
Why don't you send it to us?
We have the best equipped machine shop in the country and can repair any make of machine. Write us and get acquainted.
We buy second hand machines.
GEO. M. HOKE SUPPLY CO., 176 N. State St., Bet. Lake & Randolph Chicago, Ill.

In answering advertisements kindly mention
THE MOVING PICTURE WORLD

HALLBERG, "THE ECONOMIZER MAN" Exchanges NEW MACHINES FOR OLD!

Stop Tinkering Your Old M. P. Machine. Write me, stating Make, Factory Number, and Condition of your machine, also what make of new machine you desire—I WILL DO THE REST!
Any Old Machine Will Project a Picture. Any OF the Latest Models Will Give You a Good Picture. When Used in Connection with the Hallberg Standard Economizer, You Get the Best that Money Can Buy, Not only in Saving on Your Electric Bill, but in Quality of Light on Screen. If You Are Using any Other Make of Current Saver, Write for my Exchange Proposition for the "Hallberg," Stating Make You Have, and Particulars of Your Current.
All makes Moving Picture Machines, Supplies, Electra Carbons Etc., always in stock.
Electric Fans for either A. C. or D. C. - $7.50 and up
Exhaust Fans for either A. C. or D. C - $15.00 and up
Complete line of Opera Chairs and all supplies for M. P. Theatre
I EQUIP YOUR THEATRE COMPLETELY -:- WRITE FOR CATALOG W. 6
J. H. HALLBERG, 36 East 23rd St., New York

against a coward's bullet. After a quarrel over a trivial sum a half-breed in a sullen, revengeful mood kills his employer from ambush and slinks away.

Trouble begins to brew. The cowboys are determined that somebody shall suffer for the outrage, and it does not require very much evidence to convince them. In the absence of any apparent motive, they jump to the conclusion that it must have been Red Star because he was the last dark-skin to be seen around the spot of the murder.

Red Star is seized and accused of the crime. It is more necessary for him to prove that he did not commit the crime than it is for the cowboys to prove that he did. At this point Jim Johnston intercedes in behalf of his friend, Red Star. He delivers an eloquent plea for the man he believes is innocent. The cowboys listen respectfully, but Jim's argument cannot bring a dead man back to life and they decide to string Red Star up to a tree. Jim again pleads with his companions to allow the redskin an hour's leave to go and bid his squaw good-bye. He agrees to give himself as a hostage and to die at the rope's end if his Indian friend does not return. Jim's strong faith at this critical time impresses the cowboys that there must be something to the redman and decide to parole him an hour with the understanding that if he does not return Jim Johnston shall expiate the crime with his own life. Jim's faith is that strong in Red Star that he does not hesitate to stand responsible.

On the way to his tepee, Red Star is waylaid and captured by the half-breed murderer, who has been taking in matters as an innocent bystander. He wants to hold the unfortunate Indian until the cowboy is hanged, thinking perhaps that will end the affair. In his plan he is frustrated by an Indian boy who witnessed the murder. This boy hastens to the tepee and informs Red Star's squaw how things are going. Together they proceed to where Red Star is bound and helpless. Releasing him, all three proceed to the scene of the intended lynching, where the intimidated boy tells of witnessing the crime and how he had been threatened into silence by the half-breed. Red Star is exonerated and all hands join in a still and determined hunt for the guilty man, who is captured and made to dance his last jig at the end of a rope.

IMP.

THE GREAT CHARLESTON HURRICANE FLOOD (Sept. 18).—This is a timely film showing the havoc wrought on the east coast of the Atlantic Ocean, the latter part of August, when the waves rolled mountain high and the loss of life and the damage to shipping was great. The views were taken in Charleston, S. C., and show the fury of the storm vividly. The damage to docks, streets and buildings was almost beyond belief, trees being uprooted by the force of the wind and wharves being dashed to pieces by the fury of the waves, with freight cars overturned and buildings wrecked. It was the severest storm experienced on the coast for years and many vessels lost at sea. The views were taken in the rain and wind by an Imp photographer, who was hastily despatched to the storm center and succeeded in getting some fine views of the wrecked city. (Copyrighted, 1911, by Independent Moving Pictures Company of America.)

"THE BICYCLE BUG'S DREAM" (Sept. 18).—A convict is visited by a minister who offers him consolation. The prisoner conceives the idea of escaping in the garments of the dominee, pounces upon him and exchanges clothing.

Making good his escape from prison, he appropriates a bicycle and a funny chase ensues. There is an exhibition of trick riding that is marvelous, the prisoner being chased. He performs all sorts of seemingly impossible antics to return to prison and again take up a position on his rude bunk. He awakes to discover it has all been a dream and his astonishment is genuine. (Copyrighted 1911 by Independent Moving Pictures Co. of America.)

"BY REGISTERED MAIL" (Sept. 21).—Amos Grantly is a poor mechanic with a wife and child to support. Fortune does not favor him in the way of steady work and the family purse is depleted. About this time he receives a letter from a wealthy aunt offering to adopt his only child, little Ethel. Grantly and his wife seriously consider the offer. They love the child but the prospect of having it reared in comfortable circumstances with advantages, they find is impossible to give her, is taken into consideration. They weigh the matter carefully and finally, after many misgivings, they consent to the plans of the aunt. There is a tearful parting with the child. Parental love is strong, but by a heroic effort they decide to bear up under the sorrow.

After the child is gone the home is desolate; the parents are truly bereaved and their grief is intense. Grantly goes to work and he sees the children of other workmen bring them dinner, happy and contented. He returns home from work to find tots waiting for their parents and he is grief stricken. The mother misses the child and the parents weep in sorrow with arms clasped about each other.

At first Ethel is delighted with life at the home of her wealthy aunt, who is kind to her. She is surrounded with every luxury, her slightest wish gratified—but it is not home. She misses her parents and grieves for them. At last she can bear it no longer and determines to return home. She has no money and cannot let her relatives into the secret. She considers the matter and then remembers the kindness of the mailman who delivers letters at her old home.

In her childish ingenuity she conceives the idea of mailing herself home. Securing a stamp she writes her home address on a paper and pins it on her breast. How she is eventually returned home by the men in the mail service is a pretty story. She is finally carried into the presence of her father and mother by the postman and their surprise and joy repays her for the return. (Copyrighted 1911, by Independent Moving Pictures Co. of America.)

ECLAIR.

A JUST GENERAL (Sept 25).—George, a brave and honorable young soldier, sends tidings to his father that on the morrow he will encamp with his regiment, near his paternal roof, and begs father to announce the news to his sweetheart. After arriving home, and greeting his parents, the young soldier sets out to meet his sweetheart, whom he knows he will find at work not far distant. He sees her in the distance, awaiting him on a little bridge. At the same moment, however, he sees his lieutenant, Desvalles, approaching the girl. The lieutenant, struck by the girl's beauty, endeavors to make an impression, but she resents his advances, and as she tries to pass him, he reaches out his hand to detain her. George rushes to the scene, and placing himself between them, "upsets" the lieutenant. Instantly, he realizes the gravity of his offence, and upon reaching home, whither his sweetheart has preceded him, makes known the facts of the incident. As anticipated, the lieutenant makes a complaint, and that evening George is arrested and thrown into prison, for breach of discipline.

The father, a blacksmith, who years ago has nobly served in the Army of the Empire, is disconsolate. At last he conceived a plan to present his son's cause to the Commanding General. Dressing with infinite care, and decorating his broad breast with medals won on the battlefields of glory, the old man with proud, soldierly bearing, presents his case to the General. The Just Commander salutes the old soldier, and after a careful hearing, summons the bold lieutenant and orders him to withdraw his complaint. The father himself carries the Order of Release to the Military Prison, and the son is restored to liberty and to his faithful sweetheart.

AMERICAN.

"THE STAGE ROBBERS OF SAN JUAN" (Sept. 11).—One day after a successful holdup, Slippery Jim is dividing the haul between Tom Haley, his partner, his wife, and himself, when Tom objects to Slippery's wife sharing in the plunder. Slippery thinks otherwise as the risk is as great for his wife as it is to them. Tom becomes abusive and Slippery resents it with a blow. Tom departs in anger, and riding toward town, he comes upon a sign recently posted by the Sheriff, offering $1,000 reward for information leading to the arrest of the San Juan stage Robbers. A plan forms itself in his mind to be revenged on Slippery, and also obtain the reward money. Riding to the Sheriff's house he tells him that he will take him to the stage robbers. The Sheriff calls a posse and led by Tom they ride to the old adobe ruin that has been the robbers' rendezvous.

Slippery's wife is tired of the life of crime and she pleads with him to go to Mexico and live straight. They have just decided to do so, when looking up they see the posse approaching. Taking up their spoils they ride away, hotly pursued by the posse. Slippery is shot in the arm, but they manage to elude their pursuers in the dense thicket, and the posse search for them vainly, and then return to town. Tom Haley knows that his partner must be in one of the hiding places, frequently used by them when hard pressed, and continues his search alone. He comes upon Slippery in a secluded dell, his wife having gone for water to cleanse his wound. He forces the wounded man to mount, and takes him to the Sheriff. Slippery is placed in jail, and Tom becomes the town hero. Aside from the reward offered the boys take up a collection for the treacherous partner.

When Slippery's wife returns to the hiding place, she finds her husband gone and knowing that he must be captured turns her horse toward town to attempt his rescue. En route she passes a hut and sees Tom Haley come out with a shovel and start furtively down the road. She follows him and sees him bury the reward money, and then she goes to the jail to find Slippery busy filing at the bars of his cell. He forces them out and climbing through the window, he writes a note for the Sheriff. They go to the adobe ruin and securing the mail bag ride to where Tom cached the reward money and substitute the mail bag for the gold. Then they start on their journey to Mexico to begin life anew.

The Sheriff visits the jail to find his bird has flown, and seeing the note he opens it and reads:

"Sorry I could not stay for breakfast. Keep your eye on the stage robber that brought me in.

"Slippery."

Taking the note to the stage driver, he shows it to him and asks him if he can identify the other robber that was with Slippery when they held him up. They find Tom at the hint, follow him, and watch him dig up the mail bag that Slippery placed there in place of the gold. His angry cursing is interrupted by the Sheriff and the stage driver, who make him prisoner and lead him away.

Safe across the border, Slippery and his wife pause and look back, then set their faces resolutely forward to a new home and an honest life.

"THE MOTHER OF THE RANCH" (Sept. 14).—James Collins leaves his dear old mother and goes West, where he becomes connected with the Bar Diamond Outfit. He finds the life of a cowboy arduous and the pay meager. The possibilities of owning a herd of his own by blotting brands or branding calves, occurs to him, as it has to many others, who desire quick results from very little effort, and six months later he is a full-fledged cattle thief, branding cattle, under his own registered brand, while ostensibly an honest cowboy in the employ of the Bar Diamond Ranch.

He writes his mother of his success and she, never dreaming of the hazardous occupation her son is following, plans to join him in the West.

Jim grows reckless in his branding and starts blotting his employer's brand. It is soon noticed by the cowboys and they keep a sharp watch for the cattle thief.

At last the ranchman himself discovers the rustler branding cattle and riding over alone, he is surprised to find one of his own men engaged in the nefarious work. He bitterly rebukes him and Jim, drawing his gun, shoots his employer, and then attempts escape. The shot is heard by the cowboys and they come riding over to find their employer dead.

They start after the rustler, and after a long chase they run him down and he is shot. Ed. Neville, the foreman, finds a locket hanging around the rustler's neck and removes it, and the boys carry the body away. Soon a heap of dirt on the prairie marks a murderer's grave, and the cowboys put the last spade of dirt on the mound and hurry back to the bunkhouse.

They are discussing the rustler's crime when a livery rig drives up to the bunkhouse, and a dear old white-haired lady alights and asks for James Collins, explaining that she is his mother.

All the chivalry in their nature is aroused, and the boys determine that this innocent mother shall never know that her son died a criminal and a murderer.

They take her into the bunkhouse, and then hurry away to the rustler's grave, and cover it with flowers.

On their return Ed Neville gently informs her that her son had died an heroic death, and had begged that the locket he wore be returned to his dear mother. They escort her to the rustler's grave and there leave her, that she may be alone with her grief. As she has no ties in the East, the boys ask her to remain with them and be the mother of the ranch.

LUX.

BILL AS A BILL POSTER" (Sept. 15).—Bill gets a job as a bill poster. His zeal in placing his advertisements in every nook and cranny creates much merriment. He finally gets blown sky-high, but, unlike Humpty-Dumpty, he soon gets put together again.

"HIS MANIA FOR COLLECTING ANTIQUES" (Sept. 15).—He and she are engaged on a day's shopping, when they espy a curiosity shop. He, who cannot resist the antique, immediately dashes in and commences to barter with the proprietor for a very handsome suit of armor, which has captured his fancy. The price being agreed upon, the enthusiastic collector must needs have it tried on, and eventually resolves to walk home in it, covered by his overcoat from the gaze of the vulgar. Many amusing incidents take place as the result of the journey, for the suit of armor renders its wearer quite impervious to the assaults of those whose wrath be arouses on the way, and he is even victor in an exciting combat with a professional strong man. Arrived home, however, his exasperated wife, who has been much annoyed by his behavior, discovers that his head is still vulnerable, and consequently commences to belabor him with less consideration than vigor.

CHAMPION.

"SHENANDOAH" (Sept. 18).—In this story of the Shenandoah Valley, a truthful incident of that beautiful region is narrated. It occurred at a time when General Milroy was in the valley. This officer was hated by the people of that section for the reason that his soldier's committed more depredations than any other command in the army.

One day the home of a respectable family was invaded by three drunken soldiers, who among other vile things they did, attempted to desecrate a Confederate flag, which adorned a picture of the lady's deceased husband. She attempted to defend it against the miscreants with her late husband's sword, when at the moment a Union officer rushed in, kicked out the brutal soldiers and restored the insulted flag. By doing this, he won the admiration of the lady and her beautiful daughter.

In revengeful spirits, the soldiers traitorously gave information to the Southern camp which brought a host of Confederates on the scene. Their leader was not liked by either of the ladies of the household. In the presence of the Union officer, the young daughter was given the alternative of marrying the Confederate leader or seeing the Union officer shot in an hour.

Before the hour arrived, however, the bird had flown, and the volley fired into the room where he had been "trussed up" found lodgment in his old

MOVING PICTURE MACHINES SOLD ON EASY PAYMENTS

Write us for full particulars. Here is your chance to start in the moving picture business on a small investment, or if you are already in the business you can buy yourself a new machine without missing the money. We are moving picture specialists. Write us regarding anything pertaining to the business.

Muncie Film and Supply Co.
202 1-2 E. MAIN ST. MUNCIE, IND.

American Moving Picture Machine Co.

MANUFACTURERS OF THE

STANDARD

Automatic Moving Picture Machine

101-102 Beekman Street New York

FIGHT FOR IT

BIDS are invited for the American exhibition rights of the film depict ng the fight between Bombardier Wells and Jack Johnson in England for the championship of the world. This film will be a box office winner. $100,000 was paid by the company that will film the fight for the privilege.

Address B. M. P., care of M. P. World

H. F. HOFFMAN

Lecturer of Special Releases
New York City and Vicinity

Now booking engagements for

Enoch Arden Dante's Inferno

and other feature pictures,

Care MOVING PICTURE WORLD
TELEPHONE, 1344 GRAMERCY

MOTION PICTURE MACHINES

EDISON MOTIOGRAPH POWERS

Stereopticons, Post Card Projectors
Lantern Slides, Repair Parts, Supplies
Carbons, Tickets

Catalog Free on Request

AMUSEMENT SUPPLY COMPANY
105 No. Dearborn St. - - CHICAGO

FEATURE FILM CO., 412 Superior Street Toledo, Ohio

OFFER BOOKINGS ON THE

Temptations of a Great City
Great Train Robbery
Fall of Troy

AND TWENTY OTHER GOOD FEATURES
PLENTY OF PAPER, HERALDS. : : : SUMMER RATES
WRITE TODAY

NOW READY Bound Volume No. 8 JANUARY TO JUNE, 1911

MOVING PICTURE WORLD

Price, Two Dollars EACH

Postage or Express Charges EXTRA

Supply Limited *Order Now*

MOVING PICTURE WORLD
125 East 23rd Street : : : New York City

WOOD FOLDING CHAIRS

All styles, hard maple. Seats fold independent of legs. Best and cheapest chair on the market for Moving Picture Shows.

Columbus Awning & Furniture Company
832 Ninth Avenue New York City

NEW FIELD
BIG MONEY
EASY WORK

Why don't you think up plots for Motion Picture plays? It's easy, and pays well. We teach you by mail how to write and sell your plots. Many successful graduates.

DEMAND UNLIMITED. FULL DETAILS FREE.

ASSOCIATED MOTION PICTURE SCHOOLS
911 Chicago Opera House Building CHICAGO

MAKE 'EM YOURSELF SLIDES

Make them yourself. Written with pen and ink or typewriter. Three minutes to make a slide. Used for advertising slides, to announce future or feature programmes, for chorus slides when chorus slide is missing. We send four colors of gelatin. The slides look well and any one can make them. They are handy also for announcing vaudeville acts. In fact they may be readily used for anything you may wish to say to your audience.

For the sum of three dollars ($3) cash with order, we will send by express, charges not prepaid, the following:

24 cover glass, 1 package binder strips, 1 dozen mats, 1 instruction sheet, 1 form sheet and 50 strips assorted colors gelatin—enough for from 300 to 400 slides. Order now. Address

UTILITY TRANSPARENCY CO.
1733 West 9th St., Brooklyn, N. Y.

ECLIPSE

KOSMIK FILM

Gaumont

Featuring the Best European Films
A Gaumont Every Tuesday and Saturday
an Urban-Eclipse Every Wednesday

Current Releases

Gaumont Release, Sept. 19th, 1911
About 995 feet.

Jimmie ON Guard

He takes care of the farm, although it proves strenuous for a time.

Comedy-Drama - - About 710 feet.

CROSSING the ALPS IN A MOTOR (Colored)

Nothing greater can be said than "It is a typical Gaumont scenic."

Travelogue - - - - About 285 feet.

ECLIPSE Release, September 20th, 1911
About 1000 feet

IN ANCIENT DAYS

CAST OF CHARACTERS.

Messrs. Bacque,	of the Odeon Theater,	as Burkell.
Gretillat,	of the Odeon Theater,	as Sullivan.
D. d'Ines,	of the Odeon Theater,	as Jefferson.
Mesdames Colonna Romano,	of the Odeon Theater,	as Cleo Burkell.
Grumbach,	of the Odeon Theater,	as Mrs. Burkell.

All stars from this well known theater of Paris.

The story is of a thoughtless father who dreams of Ancient Egypt and learns a valuable lesson from his dream.

"GAUMONT" Release, September 23rd, 1911
1 Reel about 1025 feet

A Heart Breaker by Trade

Telling how four rejected suitors obtain a delightful revenge upon the girls who have jilted them.

Comedy. About 710 feet.

The Culture of Bulbous Flowers

Colored Film

Showing the growth of Hyacinths, Tulips and Narcissuses.

Travelogue. About 290 feet.

REGULAR ADVANCE ANNOUNCEMENTS MAILED FREE

WRITE TO

ECLIPSE

George Kleine

166 N. State St., Old No. 52 State St.

CHICAGO, ILL.

Licensed by the Motion Picture Patents Co.

Gaumont

clothes, which had been stuffed to deceive the wily guards. A negro and his "lady love" play important parts in the unfolding of the plot and their grotesque actions are laughable.

THE STOLEN HORSE (Sept. 20).—In a Western town, a cowboy dashes up at break-neck speed heralding the arrival of the new school ma'am. A large crowd gathers. Her coming with the buckboard loaded with grips and trunks is hailed with delight. Every male of age in the village falls head over heels in love with her; but in a few months only two remain at her heels. Of the two, one was a mean fellow who could brook no interference.

It happened when Rose, the teacher, slipped on the rocks and was slightly injured, that Hank Peters, one of the rivals, chanced along. He immediately dispatched his man, who was riding with him, for a doctor. Then came along Ned Lester, the girl's favorite. "Quick," he cried to Hank, "Ride for a doctor; my horse went lame." But Hank sneered at him and would not even tell him that a doctor had been sent for. Then Ned rushed for Hank's horse, but Hank pulled his gun and prevented him. Ned dashed away for a near-by barn, which chanced to be Hank's, seized a horse and rode off.

Rose recovered sufficiently to go her way without replying to Hank. The latter soon discovered the loss of the horse, and that Ned had stolen it. Of course he knew for what purpose Ned used it, but it didn't matter to him. Hank wanted to get "even." And so Ned was rounded up in short order by the cowboys, charged with horse-stealing, and the offense meant a rope and a telegraph pole. It looked real bad for the moment.

Rose was clever. She simply placed Ned's horse in Hank's barn, then going to Ned's place of confinement, slipped him a note informing him of what she did, and for him to say that he had merely swapped horses with Hank. Hank of course denied this, and stated that Ned's horse had never seen the inside of his barn. Several cowpunchers went to investigate, and sure enough there was Ned's horse.

Hank saw he had been outwitted and at last took his medicine like a man. And when Ned and Rose became "one" he gallantly presented her with the horse that had been "traded on him."

RELIANCE.

"HIS DREAM" (Sept. 9).—A young man celebrates his engagement to a beautiful girl by a drinking bout at the club. Thoroughly intoxicated, he is put to bed and has a terrible dream in which he sees his own wedding. His bride revolts against his drinking habits, and one of his friends makes love to the unhappy girl. The husband, in drunken jealousy, shoots down the man and is about to destroy himself when the police rush in and overpower him. He awakens to find that his cries have attracted the clubmen, who shake him. The dream makes so vivid an impression that he vows never to touch liquor again. In contrast, the girl is shown in her bedroom talking to her mother of the approaching marriage, and before retiring kneeling down in her night-robe and thanking God for her happiness.

"THE COBBLER" (Sept. 13).—The cobbler wins a lottery prize of $10,000. He sends his daughter to boarding school and relaxes into idleness, leading to dissipation. The girl visits her chum's home and falls in love with her brother. The young man's father investigates the character of the father of his prospective daughter-in-law and commands his son to break the engagement. The cobbler's money is soon exhausted and he returns to the old life in the dingy shop. The youth, loyal to his sweetheart, finds them there, and wins the girl.

BISON.

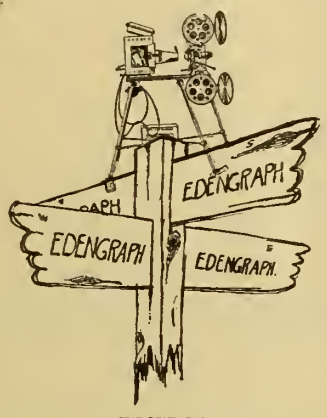
LONE STAR'S RETURN (Sept. 15).—Lone Star, in search of adventure, comes upon another tribe of Indians. He makes presents to the Chief and falls in love with the latter's daughter, Laughing Eyes. Young Deer, in love with the girl, seeing himself supplanted, abducts her, and Lone Star pursues him. In his flight Young Deer meets Lone Star's tribe, and, with the girl, is captured and bound. Lone Star, following the trail, comes to his village and orders the girl released. A conference is held and it is decided to forfeit young Deer's life, and he is taken away by the executioners.

"THE LOST LETTER" (Sept. 12).—In a jealous rage, Borden picks a fight with his rival, Moran, and shoots him. Jumping on his horse he gallops away, thinking he has killed Moran. The latter, up, angrily declaring he will get revenge, following however, has been grazed by the bullet and gets Bordeu. The sheriff, to prevent trouble, goes after them. Borden hears the galloping horses, and being hemmed in decides to destroy himself rather than be strung up. He scribbles a satirical note and shoots himself. The wind blows the letter aside, and Moran's anger vanishes as he sees the lifeless body. The sheriff and posse coming up find Moran bending over Borden, and arrest him. He protests his innocence, but is tried and convicted. His sweetheart finds the letter in the roadway and by a sensational ride saves him from hanging.

AMBROSIO.

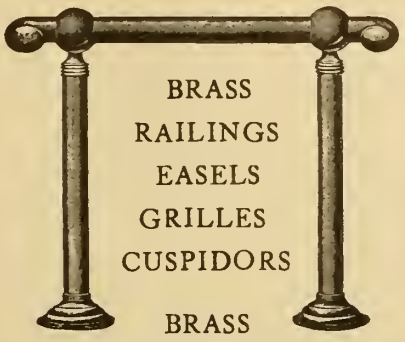
"CAIN'S RETRIBUTION" (Sept. 13).—Two peasants love the same girl. The rejected suitor drugs

THE
EDENGRAPH
1911 MODEL
LICENSED BY M. P. P. CO.
Gives complete satisfaction in every quarter—North, South, East and West.



WRITE TO
The Edengraph Manufacturing Co.
135 W. Third St., New York, N. Y.
For Sale by All Authorized Dealers

McKENNA



BRASS
RAILINGS
EASELS
GRILLES
CUSPIDORS
BRASS
KICK PLATES
STAIR TREADS. DOOR SILLS

McKenna Bros. Brass Co.
PITTSBURGH, PA.

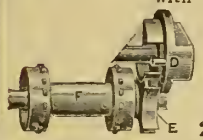
If you are in the Market for
SECOND HAND FILMS
Write to the largest and most reliable Dealers and Importers of these goods in the U. S.

International Film Traders
Incorporated
5 West 14th Street, NEW YORK CITY

"SILVERLIGHT"
Aluminum Motion Picture Curtain
Extraordinary Features Are: Permanent Brilliancy Economy, Flexibility
Non-cracking, Safety, Strength. Send for circular. Dept. M
Ralph J. Golsen Supply Co. 84 Wabash Ave., Chicago

SPECIAL TRIAL OFFER ON AROMA FOAM
The Powerful Perfumed Disinfectant
Immediately upon receipt of your remittance of $1.96 for a four quart order of assorted Geranium, Luxuran, Azuran and Viodor, we will ship you FREE a large compressed air sprayer and an artistically colored glass slide.
Sanitary Service Corporation
82 Wall Street, New York City
Address all communications to Laboratory,
1293 FULTON STREET, BROOKLYN, N. Y.

100 POINTERS ON FILMS
Intermittent and Head Adjusting, together with price of operator's handy tools, etc.



PRICE 50 CENTS
Be an expert and demand good wages.
LAVEZZI MACHINE WORKS
2940 Herndon Street CHICAGO

SPECIAL OFFER!
Four Spiegel Motion Announcement Slides and One Patented Slide Carrier for $5.00
All Theaters must have the Spiegel Patented Slide Carrier to run the Spiegel Motion Slides. National Advertisers are using the Spiegel Motion Slides extensively
Be prepared for the business by having the Spiegel Slide Carrier in your theater. Write for catalogue to your nearest dealer, or to
The American Motion Slide Co., Exclusive Manufacturers in the United States
611 First National Bank Building, Chicago, Ill.

WILL BUY OR LEASE
prints of the following famous works by
CHARLES DICKENS
"Old Curiosity Shop"
"David Copperfield"
"Oliver Twist"
"Tale of Two Cities"
Also POWERS CAMERAGRAPH
Send all particulars in first letter. Otherwise no attention paid.
Address
W. L., Room 903, 507 Fifth Ave., NEW YORK CITY

THE EXHIBITOR'S LIBRARY
Lectures for Feature Films
THE MOVING PICTURE WORLD has prepared for the special benefit of the exhibitors of feature films a pamphlet, "HOW TO PUT ON THE CRUSADERS OR JERUSALEM DELIVERED." This pamphlet contains: A synopsis of the story; a complete set of suitable press notices; a complete lecture (written by W. Stephen Bush); suggestions as to musical program and effects. Price of booklet One Dollar.
SECOND EDITION of *"How to Put on the Passion Play,"* by W. Stephen Bush, now ready for distribution. Price One Dollar per copy. The value of this book is well known throughout the moving picture field and has been enlarged in the second edition.
"Key and Complete Lecture for Dante's Inferno." Indispensable to every exhibitor who wishes to use the film of the Milano Films Company. Contains press notices of suitable and various sizes, a synopsis of the story, a special key good for reprinting and general distribution, and a most complete and exhaustive lecture by W. Stephen Bush, running evenly and smoothly with the action on the screen. Price $2.50.
MOVING PICTURE WORLD
125 East 23rd St. N. Y. City

ON VELVET
The first Orpheum Collection of Moving Picture music (dramatic and descriptive) was issued July 18, 1910. It paid for itself in five months.
"No. 2" Orpheum Collection was issued August 17, 1911. Its only advertisement so far has been a circular mailed to former patrons. Did anybody respond? The first week's sales paid for the engraving and printing. At this rate, by the time this ad appears, No. 2 will also be
ON VELVET
Can you beat it? Don't that show that "The Orpheum Collection" is a winner? This issue (No. 2) is published for piano only, contains a Chinese and several good Indian numbers, two pages of U. S. Army bugle calls and lots of fine dramatic music. Twenty-four separate leaves, same as the first issue. Send for free sample page No. 2. For the next 90 days this music will be sent post paid for 58 cents. Both issues $1.15. Don't wait too long.
Clarence E. Sinn
1501 Sedgwick St. Chicago, Ill.

steep cliff. As time goes on the culprit wins the favor of the girl, but his conscience conjures up accusing visions of the dead man until, mad from fear, he leaps off the very cliff from which his rival met his death.

"TINY TOM WINS A LOTTERY PRIZE" (Sept. 13).—A delightful story, acted by the tiniest actor in Europe. The winning of a rich prize transforms him into a rich man, and he starts out to enjoy life. He has some gallant adventures, including a fierce duel with a jealous husband.

SOLAX.

HER UNCLE'S WILL (Sept. 13).—Ethel Newcomb, a pretty Southern girl, is engaged to Frank Marlow, and they are about to be married. A few days before the wedding she receives news that her uncle, John Waring, has died and left her a large fortune, under the condition, however, that she marry the overseer of her uncle's plantation, Duncan Hale. Should she refuse to marry Hale, she is to lose the money, but should Hale refuse to marry her, she is to get the money.

She talks the matter over with her sweetheart, and they are very much perplexed as to what is best to be done. Ethel's young brother, Bob, however, comes to the rescue by suggesting that he dress himself as a girl with an unattractive wig, etc., and make love to the overseer, Duncan Hale. This plan is successfully carried out, and Bob makes himself such an unattractive female that the overseer abandons the money and escapes in disgust. They ultimately get him to sign a paper, refusing to marry Ethel Newcomb under the conditions of the will, after which they are happily married, and all ends merrily.

THE ALTERED MESSAGE (Sept. 15).—Nellie Graut, the popular daughter of the commanding officer at Fort Reno, has singled out Captain West as the successful suitor. She happens in the telegraph room just as the sergeant has received a message commanding her father to put his entire regiment in the field to capture a band of smugglers. The message directs the Colonel to leave Captain Dean in command of the post. Nellie realizes this will take her lover away, and in a spirit of mischief, she alters the message, to leave Captain West at the post, instead of Captain Dean.

Later the Colonel receives a telegram asking the name of the officer he left in charge of the post. He realizes a serious mistake has been made, and sends an officer back to the post to place Captain West under arrest and return with him at once. Nellie, horrified at what has occurred, insists upon accompanying the officer and her lover back to the field headquarters. On the way the trio is attacked by Mexican smugglers and Nellie departs post-haste for aid. She makes a thrilling dash for the field camp, and on the way meets her father and Captain Standing. The Colonel directs the Captain to return to his troop and immediately proceed to the rescue of the two imperiled officers.

REX.

FAITH (Sept. 14).—The Rev. Barton loses faith in the gospel he preaches, and determines to continue his hypocrisy no longer. He resigns from the church, and leaving a note to his wife and child, he goes out into the world, choosing its wide path of thorns and throes, of sneers and tears. He drifts West and once again resumes man's old battle with the earth, not for its life-sustaining fruits and foods, but for the yellow gold which through the ages has made hearts yellow, hands red, souls black.

Days—and human hearts—break; days—and human hopes—wane; five years elapse. The barren battle is won. He finds gold, but it does not bring him the happiness he bartered for it, and he determines to return to civilization and find contentment in the cities. In making the trip across country, he falls from his horse and injures himself, and he is compelled to seek shelter in a miner's hut. The country round about is famous—or infamous—for the daring desperadoes that infest it, and Barton, suspicious of his host, is on the alert to discover any treachery, or deceit. He does not partake of the food offered him, and when the miner and his family retire, he prepares to stay awake and watch his gold. Sitting moodily before the fireplace, he hears the miner's little daughter reciting her prayers. At once his fears vanish, his suspicions disappear. "They are people of God!" he cries. "They are pure!" Then—he asks himself the question that has harassed man since the first of him saw the dim light, the answer to which we can find nowhere but within ourselves. Why, because they read the Bible, did he lose fear? And the answer comes to his heart; he hears "the small still voice," the wandering music of the world, the echo of infinity, and the realization comes to him—when faith comes, fear goes. The next morning he departs, and returns to the scene of his former life. His wife and child had strayed away; he seeks them, and some Power causes him to find. Fate itself is conquered by Faith.

GREAT NORTHERN.

THE CONSPIRATORS (Sept. 16).—Mr. Wilson, a solicitor, receives a wire from a client who is a confirmed invalid, asking him to call upon him and arrange for the disposal of his stocks and shares. When the wire arrives, Mrs. Wilson is at the office. Bidding adieu to her, her husband accompanies her to the street. His clerk, who is a member of a noted gang of scoundrels, during his absence reads the telegram and hastily prepares a message to the gang, apprising them that there is a good haul to be made. His first epistle does not suit him, and he crumples this up and throws it on the floor. This ultimately brings about his undoing. The clerk leaves the office and joins his confederates, and soon their plans are matured. As Mr. Wilson is hailing a cab preparatory to calling on his client, the gang overpower him and confine him in a dungeon at old Mother S's. Armed with his employer's bag, the clerk then proceeds to call on the client. At the solicitor's office, however, a trusted servant has picked up the incriminating note which says that Wilson must be robbed. He informs Mrs. Wilson, and then Sherlock Holmes is called in. He speedily determines on a course of action, and going to the client, takes that gentleman's place, and is disguised to represent the infirm old man. When the clerk calls, Sherlock Holmes overpowers him, and makes him a prisoner. He then disguises himself as the clerk, and goes to the place where Wilson is detained, and liberates him. The other members of the gang rush in, but are covered by the detective's pistols. Suddenly one of them pulls a cord by the window and Sherlock Holmes disappears into space below. But the police arrive and overpower the ruffians. They are forced to disclose Holmes's whereabouts, and eventually the robbers are consigned to durance vile, and Wilson is restored to his family.

THANHOUSER.

THE LIE (Sept. 19).—A young artist and a business man he thought his best friend, were both suitors for the same girl, and the artist won. The broker concealed his rage under the mask of friendship, and the happy couple never dreamed that he was secretly planning revenge.

The broker had a stenographer, an orphan girl, who was the sole support of her little sister. The stenographer was in financial difficulties and the broker by accident discovered it.

So he proposed to the girl that she aid him in a "little joke," promising that if she did so he would give her, what to her was a large sum of money. Her share in the plot was that she be in the artist's room at a certain hour when the artist would be there, he not knowing of her presence. To strengthen his scheme, the broker induced the stenographer to write a fervid love note, presumably meant for the artist.

The broker's plot worked to a charm. He managed to secure a wax impression of his rival's doorkey, made a duplicate of it, and gave it to the stenographer. Then he waited his time.

While calling at the girl's house, ostensibly to play chess with her father, he heard the artist tell his sweetheart that he would have to go home early as he had important work to do. A telephone message enabled the broker to instruct the stenographer to reach the house ahead of the artist, and she concealed herself in an inside room. The note, dropped on the reception room floor was found by the engaged girl, as the broker had planned it, and she hurried off to confront her supposedly recreant lover.

The stenographer was found in the room and the explanations of the mystified artist were disbelieved. The girl haughtily broke her engagement and the man who had wrecked two lives was happy over the success of his infamous scheme.

But there is generally some little thing that a criminal overlooks that spells defeat in the hour of his apparent triumph. The stenographer and her sister were passengers on a boat, and the artist, broken-hearted and dispirited, was there, too. The little sister fell overboard and the plucky artist, risking his own life, dived over and saved her.

The stenographer realized that the man she had wronged had dared death to help a child, and one that was very dear to her. She did not dare to tell him what she had done, but visited the other woman. To her she confessed everything, blaming the broker, who was present, as the author of the plot.

The artist sat in his studio, too unhappy to work. Life held but little for him, he thought. But in the hour of his darkest dejection, the woman he loved best in the world entered, confessed that she had misjudged him and promised that if he forgave her, they would go through life together, hand in hand, loving, loyal partners. And the efforts that had been made to part them, in the end, only brought them more firmly together.

THE HONEYMOONERS (Sept. 22).—A celebrated man who was married five times said on one occasion, "the most trying thing about getting married is the fool tricks one's fool friends play." And he knew what he was talking about.

A young couple, found to their horror that their kind acquaintances, not content with the usual rice and old shoes, had captured their wedding coach, and decorated it so that everyone would be "wise" to the newlyweds. So the young couple decided to foil them.

While the groom chatted with the guests, the bride cautiously made her escape by the back door and rolled off to the station in an auto, her husband having agreed to meet her there. And the wedding guests were surprised when the groom rushed out alone, and they saw that the laugh was on them and not on the young couple.

But fate sometimes plays unexpected tricks. The bride was on the platform when the train pulled in, but the bridegroom tarried. His taxi broke down and he had to sprint all the way to the station. He arrived in time to motion his bride to get on the train. She did so, but he turned a graceful somersault and when he regained his feet the train had pulled out.

The bride, carried away, finds her woes increasing. She has no money, no tickets, nothing but sorrow. The conductor listens to her gravely, and then puts her off at the next station. Knowing that her husband will undoubtedly take the next train, the bride tramps over the ties, hoping somehow and in some way to reach the city and join him.

In the meantime the unhappy bridegroom finds that the next train will not come along for hours. There is nothing to do except to wait and he does so. Then when the train is a few miles out it is held up by a freight wreck, and the young man decided that a honeymoon is sometimes worse than a nightmare.

The wreck was cleared away in time and the train continued along. The husband in the car was telling a sympathetic acquaintance of his unhappy lot. Suddenly he looked out of the window and saw a little woman crouched by the side of the track, tear-stained and miserable. He recognized her as the bride he had vowed to love and cherish.

Under the circumstances there was only one thing that he could do, and he did it. He pulled the bellrope and stopped the train regardless of the indignation and horror of the crew. Then rushing madly down the track, he picked up his bride and they vowed they would go through life hand in hand, because when they were not together, something awful was more than likely to happen.

SLIDES that ADVERTISE
Particulars on request
EXCELSIOR SLIDE CO.
61 West 14th Street New York City

FOR SALE.—Moving picture theatre, Waukesha, Wis., $600, $20 month rent; 10,000 population; also one at Watertown. Any make of film $5 a reel; song sets, $1; Model B, gas outfits, $15, $20, $25; plush opera chairs, $2; light reducers, $15; used machines, Lubin, Edison, $40; new, $100; new Powers No. 6 and Motiographs, the $225 priced ones, our price, $175. For Rent—Any make film, $1 per reel weekly. Will buy, machines, Passion Play, Johnson-Jeffries Fight, Tale Two Cities, Life of Moses, Uncle Tom's Cabin and others. H. Davis, Watertown, Wis.

BEST FILM SERVICE
at Lowest Prices
Standard Makes of all Machines
Supplies and Machine Parts.
PREMIER MOTION PICTURE SUPPLY CO.
804 Cherry St., PHILADELPHIA, PA.

WANTED by a Film Exchange, energetic, hustling Solicitor for Chicago and also surrounding country. Good opportunity for a man who can get the business. Address,
GLOBE FILM SERVICE COMPANY
H O

READ!
We Rent Films. We Rent FEATURE Films. We Rent All Kinds of Films.
Watch This Space
For Future FEATURE Films.
Feature Film Co.
108 East 12th St., New York

G. W. Bradenburgh

Cinematograph Films

233 North Eighth Street, Philadelphia, Pa

Phone, Market 334

Cable: Brad-Films, Phila.

Code: A. B. C., 5th Edition

Independent Film Service

We are not limited to our buying by any combinations. We can refuse any subject that is poor, other exchanges cannot. We buy films from twenty foreign makers. Others from three. We buy all the feature films for which state rights are sold afterward. We do not rent duped films, and do not be duped by fake combinations of manufacturers and exchanges. They do not combine for the good of the exhibitor, they are not philanthropists.

First class service, 18 reels weekly, $15—3 daily change.

First class service, 24 reels weekly, $24—4 daily change.

First class service, 30 reels weekly, $40—5 daily change.

First class service, 36 reels weekly, $50—6 daily change.

Write for list of Special releases, the very best films obtainable. We provide one sheet, three sheets, and banners for these exclusive releases. Write for lists and prices.

Bargain lists of films from $8 to $50 per reel, ready September 8.

Titles made to your order, 5 ft. minimum, 45c. each, colored.

Ajax Film cement, $1.00 per doz. bottles, works both films.

"High Speed" Professional Rewinders (no toy), $3.00 each.

"Pearl white" condensers, 70c. each.

Leader stock, red or blue, one cent per foot.

Independent Film Service
231 North 8th Street
Philadelphia, Pa.

EXHIBITORS :

We have contracted for the EXCLUSIVE AMERICAN RIGHTS for a series of film productions conceded to be the GREATEST NOVELTIES EVER ATTEMPTED IN MOTION PHOTOGRAPHY, BAR NONE. Correspondence solicited from first-class houses only, as the prices of these features will be prohibitive for the smaller exhibitor.

Motion Picture Supplies

To get the right goods at the right prices call or write

H. A. MACKIE

Wholesale Dealer

853 BROADWAY
Cor. 14th St., New York

Jobber for Edison, Powers & Motiograph Machines.

All Others kept in Stock.

Call and see all makes of machines demonstrated on the **mirror screen.**

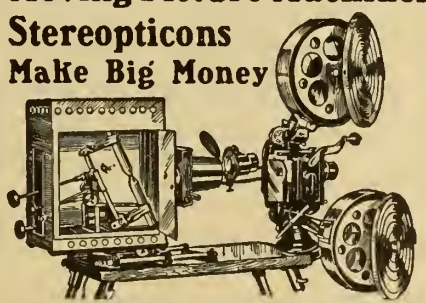
Bargains Bargains

Motion Picture Machines $35 up. Lubin 1906 only $65. Powers No. 6, Edison Model B and Standard a specialty. Model B Gas Outfit. All Opaque Machines. Send for Sup. No. 33 list of Bargains in used Machines, Stereopticons, etc.

MOTION PICTURE MACHINES WANTED

Harbach & Co., 809 Filbert St., Philadelphia, Pa.

Moving Picture Machines
Stereopticons
Make Big Money



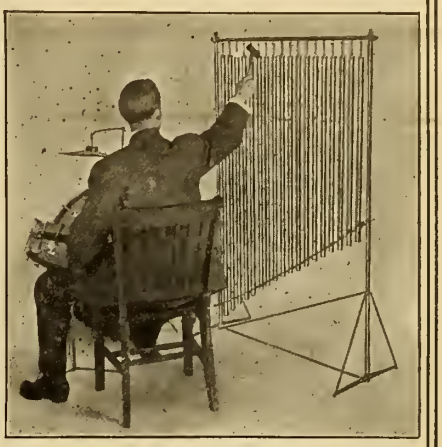
Motion Picture Theatre Supplies

We carry on hand at all times the largest and most complete line of Repairs and Supplies for all Standard Machines, also Tickets, Carbons, Screens, Chairs, etc. Can ship at once. Special Slides made to order. We also handle Motiograph, Edison and Powers Machines. Write today for THEATRE CATALOGUE.

CHICAGO PROJECTING CO.

219 S. Dearborn St. Dept. A. Chicago, Ill.

Small Chimes



Altbough these Chimes are light enough to be used on transient work, tbey are not toys by any means. but a complete set of 18 tones, one and a half octaves chromatic (C to F), with sufficient volume and power to fill any size auditorium.

LEEDY MFG. Co., Indianapolis, Ind.

Gentlemen: I received the Small Chimes O. K., and must say that they are the finest addition I have ever made to my line of traps.

I used them the same week I received them and made a big hit with the audience. No drummer in a Picture House can afford to be without them; they really are a valuable instrument.

Yours truly,
O. J. POWELL,
Theatorium, Mt. Carmel, Pa.

Chimes are not a fad—they have come to stay, and any drummer who intends to keep up with the procession will find our Small Chimes a valuable addition to his equipment.

Try a set—your money back if you are not entirely satisfied.

Price $60

LEEDY MFG. CO.

Indianapolis, Indiana.

ATTENTION

Non-subscribers

Send $1.00 Today

For four months'

Trial Subscription

Sept. 1st to Dec. 31st, 1911

MOVING PICTURE WORLD

Box 226 Mad. Sq. P. O., New York City

Licensed Release Dates

BIOGRAPH.

Sept. 4—The Stuff Heroes Are Made Of (Dr.).. 998
Sept. 7—The Old Confectioner's Mistake (Dr.) 998
Sept. 11—The Village Hero (Com.)..... 675
Sept. 11—The Lucky Horseshoe (Com.)..... 321
Sept. 14—The Squaw's Love (Dr.)..... 998
Sept. 18—Dan, the Dandy (Com.)..... 998
Sept. 21—When Wifey Holds the Purse Strings (Com.) 463
Sept. 21—A Convenient Burglar (Com.)..... 534

EDISON.

Sept. 1—The Declaration of Independence (Hist.) 1000
Sept. 2—New York State Barge Canal (Sc.).1000
Sept. 5—The Three Musketeers (Part I) (Dr.).1000
Sept. 6—The Three Musketeers (Part II) (Dr.).1000
Sept. 8—Jones Ferry (Dr.).....1000
Sept. 9—That Winsome Winnie Smile (Com.). 500
Sept. 9—No Cooking Allowed (Com.)..... 500
Sept. 12—Off the Coast of Maine (Sc.)..... 265
Sept. 12—Under the Tropical Sun (Dr.)..... 375
Sept. 13—The Escaped Lunatic (Com.)..... 500
Sept. 13—For the Queen (Com.)..... 500
Sept. 15—The Lighthouse By the Sea (Dr.)....1000
Sept. 16—The Sheriff (Dr.).....1000
Sept. 19—The Sailor's Love Letter (Dr.).....1000
Sept. 20—An Unknown Language (Com.)..... 985
Sept. 22—The Battle of Trafalgar (Dr.).....1000
Sept. 23—The Big Dam (W. Dr.) 1000

ESSANAY.

Sept. 1—Miss Chatterer's Experience (Com.).. 980
Sept. 2—A Western Girl's Sacrifice (Dr.)....1000
Sept. 5—The Diamond Gang (Dr.)..... 980
Sept. 7—The Dark Romance of a Tobacco Can (Com.) 700
Sept. 7—Never Believe In Signs (Com.)..... 300
Sept. 8—The Wrong Glove (Com.)..... 990
Sept. 9—Broncho Bill's Last Spree (W. Com.) 980
Sept. 12—Two Men and a Girl (Dr.)..... 980
Sept. 14—The Puncher's Law (W. Dr.)..... 980
Sept. 15—The Burglarized Burglar (Com.)..... 980
Sept. 16—The Millionaire and the Squatter (W. Dr.) 980
Sept. 19—Saved from the Torrents (Dr.)..... 980
Sept. 21—All On Account of the Porter (Com).——
Sept. 21—Everybody's Troubles (Com.)..... 980
Sept. 22—Live, Love and Believe (Mil. Dr.).. 980
Sept. 23—An Indian's Sacrifice (W. Dr.)..... 980

GAUMONT.

(G. Kleine.)

Sept. 2—Giving the High Sign to Woman Haters (Com.) .....
Sept. 2—African Sharp-Shooters (Sc.)..... 210
Sept. 5—A Society Mother (Dr.).....1030
Sept. 9—Mated by Chess (Com.)..... 660
Sept. 9—Farming—Old and New Methods (Ind.) 377
Sept. 12—How to Catch a Bachelor (Com.).... 836
Sept. 12—From Bordeaux to Pauillac, France (Sc.) 164
Sept. 16—The Cinematograph Fiend (Com.)... 575
Sept. 16—A Mountain Torrent In Austria (Sc.).415
Sept. 19—Jimmie on Guard (Dr.)..... 710
Sept. 19—Crossing the Alps In a Motor (Sc.).. 285
Sept. 23—A Heart Breaker by Trade (Com.).. 710
Sept. 23—The Culture of Bulbous Flowers (Sc.) 290

KALEM.

Sept. 1—On the War Path (Dr.)..... 955
Sept. 4—Rory O'More (Dr.).....1000
Sept. 6—When Two Hearts Are Won (Com.).1000
Sept. 8—When the Sun Went Out (Dr.).....1000
Sept. 11—A Sheepman's Triumph (Dr.).....1000
Sept. 13—The Express Envelope (Dr.).....1000
Sept. 15—The Alpine Lease (Dr.).....1000
Sept. 18—The Ranger's Stratagem (Dr.).....1000
Sept. 20—Losing to Win (Dr.).....1000
Sept. 22—The Cowboy's Bride (Dr.).....1000

LUBIN.

Sept. 2—The Easterner's Sacrifice (Dr.).....1000
Sept. 4—A Gay Time in Washington (Com.)
Sept. 6—A Question of Modesty (Dr.)..... 600
Sept. 6—Pardon Me (Com.)..... 400
Sept. 7—The Story of Rosie's Rose (Dr.).....1000
Sept. 9—The Ranch's New Barber (Com.)... 600
Sept. 9—Bill's Ward (Dr.)..... 400
Sept. 11—Divided Interests (Dr.).....1000
Sept. 13—His Girlie (Dr.).....1000
Sept. 14—Al Martin's Game (Dr.).....1000
Sept. 16—Cement Rock Blasting (Ind.).....
Sept. 16—The Scheme That Failed (Com.)....1000
Sept. 18—The Senorita's Conquest (Dr.).....1000
Sept. 20—The Life Saver (Dr.).....1000
Sept. 21—The Human Torpedo (Com.).....1000
Sept. 23—Her Inspiration (Dr.).....1000

MELIES.

Sept. 7—The Hobo Cowboy (Dr.).....1000
Sept. 14—A Shattered Dream (Dr.).....1000
Sept. 21—$200.00 (Dr.) 1000
Sept. 28—The Mission Waif (Dr.).....1000
Sept. 7—The Hobo Cowboy (Dr.).....1000
Sept. 14—The Shattered Dreams (Dr.).....1000
Sept. 21—For $200.00 (Dr.).....1000

ECLIPSE.

(G. Kleine.)

Aug. 23—Condemned for Treason (Dr.)..... 980
Aug. 23—The Wool Industry of Hungary (Ind) 135
Aug. 30—Sights of Berlin (Sc.)..... 423
Aug. 30—A King for an Hour (Com.)..... 572
Sept. 6—Clever Beyond Her Years (Dr.).... 675
Sept. 6—Lake Thun in Switzerland (Sc.).... 325
Sept. 13—The Hand of the Law (Dr.)..... 665
Sept. 13—Norwich and Vicinity (Sc.)..... 330
Sept. 20—In Ancient Days (Dr.).....1000

PATHE.

Sept. 1—The Carrot Caterpillar (Ed.) .....
Sept. 1—A Wedding Procession in Bavaria (Sc.) 1000
Sept. 2—A Daughter of the South (Dr.).....1000
Sept. 2—Silver Tail and His Squaw.....
Sept. 4—The Hermit (W. Dr.).....1000
Sept. 5—Pathe's Weekly No. 36 (Top.).....
Sept. 6—Honoring a Hero (Dr.).....1000
Sept. 7—The Red Man's Dog (Ind. Dr.) 675
Sept. 7—Japanese Dice and Butterflies (Sc.).. 328
Sept. 8—Culture of the Dahlia (Ed.)..... 550
Sept. 8—Arabian Types and Customs (Sc.).... 425
Sept. 9—A Tragedy at Sea (Dr.).....1000
Sept. 11—Eva is Tired of Life (Com.)..... 394
Sept. 11—Little Moritz and the Butterfly (Com.) 295
Sept. 11—From Lourdes to Garvarine (Sc.).. 310
Sept. 12—Pathe's Weekly No. 37 (Topical)..1000
Sept. 13—A Prisoner of the Mohicans (Dr.)....1000
Sept. 14—College Sweethearts (Com.)..... 720
Sept. 14—Art Industries In Kabylie (Ind.)... 279
Sept. 15—Madame Tallien (Dr.) 689
Sept. 15—Everyday Life in Mallaca (Sc.).....310
Sept. 16—A Western Memory (Dr.).....1000
Sept. 18—The Fright (Dr.) 754
Sept. 18—Fire Brigade in Moscow (Sc.)..... 230
Sept. 19—Pathe's Weekly No. 38 (Topical)....1000
Sept. 20—An Up-to-Date Squaw (Com.)..... 754
Sept. 20—African Birds and Their Enemies (Ed.) 197
Sept. 21—Starlight's Necklace (Dr.)..... 951
Sept. 22—Old Delhi and Its Ruins (Sc.)..... 285
Sept. 22—Electric Boots (Com.) 426
Sept. 22—Surfing: National Sport in the Hawaiian Islands (Sc.)..... 285
Sept. 23—Gypsy Maids (Dr.) 900

SELIG.

Sept. 4—How Algy Captured a Wild Man (Hist. Com.) 1000
Sept. 5—The Totem Mark (Hist. Dr.).....1000
Sept. 7—A Tennessee Love Story (Dr.).....1000
Sept. 8—The Heart of John Barlow (Dr.)....1000
Sept. 11—Kit Carson's Wooing (Dr.)..... 990
Sept. 12—Dad's Girls (Dr.) 1000
Sept. 14—The Wheels of Justice (Dr.).....1000
Sept. 15—The Voyager (Dr.) 670
Sept. 15—A Sight-Seeing Trip Through Boston (Sc.) 330
Sept. 18—Lost In the Arctic (Dr.) 880
Sept. 18—Noted Men (Sc.) 180
Sept. 19—McKee Rankin's '49'' (Dr.).....1000
Sept. 21—A Cup of Cold Water (Dr.).....1000

VITAGRAPH.

Sept. 1—The Thumb Print (Dr.) 1000
Sept. 2—The Prince and the Pumps (Com.)..1000
Sept. 4—Jealousy (Dr.) 1000
Sept. 4—A Friendly Marriage (Dr.).....1000
Sept. 6—The Willow Tree (Dr.).....1000
Sept. 8—Cherry Blossoms (Dr.).....1000
Sept. 9—Jimmie's Job (Com.).....1000
Sept. 11—Forging (Dr.) 1000
Sept. 12—Her Crowning Glory (Com.).....1000
Sept. 13—The Child Crusoes (Dr.) 1000
Sept. 15—Vitagraph Monthly (Sc.).....1000
Sept. 16—By Woman's Wit (Com.).....1000
Sept. 18—One Flag At Last (Mil. Dr.).....1000
Sept. 19—How Millie Became an Actress (Com.) 1000
Sept. 20—Beyond the Law (Dr.).....1000
Sept. 22—Forgotten (Dr.) 1000
Sept. 23—Over the Chafing Dish (Com.).....
Sept. 23—The Tired, Absent Minded Man (Com.) 1000

FIREPROOF BOOTHS

According to Act passed July 25, 1911 in State of New York.

Upon application, will call and give estimate for construction work at lowest figures.

GUARANTEED TO PASS INSPECTION

H. J. DIXON, General Agent

1510 Broadway - - - Brooklyn.

Classified Advertisements

[Classified advertisements, three cents per word, cash with order; 50 cents minimum; postage stamps accepted.]

. . .SITUATIONS WANTED. . . .

AT LIBERTY—Moving picture operator and electrician would like position. Massachusetts license. Address, B. O. LEUCHT, 280 Oak Street, Clinton, Mass.

AT LIBERTY—Manager, vaudeville, experienced, salary and commission. Recently sold my own theater. Address, George Bowley, care Moving Picture World, 125 East 23rd St., New York City.

AT .LIBERTY—Vaudeville .pianist .and .trap-drummer. References furnished. Salary, $47.50. Can join on wire. One way fare paid. Address, "Leader," care Moving Picture World, New York City.

In or near New York, good address, wants position as assistant operator or doorman. Is first-class sign painter and poster writer. Understands electricity. Terms moderate. Address, C. D. Wood, 210 South Third Avenue, Mt. Vernon, N. Y.

. .THEATER WANTED. . . . .

Wanted to buy or lease Moving Picture Theater in or near New York. H. C. Barrington, 148 Greenpoint Ave., Brooklyn, N. Y.

WANTED—Will buy or lease moving picture theater in Middlewest. Address, Box 94, Sterling, Mass.

WANTED—Black tent for road photoplay purposes; size about 25 by 60. Must be guaranteed in good condition. Address C. O. Moss, Petersburg, Va.

THEATER FOR RENT.

FOR RENT—The Columbia Opera House, of North Adams, Mass.; population 22,000; capacity eight hundred. Large stage and suitable scenery. Opera, vaudeville and moving pictures. Address, 100 Holden St., North Adams, Mass.

. . THEATERS FOR SALE. .

Moving picture theater for sale or lease, well located. 366 seats. Two No. 6 Powers machines. Full description. Terms and reason for selling on application. Box 713, Jacksonville, Fla.

FOR SALE OR LEASE—A complete up-to-date moving picture theater with a seating capacity of about 200. First-class neighborhood. Selling on account of other interests. Reasonable terms. Call between 10 and 12 at 156 Van Buren Street, near Sumner Ave., Brooklyn, N. Y.

FOR SALE—Moving picture show. Everything new. No. 6 Powers machine. 175 opera chairs. Capacity 300. Other business. Best location. Will sell at bargain. Address, M. I. Sapiro, Whitewater, Wis.

. .EQUIPMENT FOR SALE. .

FOR SALE—One 1909 Model 1 Motiograph. New York approved, used as sample, splendid condition. Price $145.00 .Will ship C. O. D. on approval, on deposit sufficient to guarantee express charges. Address, Amusement Supply Company, 107 N. Dearborn St., Chicago, Ill.

FOR SALE—Powers No. 5 and Hallberg economizer, A. C. In perfect condition. Price $125.00. Address, F. Peunino, 525 Grand St., Brooklyn, N. Y.

FOR SALE—Edengraph picture machine. As good as new. Used only two months. Price $110.00. Grand Opera House, Dubuque, Iowa.

FOR SALE—Fort Wayne motor and generator. New. Sell for half cost. Address, P. J. Concannon, Emporia, Kansas.

. . . MISCELLANEOUS. . . .

WANTED—200 second-hand opera chairs for moving picture theater. Address, William Gauthier, Gouverneur, N. Y.

ST. LOUIS CALCIUM LIGHT COMPANY
Established 1887
Oxygen and Hydrogen Gas furnished in tanks for Stereopticon and Moving Picture Machines. All orders to any part of the United States filled promptly.
516 Elm Street, ST. LOUIS, MO., U. S. A.

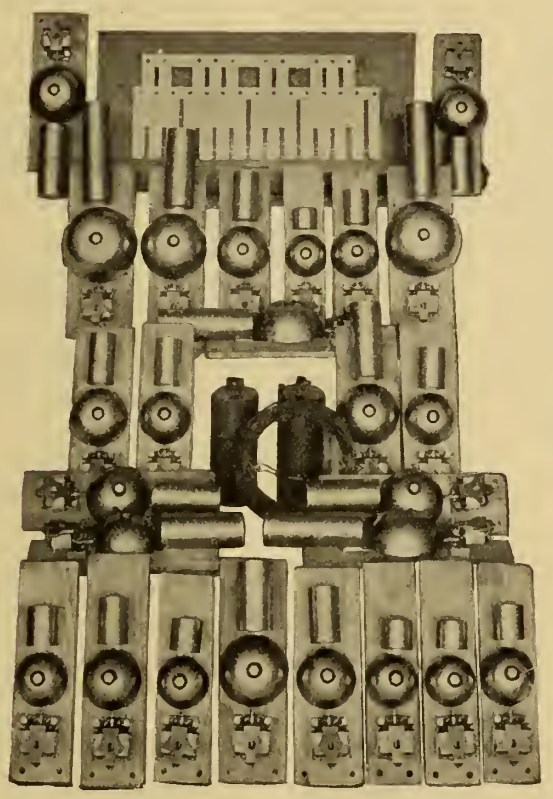
H. F. HOFFMAN
Lecturer of Special Releases
New York City and Vicinity
Care Moving Picture World
Tel. 1344 Gramercy

EAGLE FILM EXCHANGE
WE BUY the entire output of the Independent manufacturers. Ask about our Three-locked reel system.
Prompt service. Day and night service Write, wire or phone
23 NORTH NINTH STREET, PHILADELPHIA, PA.

Deagan Bells

Are a real attraction for Moving Picture Theatres.
So hundreds of satisfied exibitors write us.

ALL PROMINENT SHOW HOUSES USE OUR BELLS, OR OTHER MUSICAL INSTRUMENTS OF OUR MAKE.



Complete set ready to ship.

Be progressive and go one better than your competitor.

A set of Deagan Bells will give distinction to your theatre and increase your patronage at once.

Deagan's Musical Electrical Bells are made of finest bell metal, as per our own formula, and are fitted with our Patent resonaters which add fully 100% to the tone of the Bells as well as making the sound sweet, clear and silvery.

The Bells are played from a key board, same as a piano, and any one can play them with a few minutes' practice. They are correctly tuned to your piano, and can be played as a solo instrument, with or without piano accompaniment, as an accompaniment to songs, during intermission, etc.

The key board can be placed in any desired location and the bells be mounted in any part of the house, on the ceiling, side walls, under seats, corners, odd places, etc., producing the most startling effects to endless surprise and delight of the audience.

Any person can install a set of these Bells in a few hours; no experience is necessary, as complete instructions are included with each set.

We can supply you a complete outfit of these marvellous Bells for

$40.00 and up.

Don't miss this opportunity. Write to day for terms and catalogues.

J. C. DEAGAN, 3810 N. Clark St., Chicago

Independent Release Dates

AMERICAN.

Aug. 24—Anna Harris In the Swimming Marathon 500
Aug. 24—Aunty and the Cowboys (Com.).....
Aug. 28—The Western Doctor's Peril (Dr.)...1000
Aug. 31—The Diamond Smugglers (Dr.).....1000
Sept. 4—The Cowboy and the Artist (W. Dr.)..1000
Sept. 7—Three Million Dollars (W. Com.)....1000
Sept. 11—The Stage Robbers of San Juan (Dr.) 1000
Sept. 14—The Mother of the Ranch (Dr.)....1000
Sept. 18—The Gun Man (Dr.).....1000
Sept. 21—The Claim Jumper (Dr.).....1000

CHAMPION.

Aug. 21—When North and South Met (Dr.).... 950
Aug. 23—The Confessional (Dr.)..... 950
Aug. 28—A Daughter of Dixie (Dr.)..... 950
Aug. 30—How Tony Became a Hero (Com.)... 950
Sept. 4—Grant and Lincoln (Dr.)..... 950
Sept. 6—When the Law Came (Dr.)..... 950
Sept. 11—Charley's Buttle (Dr.).....
Sept. 13—The Red Devils (Dr.)..... 950
Sept. 18—Shenandoah (Dr.)..... 950
Sept. 20—The Stolen Horse (Dr.)..... 950

ECLAIR.

Aug. 21—The Edelweiss (Dr.) .....
Aug. 21—How They Work in Cinema (Com.)..
Aug. 28—A Marriage in the Stars (Com.)..... 755
Aug. 28—An Obliging Young Man (Com.)..... 235
Sept. 4—All On Account of a Coat (Com.).... 886
Sept. 11—How Poor Babies Are Reared in Paris (Edu.)..... 630
Sept. 11—How Teddy Lost His Bet (Com.).... 235
Sept. 18—Magic Music (Trick)..... 330
Sept. 18—When the Leaves Fall (Dr.)..... 665
Sept. 25—A Just General (Military Dr.).....1000
Oct. 2—Hearts and Eyes (Dr.)..... 630
Oct. 2—For Your Hats, Ladies! (Edu.)..... 370

GREAT NORTHERN.

July 29—The Engagement Ring (Dr.).....
July 29—A Happy Home.....
Aug. 5—The Burglar and the Girl (Dr.).....
Aug. 12—The Mother's Mark (Dr.).....
Aug. 12—Teddy Trained By His Mother (Com.)
Aug. 19—The Victory of Love (Dr.)..... 950
Aug. 26—A Traitor to His Country (Dr.).....
Sept. 2—The Foundling (Dr.).....
Sept. 9—A Dream with a Lesson (Dr.).....
Sept. 16—The Conspirators (Dr.).....

IMP.

Aug. 14—A Boy's Best Friend (Dr.).....1000
Aug. 17—Behind the Times (Dr.).....1000
Aug. 21—Battle of the Wills (Dr.) 500
Aug. 21—Love In a Tepee (Dr.)..... 500
Aug. 24—As a Boy Dreams (Dr.).....1000
Aug. 28—His Royal Highness (Com.).....
Aug. 28—Hot Springs, Arkansas (Sc.).....
Aug. 31—The Toss of a Coin (Com.).....
Sept. 4—The Haunted House (Dr.).....1000
Sept. 7—Duty (Dr.).....1000
Sept. 11—By the House that Jack Built (Dr.) 1000
Sept. 14—The Brothers (Dr.).....1000
Sept. 18—The Great Charleston Hurricane Flood (Scenic) 500
Sept. 18—The Bicycle Bug's Dream (Com.).. 500
Sept. 21—By Registered Mail (Dr.).....1000

LUX.

Aug. 11—The Cripple (Dr.)..... 462
Aug. 18—Bill Tries To Make Bread (Com.).... 406
Aug. 18—A Child's Courageous Act (Dr.)..... 540
Aug. 25—Bill Follows the Doctor's Orders (Com.) 450
Aug. 25—What a Pennyworth Did (Com.)..... 450
Sept. 1—Bill as a Game-Keeper (Com.)..... 504
Sept. 1—The Invisible Wrestler (Com.)..... 340
Sept. 8—Bill Buys a Lobster (Com.)..... 350
Sept. 8—A Romance of a Wager (Dr.)..... 642
Sept. 15—Bill As a Bill Poster (Com.)..... 573
Sept. 15—His Mania for Collecting Antiques (Com.) 357

NEW YORK MOTION PICTURE CO.

BISON.

Aug. 15—A Sioux Spy (Dr.).....
Aug. 18—An Indian Love Story (Dr.).....
Aug. 22—A Cowboy's Loyalty (Dr.).....
Aug. 25—Pioneer Days (Dr.).....
Aug. 29—An Indian Legend (Dr.).....
Sept. 1—The Sheriff's Love (Dr.).....
Sept. 5—Little Dove's Romance (Dr.).....
Sept. 8—A Western Tramp (Dr.) .....
Sept. 12—The Lost Letter (Dr.).....
Sept. 15—Lone Star's Return (Dr.).....

AMBRISIO.
(By N. Y. M. P. Co.)

Aug. 16—The Dread Of Microbes (Com.).....
Aug. 23—Guinara (Dr.).....
Aug. 30—The Door-Keeper (Dr.).....
Aug. 30—Tweedledum's White Suit (Com.)....
Sept. 6—Tweedledum and the Adventuress (Com.) .....
Sept. 6—Italian Artillery (Scenic).....
Sept. 13—Cain's Retribution (Dr.).....
Sept. 13—Tiny Tom Wins a Lottery Prize (Com.) .....
Sept. 16—The Horse of the Regiment (Dr.)..
Sept. 16—Foolshead—Removal (Com.).....

ITALA.

Aug. 19—The Blunt Sword (Com.).....
Aug. 24—Modern School of Italian Cavalry (Scenic) .....
Aug. 26—Foolshead—Chauffeur (Com.) .....
Aug. 26—For a Straw (Com.).....
Sept. 2—Clio and Phyletes (Dr.) .....
Sept. 7—Infinite Ways of Providence (Dr.)
Sept. 9—Foolshead Hypnotizer (Com.).....
Sept. 9—Toto Has a Purse (Com.).....

NESTOR.

Aug. 16—Hands Across the Cradle (Dr.).....
Aug. 19—Mutt and Jeff In the Banking Business (Com.) .....
Aug. 23—Alias Yellowstone Joe (Dr.).....
Aug. 26—Mutt and Jeff and the Country Judge (Com.) .....
Aug. 30—The Parson and the Bully (Dr.).....
Sept. 2—Mutt & Jeff and the German Band (Com.) .....
Sept. 6—The Flower of the Tribe (W. Dr.)..
Sept. 9—Mutt and Jeff and the Escaped Lunatic (Com.) .....
Sept. 13—At Perry's Ranch (Dr.).....
Sept. 16—Mutt and Jeff and the Newsboys (Com.) .....
Sept. 20—Across the Divide (Dr.).....

POWERS.

Aug. 8—Cheyenne Days (Scenic).....
Aug. 8—A Harmless Flirtation (Com.).....
Aug. 12—Lone Eagle's Trust (Dr.).....
Aug. 15—Babes In the Woods (Dr.).....
Aug. 19—The Squaw's Devotion (Dr.).....
Aug. 22—Black Cloud's Debt (Dr.).....
Aug. 26—The Indian's Love (Dr.).....
Aug. 29—The White Chief (Dr.).....
Sept. 2—Silver Tail and His Squaw (Dr.)....
Sept. 5—Red Feather's Friendship (Dr.)..... 960
Sept. 9—The Twins Squaw (Dr.)..... 975
Sept. 12—Gray Wolf's Grief (Dr.)..... 950
Sept. 16—The Horse Thief (Dr.)..... 950
Sept. 19—Lost In a Hotel (Dr.).....
Sept. 19—An Old Time Nightmare (Dr.).....
Sept. 23—Red Man's Honor (Dr.).....

RELIANCE.

Aug. 2—The Broken Vows (Dr.).....
Aug. 5—His Son (Dr.).....
Aug. 9—The City (Dr.).....
Aug. 12—The Pitfall (Dr.).....
Aug. 16—Out Of Darkness (Dr.) .....
Aug. 23—A Little Child (Dr.).....
Aug. 26—The Godfather (Dr.).....
Aug. 30—A Straight Path (Dr.).....
Sept. 2—Clouds and Sunshine (Dr.).....
Sept. 6—Temptation (Dr.) .....
Sept. 9—His Dream (Dr.) .....
Sept. 13—The Cobbler (Dr.).....
Sept. 16—Pals (Dr.) .....

REX.

May 25—Called Back (Dr.).....
June 1—The Monogram "J. O." (Dr.).....
June 8—From Death To Life (Dr.).....
June 15—The Twins (Dr.).....
June 22—On the Brink (Dr.).....
June 29—Securing Evidence (Dr.).....
July 6—Fate (Dr.) .....
July 13—The Vagabond (Dr.).....
July 20—Sherlock Holmes, Jr. (Dr.).....
July 27—Her Way (Dr.).....
Aug. 3—The Artist Financier (Dr.).....
Aug. 10—The White Red Man (Dr.).....
Aug. 17—The Colonel's Daughter (Dr.).....
Aug. 24—Castles in the Air (Com.).....1000
Aug. 31—The Torn Scarf (Dr.).....
Sept. 7—Picturesque Colorado (Scenic).....
Sept. 14—Faith (Dr.) .....

SOLAX.

Aug. 11—An Enlisted Man's Honor (Military)
Aug. 16—The Phoney Ring (Com.).....
Aug. 18—Let No Man Put Asunder (Dr.).....
Aug. 23—A Gay Bachelor (Com.).....
Aug. 25—The Stampede (Military).....
Aug. 30—The Patched Shoe (Com.).....
Sept. 1—The Hold Up (Military).....
Sept. 6—Hector's Inheritance (Com.).....
Sept. 8—The Best Policy (Mil. Dr.).....
Sept. 13—Her Uncle's Will (Com.).....
Sept. 15—The Altered Message (Mil. Dr.).....
Sept. 20—Oh! You Stenographer (Com.).....
Sept. 22—Nellie's Soldier (Mil. Dr.).....

THANHOUSER.

Aug. 8—Back To Nature (Dr.).....
Aug. 11—Cupid the Conqueror (Dr.).....
Aug. 15—Nobody Loves a Fat Woman (Com.)..
Aug. 18—The Train Despatcher (Dr.).....
Aug. 22—The Cross (Dr.).....
Aug. 25—The Romance Of Lonely Island (Dr.)
Aug. 29—The Moth (Com.).....
Sept. 1—Romeo and Juliet (Dr.).....
Sept. 5—Count Ivan and the Waitress (Dr.)
Sept. 8—Romeo and Juliet—Part 2 (Dr.)....
Sept. 12—The Buddhist Priestess (Dr.).....
Sept. 15—In the Chorus (Dr.).....
Sept. 19—The Lie (Dr.) .....
Sept. 22—The Honeymooners (Dr.) .....

YANKEE.

Aug. 4—Truth Shall Prevail (Dr.).....
Aug. 7—Kathleen Mavourneen (Dr.).....
Aug. 11—Grey Wolf's Squaw (Dr.).....
Aug. 14—A Good Natured Man (Com.).....
Aug. 14—A Children's Paradise (Scenic).....
Aug. 18—Her Father's Secretary (Dr.).....
Aug. 21—Colleen Bawn (Dr.).....
Aug. 25—Retaliation (Dr.) .....
Aug. 28—The Power of Devotion (Dr.).....
Sept. 1—A Great Wrong Righted (Dr.).....
Sept. 4—Inshavogue (Dr.).....
Sept. 8—Mesmerizing Moe (Com.).....
Sept. 8—Faded Roses (Dr.).....
Sept. 11—Tangled Heartstrings (Dr.).....
Sept. 15—Woman (Dr.) .....
Sept. 18—The Star Reporter (Dr.).....
Sept. 22—The Girl and the Chauffeur (Dr.)....

Get Simpson's Celebrated Song Slides
OF ALL THE POPULAR SONGS
Perfection of Artistic Coloring
ALFRED L. SIMPSON
113 W. 132d St. N. Y. City

Money Makers for you. Think of the people passing by or out of your place that would drop another nickel or dime. Many styles Catalog No. 24 tells all.
KINGERY MFG. CO.
CINCINNATI, O.

FILM FOR SALE
Over 1000 reels in stock at all times, from $2.50 up.

Three Musketeers	2 reels	$50.00
Dame of Montsereau	2 reels	50.00
Fall of Troy	2 reels	75.00

Send for catalogue.
A. J. CLAPHAM
12 E. 15th St., New York, N.Y.

Operators!
I guarantee quick and satisfactory repair work on all machines. Only genuine parts supplied. Get my prices on *ONE DROP OIL* and *BULL DOG CEMENT* the best articles of their kind on the market
H. A. MACKIE
853 Broadway, Cor. 14th Street New York
'Phone: 2478 Stuyvesant

SPECIAL ROLL TICKETS The Big Ticket. Any Printing Any Colors

5,000	$1.25	20,000	$4.60	50,000	$7.50
10,000	$2.50	25,000	$5.50	100,000	$10.00

Get the Samples Stock Tickets, 6 Cents
NATIONAL TICKET COMPANY - - - Shamokin, Pa.

REMEMBER THE PAST IN SHAPING THE FUTURE

A YEAR ago the Sales Company was shipping three hundred reels and Patents Company fifteen hundred reels weekly. To-day Sales Company over eight hundred and Patents Company twelve hundred and fifty.

In one short year the Independent cause has been firmly established on a good substantial and legal basis. The Independent manufacturers have not only brought their plants up to a high mark of perfection, doubled the quality and quantity, but have put aside many thousands of dollars to wage a legal war to surround your interests and theirs with the security and protection which was so much required. *Eighteen months ago* no Independent Manufacturer, Exchange or Exhibitor knew whether his investment was going to be wiped out over-night. To-day all are protected; your business is your own. You are getting a regular supply of film at uniform prices and favorable conditions.

All this has been brought about by Manufacturers, Exchanges and Exhibitors *WORKING TOGETHER* and the further success we all so earnestly look forward to can *BE ACCOMPLISHED* only by all of us standing shoulder to shoulder and assisting one another in every possible way.

Quality may not have advanced as rapidly as all desire but consider the tremendous expense manufacturers have been under and the many other things they have done. Quality, however, is now having first attention. The same grit and determination shown in the past will soon bring our quality up to the required standard.

Only however if we all stick together.

WEEKLY PROGRAM

MONDAY
Imp Eclair Yankee American Champion

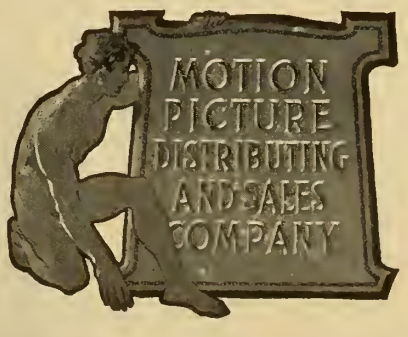
TUESDAY
Thanhouser Bison Powers

WEDNESDAY
Champion Solax Reliance Ambrosio Nestor

THURSDAY
Rex American Itala Imp

FRIDAY
Yankee Solax Lux Thanhouser Bison

SATURDAY
Powers Itala Gt. Northern Nestor Reliance



111 East 14th St., New York City

Mirroroide

The World's Greatest and Best Moving Picture Curtain and Screen

Cheapest in Price, Best in Quality, Greatest in Results. It Rolls, It Won't Crack or Peel, It Lasts a Lifetime. Permanent Brilliancy. Not Aluminum, but a Pure Mercury Amalgamation. You Don't Need a Tightening Frame, Simply Buy the Curtain that Is Used in the Best Theaters from Coast to Coast. 20 Curtains Shipped to England, 8 to Germany. Factory Shipments Last Week, 140 Screens and Curtains. (2) Factories (2) Working Day and Night to Meet Demand.

Shipments in Three Days
AFTER RECEIPT OF YOUR ORDER

Mirroroide has the world beat.

Over 100 Testimonials Prove This. Test It with Any Curtain or Screen on the Market.

This Is Fair, Is It Not? Demonstration Sample, ¼ Yard, 50 Cents, Ordinary Size, 4 Cents Stamps.

New York City Dealers. Where you can see Demonstration Tests and leave your Orders:

Harry A. Mackie, 853 Broadway; American Moving Picture Machine Co., 101 Beekman St.; Nicholas Power Co., 115 Nassau St.; Western, Middle West, Southern and Canadian Dealers next week.

Just One From Many Hundreds

If I bought a Glass Screen or any other screen and my competitors bought yours, I would be sick. Greatest pictures I ever saw.

DWIGHT BAKER,
Pastime Theater, Ottumwa, Iowa.

Just one a week. Watch for them.

Benjamin - Genter Co.
NEWBURGH, N. Y.

Film Exchanges Take Notice

We can buy your entire FILM EXCHANGE or part, and will pay spot cash for same.

PROSPECTIVE MONEY MAKERS

Will sell you a complete line of films, machines, slides, etc., to open a first-class FILM RENTAL OFFICE, or can sell you any films you may want. Send for our latest BARGAIN LIST.

GENERAL FILM BROKERS, 23 E. Jackson Blvd., Chicago, Ill.

COMPENSARC

This Machine cuts ⅔ from your Light Bills

Mr. Manager

If you are on a 110 or 220 volt circuit and you are using a rheostat to reduce the voltage to 35 at the arc in your lamp, you are paying for ⅔ more "juice" than you are actually using. Can you afford to waste all this energy supplied from the line, over and above what you really need?

The Fort Wayne Compensarc

saves all this waste by reducing the voltage without losing any: makes a clearer, whiter, steadier light, and eliminates all danger of fires caused by overheated rheostats.

We have a little 22 page booklet "Compensarc vs. Rheostat" that we want to send you. It will tell you plainly how you can make a big saving and a better light. Send us your name and address.

FORT WAYNE ELECTRIC WORKS
of GENERAL ELECTRIC COMPANY.
1408 Broadway
Fort Wayne, Indiana

Send TODAY for our FREE descriptive booklet

ANOTHER ENTERPRISE TRIUMPH

TOGO CALCIUM GAS OUTFIT

Complete with Rubber Tubing and Keyless Jet

SUPERIOR WORKMANSHIP and HIGH GRADE MATERIAL combined with SAFETY and SIMPLICITY place the TOGO far ahead of any other cheap outfit.

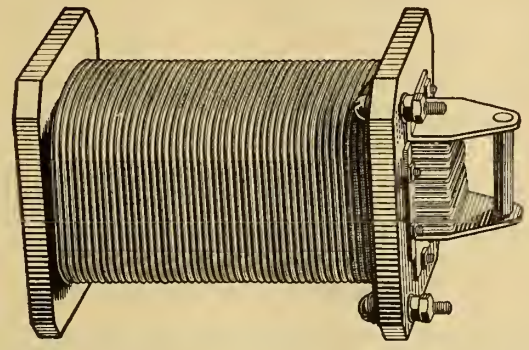
PORTABLE and ready for instant use - **$25.00.**

Anyone can operate it

MANUFACTURED BY
The Enterprise Optical Mfg. Co., 564 W. Randolph St., Chicago
FOR SALE BY ALL DEALERS

DE LUXE COILS

PRICE $30



Weight, 48 lbs. Dimensions, 7"x7"x11"

GUARANTEED for ONE YEAR

The only Coil for Controlling Arc Lamps of Moving Picture Machines

The "DeLuxe" coil operates from the usual commercial alternating current lighting circuits and delivers 35 volts at the arc and any value of current from 20 to 60 amperes. Moreover, it requires no previous experience or instructions to install or operate the "DeLuxe."

Send for our illustrated catalogue and price list for "DeLuxe" coils, carbon holders and Transarcs together with full line of Electrical accessories.

THE ST. JOHN CORPORATION

180 BROADWAY :-: NEW YORK CITY

Sole distributers MOHAWK ELECTRIC CO., ALBANY, New York.

OF COURSE YOU WANT ONE

for the simple reason that the up-to-date and live exhibitors know a good thing when they see it and always take advantage of something that will increase their receipts.

THE TIME IS UPON US

when vacation time is about over and people are settling down to the regular grind, and exhibitors of motion pictures are planning for a busy season and are looking around for new and up-to-date methods of displaying their programmes so as to get the best returns on their money invested.

YOU CAN NOT GO WRONG

if you invest in our system of displaying programmes, as the results in your case will be the same as the results in the cases of several hundred satisfied exhibitors who have taken advantage of our liberal offer and have adopted this, the most modern and up-to-date system of displaying programmes.

ORDER NOW

Exhibitors Advertising Company

Suite 604-605-606, 117 North Dearborn St., Chicago, Ill.

SILVO KURTAIN KOAT

Makes a complete silvered screen for the small sum of $6.00 (sent C. O. D.)
We also make the only Film Cement which works without scraping on either inflammable or non-inflammable film and holds tight.

Ask your dealer for TIGER CEMENT

KURTAIN KOAT CO. 2107 W. Lake St. CHICAGO, ILL.

SINCE the film exchanges of Chicago have abandoned their slide departments, we are better equipped than ever to meet your requirements along the lines of a SUPERIOR SLIDE SERVICE.

¶ Larger quarters, more employees and a correspondingly large stock, makes of our exchange the greatest and largest clearing house for illustrated songs in the United States.

¶ Our guarantee, to furnish only one theatre in each city (Chicago excepted), should not be overlooked. The orders we are receiving on the above proposition are astounding and overwhelming. Don't delay, write to-day, get an exclusive service and be ahead of your competitor on at least one part of your programme.

¶ Our September catalogue now ready, together with rental rates. We ship your weekly supply of slides and music in one consignment every week.

"THE PIONEER SLIDE RENTERS"

CHICAGO SONG SLIDE EXCHANGE

6th Floor, Powers Bldg. ***Dept 1.*** **37 SOUTH WABASH AVE., CHICAGO, ILL.**

THERE IS

ONLY ONE

BIO *RECOGNIZED STANDARD* **CARBON**

Try it and you will forget the names of all other brands. Then it will be

"BIO" FOR YOURS

CHARLES L. KIEWERT CO.

NEW YORK 165 Greenwich St. MILWAUKEE 114-116 Huron St. SAN FRANCISCO 19 Sutter St.

AND ALL LIVE FILM EXCHANGES

Taylor's Theatrical Agency

51 West 28th Street
NEW YORK

—MAKING A SPECIALTY OF—

BOOKING MOVING PICTURE THEATRES

VOCALISTS, PIANISTS, VIOLINISTS, TRAP DRUMMERS, INSTRUMENTALISTS
OPERATORS, PICTURE DEMONSTRATORS, ETC.

OUR SONG SLIDE SERVICE

We buy all new releases of Song Slides and are strictly up to the minute
WRITE US NOW and get the BEST SLIDE SERVICE IN NEW YORK

Film Perforating Dies

The A. Dewes Co.
249 Center Street
Tel. 2351 Spring New York

Free Plans To Increase Your Attendance

A POSTAL WILL BRING PARTICULARS
TAKITO OGAWA & CO.
156—W— Lake St.—M—. Chicago, Ill.

Machines and Films For Sale

3 Second-hand Power's Machines, $90 to $170
1 Newly Rebuilt Head - - - $50
6 Second-hand Edison Machines, $85 to $110
Lot of Films For Sale Cheap
MAYER SILVERMAN
105 Fourth Ave., Pittsburgh, Pa., U. S. A.

We Offer 300 more to the Trap Drummers

Get your order in at once. At our special offer price—$10.0

This high-grade Orchestra Drum, 10 thumb screw rods, transparent drum heads, solid shells, maple, rosewood, walnut.

Size, 3 x 14—3 x 15—4 x 15—4 x 14. This offer for September and October.

E. P. Zeidler Drum Co., Cleveland, O.

MAKE YOUR LOBBY BRIGHT AND ATTRACTIVE BY USING

PAYNE'S SHOW CARDS

Write for circular
PAYNE SHOW CARD CO.
17 Dwight St. Springfield, Mass.

WANTED: FILM showing transporting Siberian Exiles to prison Give price, condition, etc.
MOORE, HUBBELL & CO.
36 N. Franklin St. Chicago, Ill.

ATTENTION!

Anyone who is in possession of a film that is scratched, dirty, flickery or poor photography, send it to the ORTHO FILM CO., 40 East 12th St., to be redeveloped, cleaned and softened and see the improvement that can be done by the HOCHSTETTER ORTHO PROCESS. Demonstrations given free.

SCENARIO WRITERS!

If your scenarios do not sell find out *why*. Perhaps your manuscript can be rewritten and made saleable, and your mistakes may be corrected in future manuscripts. The author of "Technique of the Photoplay," etc., will give your manuscript personal criticism and revision for a fee of only $2. Approved manuscripts marketed for a fee of 10 per cent. A reading fee of 50 cents must accompany each script. Unavailable scripts will be immediately returned.

Exhibitors!

Bad Business?

Submit your difficulties to the author of "The Photoplay Theater," and other articles on management, for advice and suggestion, the result of twenty years' experience in amusement enterprises. Simple questions $1 each.

Manufacturers!

Manuscripts developed, $10 each. Send in that scenario that has your staff puzzled and a practical working script will be returned.

Epes Winthrop Sargent
21 East 20 Street : New York City

THAT'S THE STUFF!!

THE ORIGINAL BIOGRAPH
CARBONS

THE SPECIAL BRAND FOR PICTURE MACHINES
See that your packages and labels are as shown on cuts

L. E. FRORUP & CO., Importers
232-234 GREENWICH ST. NEW YORK

Opera and Assembly Chairs

Most popular priced chairs on the market for picture show use.
Prompt Shipments. Write for Catalogue
PEABODY SCHOOL FURNITURE CO.
North Manchester - - Indiana
New York Agents: ROBERT J. EHLERS CO
Lexington Ave. and 43d St. - New York, N. Y.

Moving Picture Machines
Bought, Sold and Exchanged

I Have Several Calls For Second Hand Machines What Have You To Offer?

H. A. MACKIE
853 Broadway New York City
'Phone: 2478 Stuyvesant

THEATRE SEATING—*Send for Moving Picture Chair Cat. "V4," Upholstered Chair Cat. "V5."*
AMERICAN SEATING COMPANY
Chicago New York Boston Philadelphia

CHEAP
STEEL FRAME THEATRE CHAIRS
ABSOLUTELY NON-BREAKABLE

Suitable for small Theatres and Moving Picture Shows. We carry these chairs in stock and can ship immediately
Second Hand Chairs
Also seating for Out-of-door use
Address Dept. W.
STEEL FURNITURE CO., GRAND RAPIDS, MICH.
New York Office: 150 Fifth Avenue

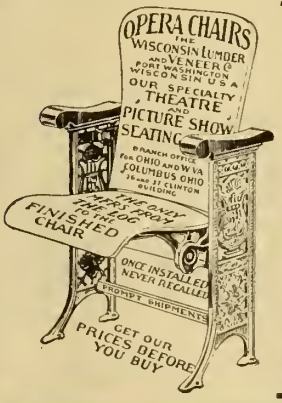
OPERA CHAIRS

For EVERY PURPOSE
1,000 STYLES
ESTABLISHED 1865
WRITE FOR CAT. No 31
The A. H. Andrews Co.
174-176 Wabash Ave., Chicago, Ill. Branches in all leading cities

OPERA CHAIRS

GEO. W. BENNETT
744 W. 5th Street
CINCINNATI OHIO

THEATRE SALES CO.
211 Dearborn Street, opposite Post Office
CHICAGO, ILLINOIS
Long Distance Phone, Harrison 341
Dealers in Theatres anywhere in the United States and especially Chicago. Write or Call. Make Known Your Wants


OPERA CHAIRS
THE WISCONSIN LUMBER AND VENEER CO. PORT WASHINGTON WISCONSIN U.S.A.
OUR SPECIALTY THEATRE AND PICTURE SHOW SEATING
THE ONLY SANITARY FOLDING CHAIR
ONCE INSTALLED NEVER RECALLED
PROMPT SHIPMENTS
GET OUR PRICES BEFORE YOU BUY

The Wisconsin Lumber and Veneer Co.
Port Washington, Wisconsin, U.S.A.

FOLDING CHAIRS

For Moving Picture Shows, Grand Stands, Assembly Halls, etc. In sections if wanted.
Write for Catalog No. 2
The Kauffman Manufacturing Co.
ASHLAND, OHIO

M. P. MACHINES SOLD ON INSTALLMENT

WRITE AT ONCE FOR PARTICULARS
OUR FEATURE FILMS will DOUBLE your BOX OFFICE RECEIPTS. Send for list now. DON'T DELAY
Chicago **CHICAGO FILM EXCHANGE** Omaha

MURDER. CRIMINAL NEGLIGENCE.

Sure it is not criminal negligence to put your theatre patrons in stalls that they can't get out of in case of fire, but, Mr. Exhibitor, don't you think you would feel better to have your theatre seated with an Automatic Folding, All-Aisle Chair?

LISTEN.

Our chair is a friend to the Public.
It advertises your theatre and makes your business grow.
It is a *space-saver, life-saver, money-saver.* Gives 25% more seating.

IT IS THE ONLY SANITARY CHAIR.

It will make your theatre all aisles.
It is the world's greatest theatre chair, perfected to the highest degree.
12 years' experience and scientific study of the theatre seating problem is embodied in the construction of this wonderful chair. PATENTED.

WRITE TODAY FOR CIRCULAR A **THE HARDESTY MFG. CO., Canal Dover, Ohio, U. S. A.**

WURLITZER

55TH YEAR 55TH YEAR

Wurlitzer Piano Orchestra built in the front of the Gaither Theater, Cincinnati

The Leading Picture Theaters are Installing

Wurlitzer Automatic Musical Instruments

They furnish better music than musicians and cut out that great expense. 50 different styles. Call at nearest branch or write for big 84-page catalog

THE RUDOLPH WURLITZER COMPANY

CINCINNATI	CHICAGO	NEW YORK	PHILADELPHIA
117 to 121 E. 4th	266 & 268 Wabash	25 & 27 W. 32nd Bet B'way & 5th Av.	1835 Chestnut
ST. LOUIS	CLEVELAND	BUFFALO	COLUMBUS, O.
912 Pine	206 Prospect	701 Main	57 E. Main

W. Stephen Bush

Has prepared and may be engaged to deliver special, complete LECTURES on

"Dante's Inferno"

(5 REELS, MILANO FILMS COMPANY)

"The Crusaders or Jerusalem Delivered"

(4 REELS, WORLD'S BEST FILM COMPANY)

These films mark a new epoch in moving pictures. They will bring the best audiences and the highest prices, provided they are properly presented with suitable music, lecture and effects. Careful rehearsals are necessary. Mr. Bush will, if desired, direct the rehearsal, provide music and of course deliver complete lecture during the running of the reels. In addition suitable reading matter for advertising the films in the daily press will be supplied.

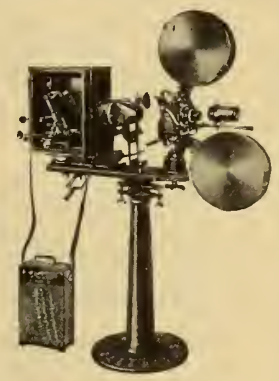
Address

W. Stephen Bush

Care of Moving Picture World

125 East 23rd Street **New York City**

BUILT RIGHT RUNS RIGHT IS RIGHT



THE Makers of THE MOTIOGRAPH have been manufacturing Motion Picture Machines for MORE THAN THIRTEEN YEARS and **everybody** that is **anybody** in the Motion Picture world knows that our motto is QUALITY NOT QUANTITY.

QUALITY IN PRODUCTION IS OUR WATCHWORD

We are manufacturers in the true sense of the word. We make in our own factory EVERY GEAR—SCREW—SPROCKET—BUSHING and part that goes to make up THE BEST CONSTRUCTED MOTION PICTURE MACHINE IN AMERICA. REMEMBER—We do not depend on other factories.

OUR GUARANTEE covers the FREE REPLACEMENT OF ALL PARTS broken through defective material or workmanship.

BEWARE OF THESE FACTS ADVERTISED BY OTHERS. THEY ARE NOT ALWAYS TO BE DEPENDED UPON.

It is a well known fact that the Motiograph is fast replacing Machines of all other makes. It is also a well known fact that the Motiograph Lamp House and Arc Lamp are being fitted to all other makes of mechanisms. Why? Because it is the Largest, Heaviest and Best.

THE ENTERPRISE OPTICAL MANUFACTURING CO.

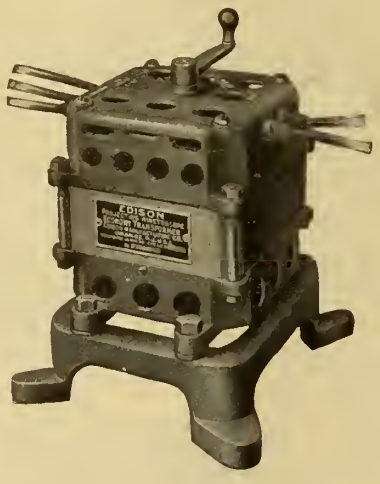
564-572 WEST RANDOLPH ST. :: :: :: CHICAGO, ILL.

For Sale by every wide-awake dealer in North America.

EDISON

Economy Transformer

(For alternating current)



110 volt—60 cycles; price **$50.00**
220 volt—60 cycles; price **$55.00**

DIMENSIONS

Height over regulating lever, 14 inches.
Floor space required, 10 x 12 inches.
Approximate weight, only 65 lbs.

A highly efficient Transformer, designed to meet a universal demand for some form of satisfactory current saving device at low cost. Prompt shipments.

TRADE MARK

Thomas A. Edison, Inc.
72 Lakeside Ave., Orange, N. J.

The Nimble Kimble M. P. Machine Motor

Leaves Your Hands Free

There's no sense in turning that crank by hand when you can get a motor that will do it BETTER and leave your hands free.

A LITTLE ⅛ H. P.

KIMBLE

Variable Speed Motor

(For Alternating Current Only)

hitched to your picture machine permits you to do "stunts" that will puzzle the "talent" and delight the audience.

ONE LEVER starts, stops, reverses or varies speeds, from 300 to 3,000 r.p.m.—not by steps or jerks, but by imperceptible gradations, under your absolute control.

This leaves hands, eyes and brain free for other work that will *count* with the audience.

Installation is simple and easy.

Operating cost is less than the cost of one 16-c.p. light when the machine is going, and *nothing* when it is not.

Prices, f. o. b. Chicago

⅛ H. P. KIMBLE A. C. MOTOR with Grooved Pulley—110 volts, $27.00; 220 volts, $28.50; Countershaft, $10.00

(Countershaft is not necessary when you belt direct from pulley on motor to pulley on fly-wheel of machine)

Put one in NOW. It will pay for itself the first week in increased patronage.

Kimble Electric Company

1118 Washington Boulevard
CHICAGO

Kimble Electric Company, Chicago.

How soon could you ship a ⅛ h.p. picture machine motor.....volts.....cycles, to operate a No. .....machine, and which method of connecting it do you recommend?

Name .....

P. O..... State.....

Moving Picture World (Date)

G.MÉLIÈS

Scotty Gets Work at the Oil Wells

FOR $200

AN OPERATION to restore Scotty's little girl's sight would cost two hundred dollars. Scotty had neither the money nor a job, but set out into the world with a firm determination to "make good". Success came in an odd manner, far different than he had expected. Scotty obtained work to be sure, but it was an unselfish act of heroism that gained for him the reward of the grateful, and indirectly his daughter's happiness.

G. MELIES, 204 EAST 38th ST., NEW YORK CITY

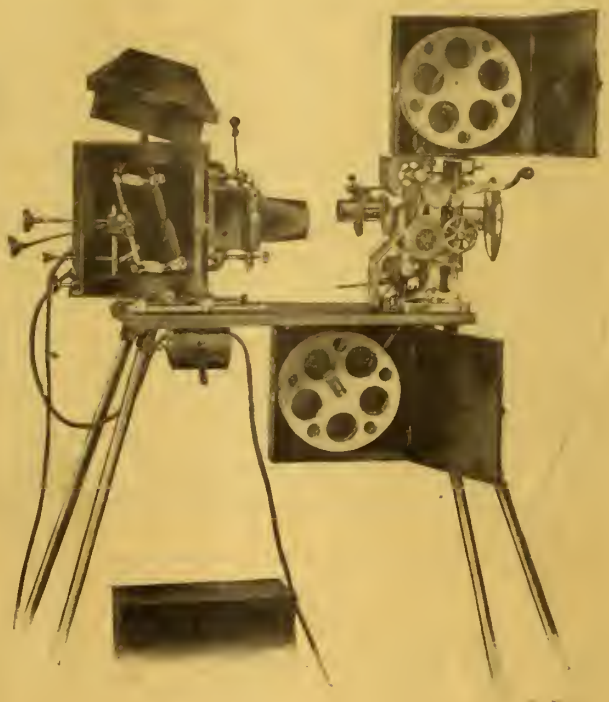
APPROX. 1000 FT 9-21-11

POWER'S CAMERAGRAPH No. 6

The Perfect Motion Picture Machine

Absolutely Flickerless Pictures

No Pinwheel



Rugged Construction

No Star-wheel

Easy to Operate

Noiseless

In use throughout the civilized world

Every Powers Cameragraph Mechanism No. 6 is guaranteed for one year against natural wear and tear as well as defects in material and workmanship.

Write at once for our special proposition G, which makes it easy for any reliable established exhibitor to own one.

NICHOLAS POWER COMPANY

115 NASSAU ST., NEW YORK

For fourteen years the leading makers of Motion Picture Machines

CAREY PRESS, N. Y.

Vol. 9, No. 11 September 23, 1911 Price, 10c.

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

DANNY'S CONFESSION. Scene from "Colleen Bawn"—(*Kalem*).

125 East 23rd Street **New York–Chicago** 169 W. Washington St.

A *TON* of *FREE* ADVERTISING MATTER on request for the big work of the year.

ON TUESDAY, OCTOBER 16th, WE RELEASE

"THE EARLY LIFE OF DAVID COPPERFIELD" [Complete]

The first of the series from the novel by Chas. Dickens. To be followed on consecutive Tuesdays by two big productions, each complete in itself, showing the career of David Copperfield, as conveyed by Chas. Dickens in his novel of that name.

AND IT'S ALL FOR THE GLORY OF

THE THANHOUSER WO-A-WEEK

Released Tuesday, September 26 "YOUNG LOCHINVAR"

This is the original "man who took a chance," made immortal by Sir Walter Scott, who in the more esthetic lexicon of his period has impressed on us the fact that he knows a good sport when he sees one. This chap Lochinvar wanted a certain lady to be his partner for life. Things didn't break well for him, and the night of her marriage to another man arrived. Did Lochinvar figure that it was all over? No, Siree! Did he just give up and lose? No, he took a chance at the last second, and—be dum-squizzled if he didn't win out, at that! Read the synopsis. *No. 249* *Code Word, Loch*

RELEASED FRIDAY, SEPT. 29

Love's Sacrifice

If some folks on this planet weren't so eternally hasty there'd be a powerful lot of domestic strife avoided—with the emphasis on the "mess" part of it. In this corking drama you see another, but unusual case; not a young fellow doing the wrong thing, but an elderly scientist who ought to have known better. And if it were not for that all-consuming flame of devotion that beats in the good woman's breast, this story would leave a dark brown taste around our palates—but that is bee-u-ti-full-y avoided, because it's a Thanhouser.

No. 250 *Code Word, Sacri*

THE NEW THANHOUSER PHOTOFRAME

consisting of five original photos, 11 x 14 inches, of the leading Thanhouser players framed in solid oak, mission finish, complete with glass, GOES TO YOU FOR $2.50 with order. This is the prize outfit that tickled-to-death exhibitors the country over are calling THE GREATEST LOBBY DISPLAY BARGAIN EVER KNOWN. Address Exhibitor's Dept.

THE THANHOUSER LOBBY PHOTOS

consisting of five splendid individual photographs (11 x 14) of Thanhouser principals; sent postage prepaid for $1.00 with order. Address Exhibitor's Dept.

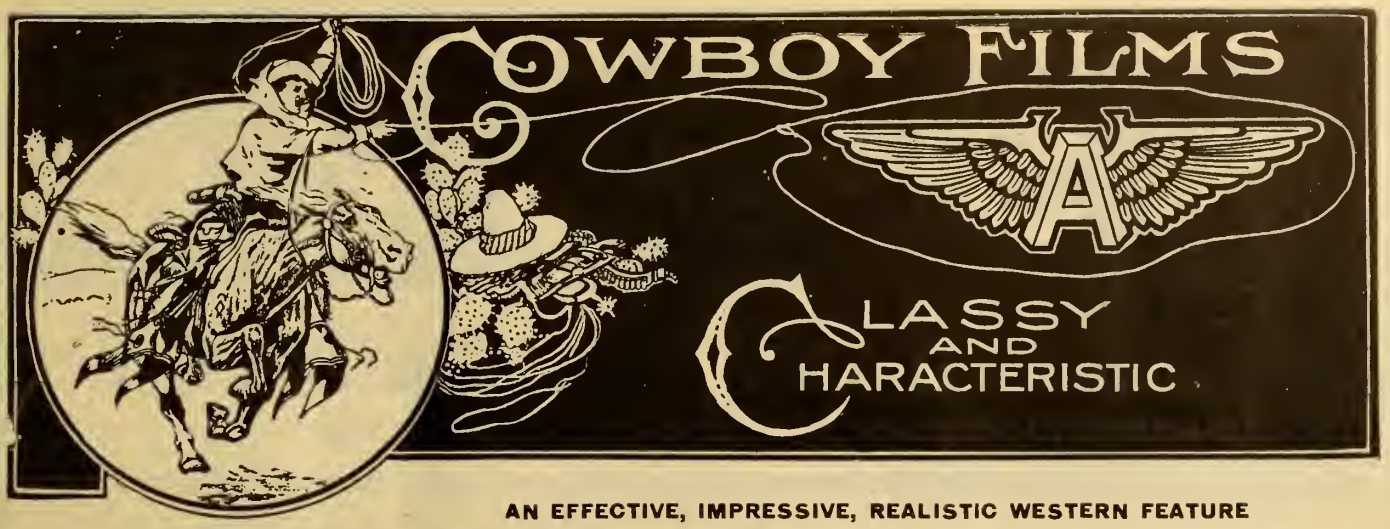
THE THANHOUSER NEWS

the "Exhibitor's Guide," containing the Thanhouser Lobby-Decorator, sent FREE OF CHARGE to all who can show connection with the Moving Picture business. Address Exhibitor's Dept.

Thanhouser Company

NEW ROCHELLE NEW YORK

SALES COMPANY AGENTS FOR U. S. AND CANADA



AN EFFECTIVE, IMPRESSIVE, REALISTIC WESTERN FEATURE

"THE RUSTLER SHERIFF"

Produced in El Cajon Valley, Southern California.

A Flying A Cowboy Feature

Containing the most effective climax ever pictured in a Western film

A realistic drama of the West as it used to be. True to life—teaching a strong moral lesson—and ending in one of the most unexpected, thrilling, and impressive climaxes ever presented to the gaze of the general public, through the medium of the moving picture camera. A feature from all angles, and in every respect. Different from the "Usual Thing."

ALL INDEPENDENT EXCHANGES BUY TWO REELS OF FLYING A FILMS EACH WEEK **RELEASE DAYS MONDAYS AND THURSDAYS**

IF YOU ASK THEM FOR THIS FEATURE AND MAKE YOUR REQUEST EXPLICIT YOU WILL GET IT.

REMEMBER THE RELEASE DATE—THURSDAY, SEPT. 28th

NOTE.—There are two Flying A Cowboy features released each week. Some of these features are better than others, but they are all good. The release days are MONDAYS AND THURSDAYS.

Your Exchange will give you both, each week, if you ask for them.

Our regular releases are described in the Film Synopsis Department of this publication.

American Film Manufacturing Company, Producers of Flying A Cowboy Pictures
BANK FLOOR, ASHLAND BLOCK, CHICAGO, ILLINOIS

Motion Picture Dis. & Sales Co., Sole Agents for the U. S. and Canada.

Solax

WEDNESDAY
MILITARY AND WESTERN

FRIDAY
COMEDY

"Nellie's Soldier"
(Military)

Released September 22nd

Great Big Military Picture With a Charming Girl as Heroine.

"How Hopkins Raised the Rent"

Released September 27th

One of Those Side-Splitting Comedies Full of Fun From Start to Finish.

"An Italian's Gratitude"
(Drama)

Released September 29th

Splendid Life-Like Drama of Love and Gratitude.

"A Breezy Morning"
(Comedy)

Released October 4th

Here is an Especially Good Comedy, Full of Bright Laughable Humor.

THESE 4 PICTURES ARE ALL ESPECIALLY GOOD

We Think Them the Best We Have Ever Made

Solax Company

Congress Avenue. Flushing. L. I.

REMEMBER—ALL OUR FILMS ARE TINTED AND TONED.
SOLD THROUGH M. P. D. & S. Co.

Criticisms and Suggestions

ALL our manufacturers and importers are bending every effort to improve their quality. You exhibitors come in close contact with the public and hear their criticisms. Won't you please write us whenever you have anything to say that will help us in improving the quality of future releases? We believe it is of a good average quality now, but we want it better. Let us hear from you.

WE ARE PROUD OF THIS

WEEKLY PROGRAM

MONDAY
Imp Eclair Yankee American Champion

TUESDAY
Thanhouser Bison Powers

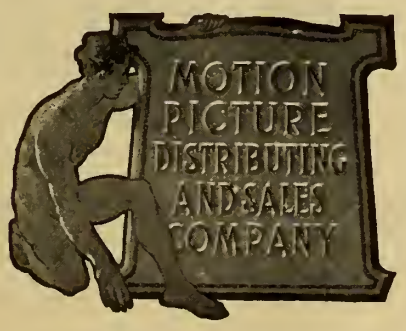
WEDNESDAY
Champion Solax Reliance Ambrosio Nestor

THURSDAY
Rex American Itala Imp

FRIDAY
Yankee Solax Lux Thanhouser Bison

SATURDAY
Powers Itala Gt. Northern Nestor Reliance

WE INTEND TO SELL OUR FILMS ON QUALITY.



111 East 14th St., New York City

A THERMOS BOTTLE PICTURE!

It will keep enthusiasm warm!

ADVENTURE, LOVE, PASSION, CONQUEST, HOPE, JOY, SORROW, FAILURE, SUCCESS

all woven together in the greatest silent drama since Two Ate One Apple. And there is room left for a healthy gasp and a well-built gape—you'll contribute the last two items. This particular picture-achievement is called

"The Rose and the Dagger"

Released Thursday, September 21st.

A plain title, like the truth we are telling about it. A woman who finds herself in the power of a bandit flirts and dances to divert his mind and obtain possession of his dagger. If your reason isn't rocky, you'll speak up! This is frank fact, not mere blabber.

"The Rose and the Dagger" is a three-bagger for speed and strength. We sincerely advise you to get it!

REX MOTION PICTURE MASTERPIECE CO.

makes one each week at

573-579 Eleventh Ave., New York City

(Although a million and eighty people are begging for two)

The Planet Earth is talking about "REX"

NOTICE !

—I herewith announce the installation of a Free Employment Bureau in the Laemmle Film Service offices. No charge will be made for the employment of Managers, Operators, Pianists, Singers, Ticket-takers, etc. The very highest references are required and the benefit of the entire Laemmle organization is now at your command, either in getting help or work. Write or call, tell what you want and let us do the rest, with our compliments.

NOTICE !

—If you desire to sell, let, purchase or lease a theatre or site in any part of the United States or Canada, get in touch with any of the Laemmle Film Service offices at once. We shall be glad to be of assistance and will make no charge for services.

NOTICE !

—If you are not satisfied with Independent films, it is because you are not getting the right sort of service. Why not hook up with the biggest and best film renter in the world? It doesn't cost you any more and it brings you the kind of program you ought to have. This very day is the best day to take your step toward prosperity.

Carl Laemmle, Pres.

The LAEMMLE FILM SERVICE

New number

204 W. Lake St., Chicago, Ill.

Sykes Block. Minneapolis, Minn. 1517 Farnam St. Omaha, Neb.
515 Mulberry St. Des Moines, Iowa. 1110 Wyandotte St. Kansas City, Mo.

The biggest and best film renter in the world

Important Notice

CONCERNING ECLAIR FILMS AMERICA RELEASES

Beginning Tuesday, Nov. 7

AMERICAN ECLAIR FILMS

WILL BE ISSUED TO THE TRADE.

Disregard All Previous Announcements

The ***French Eclair*** releases will be made ***every Friday,*** beginning November 10, instead of Monday as at present.

Release September 25

A JUST GENERAL

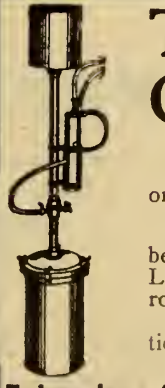
8x10 Photos of Eclair Stage Favorites

are ready for distribution. Complete Set, $1.50

IN THE FIRST INSTANCE ADDRESS

ECLAIR FILM CO.

FORT LEE — — — NEW JERSEY



THE ENTERPRISE (Portable) CALCIUM GAS OUTFIT

Price with carrying case, $35.00

Is the only Substitute for Electricity for projecting Motion Picture or Stereopticon Views and is the

ONLY SATISFACTORY PORTABLE OUTFIT

because it operates by WATER PRESSURE, IS CONSTANT, REGULAR AND RELIABLE and has no complicated spring valves to corrode, choke up and otherwise get out of order. Is patented.

"OXONE" in SQUARE CAKES *is most satisfactory* for the production of *oxygen gas.*

For Sale by Dealers Everywhere.

Enterprise Optical Mfg. Co. MANUFACTURERS 564-572 W. Randolph Street, CHICAGO, ILL.

GREAT NORTHERN

THE OLD RELIABLE

Release for Saturday, September 16th

THE ADOPTED SON

Dramatic feature film. This film will take the place of "The Conspirators" which will be released at a later date.

Release for Saturday, September 23rd

CAUGHT IN HIS OWN NET

A well acted realistic production of the rural type. Book it *now.*

All First-class Independent Exchanges Handle Our Product
Sold Only Through Motion Picture Distributing and Sales Company

GREAT NORTHERN FILM CO., 7 E. 14th St., N.Y.
(NORDISK FILM CO. OF COPENHAGEN.)

THE BLACK HORSE TROOP OF CULVER

Champion release for Monday, Sept. 25th, 1911

An academy at Culver, Ind., having a wonderful body of (boy) horsemen,—mere lads—who execute marvelous feats of horseback and Roman riding, in accurate imitation of Uncle Sam's Regular Army Cavalry.

NOTE CHAMPION RELEASE

BARBARA FRIETCHIE

October 2nd, 1911

The Cook of the Ranch

Champion release for Wednesday, Sept. 27th, 1911

A real, live Champion Western Comedy. The cook's stout cowboy lover had victimized her in a huge joke. Everybody laughed but their smiles froze when no dinner appeared.

Exhibitors write for magnificent lithograph sheets

ASK TO SEE EVERY CHAMP

SEE SYNOPSES IN THE BOOKLETS

Sold Through Motion Picture Distributing & Sales Co.

CHAMPION FILM COMPANY

MARK M. DINTENFASS, General Manager

12 EAST 15th ST., NEW YORK City

NESTOR

NESTOR

NESTOR

"The Worth-While Film"

GET THEM! :-: :-: EVERY WEEK 2 NESTOR FILM FEATURES :-: :-: *GET THEM!*

Release of Wednesday, September 20th, 1911

"ACROSS THE DIVIDE"

Scene from "Across the Divide"

985 feet of swift, exciting film punctuated by big, thrilling moments—a stirring Nestor Western Foto-Drama overflowing with giant incidents that startle, satisfy and stick to one's memory—rush of action, superb acting and inimitable photography. *GET IT!*

BOOK THIS NOW!

Release of Wednesday, September 27th, 1911

"THE YOUNG DOCTOR"

A sure cure for poor business
Will make good business better

"*Bully*" is the only word that describes your release "*The Parson and the Bully.*" You are to be congratulated on the *class* of pictures you are putting out. Keep the *good work* up."
C. D. Gillespie, Manager of Superba Theatre, Elwood, Indiana.

GET THEM! :-: :-- EVERY WEEK 2 NESTOR FILM FEATURES :-: :-: *GET THEM!*

The Grandest Noise in Comedy Split Reels Begins Saturday, September 23rd, 1911

"MUTT AND JEFF AND THE DOG CATCHERS"

AND "OBLIGING A FRIEND"

Two concoctions of delicious fun that will make you delirious with joy. A double bill without an equal. *GET IT!*

BOOK IN ADVANCE!

"MUTT AND JEFF AS REPORTERS" AND "GETTING EVEN"

Capital Comedy Split Reel

Released Saturday, September 30th

From Hogan & Jensen, Props., of the Isis Theater, Los Angeles, Cal. *"Mutt and Jeff* have broken all records for attendance at this popular place of amusement. We have had many special releases including 'Buffalo Jones Lassoing Wild Animals,' 'Automobile Race,' 'Fight Pictures,' 'Cheyenne Cowboy Celebrations,' etc., but *'Mutt & Jeff,'* which we receive from the Miles Bros., Los Angeles office, have reached a record which we think will never be equalled in this theater. Taking in consideration that these films were used during the hottest days in August, we feel more than justified in sending our best wishes to the Nestor people for their successful pictures. Hope to receive some more *'Mutt & Jeff'* pictures at an early date."

GET THEM! :-: :-: EVERY WEEK 2 NESTOR FILM FEATURES :-: :-: *GET THEM!*

NESTOR

David Horsley,

688 Avenue E
BAYONNE, N. J.

MOTION PICTURES DISTRIBUTING & SALES COMPANY

Sole Distributors

NESTOR

REMOVED TO 688 AVENUE E. BAYONNE. N. J. 'PHONE. BAYONNE 940

Gotch Hackenschmidt Match Films

Perfect motion pictures of the greatest event ever chronicled in the history of wrestling, showing each and every move of each contestant from the moment he left his dressing room until the match was over and the multitude of fans had dispersed—**Press, critics and public pronounce these absolutely the most wonderful, phenomenal, exciting and perfect films ever secured**—these pictures will absolutely settle beyond any doubt every dispute which has arisen concerning this marvelous event—they show intimate, unobstructed, close up, complete views of every movement and incident, including both falls.

STATE RIGHTS FOR SALE

The entire country went wild over this match—the entire world will go wild over the pictures. It is the one big, safe, sure fortune-winning opportunity of the century for those who secure state rights—select your territory and wire today for prices and information—don't delay one second—it may prove fatal—don't let your rival beat you to it—already requests are pouring in from every corner of the globe—get in line—buy your state now.

BE SURE TO WIRE TODAY

A word to the wise is sufficient

ADDRESS

Gotch Hackenschmidt Picture Co.

20 East Randolph Street, :: Chicago, Illinois

BIOGRAPH FILMS

Trade Mark Trade Mark

RELEASED SEPTEMBER 18th, 1911

DAN, THE DANDY

A Father's Disappointment in His Son

The opening of the picture impresses one that the family is expecting the arrival of a most important personage, and such is the case, for the father expects the return of his only son from college in whom he had set great hopes, only to have them crushed into absolute disgust upon the entrance of his son who has become a pronounced molly-coddle. The father at once sets about to cure the son of his present milksop nature by engaging the services of a tramp to taunt manhood into his son. This tramp proves to be a wealthy club-man disguised, in quest of new sensations, and enters into the spirit of the game with vim. This, however, proves fruitless. Still, the son's interest in a wealthy young heiress arouses hopes in the father for he sees another plan—jealousy. To bring this about he gives a house party and the pretended tramp monopolizes the girl's attention. Jealousy is aroused, but Dan reasons he hasn't the sufficient sand to back his rage up, so he repairs himself to a gymnasium where later we see him entirely transformed, and so, when next he encounters the quasi tramp, the father has reason to be proud of him.

Approximate Length 998 feet.

RELEASED SEPTEMBER 21st, 1911

A CONVENIENT BURGLAR

Mrs. Gay planning to visit mother, Gay feels a good time with the boys in sight. Wifey, however, is prevented from going just as she arrives at the railroad station, and catches Gay just as he is about to leave for the roof garden. She enters, though, in time to prevent one of Gay's friends from escaping. This friend pretends to be a burglar, and Guy gets out by taking the supposed burglar to the police (?). Roof garden now for theirs. However, Gay stays away too long and gets in bad.

Approximate Length 534 feet.

WHEN WIFEY HOLDS THE PURSE-STRINGS

Mr. Goodhusband is forced to hand over every cent of his salary to wifey. He is allowed fifty cents for spending—how generous. He meets some of his friends and they stick him for a large bar-bill, for which he gives an "I O U." He later plans to pay this by "losing" his wife's watch and having her advertise and offer a reward for its return. The scheme would have worked if his accomplice hadn't been disloyal.

Approximate Length 463 feet.

RELEASES FOR NEXT WEEK

September 25th, 1911

The Revenue Man and the Girl

In the Kentucky Mountains

DRAMATIC

Approximate Length 999 feet.

September 28th, 1911

Her Awakening

The Punishment of Pride

DRAMATIC

Approximate Length 997 feet.

BIOGRAPH COMPANY,

11 East 14th Street, New York City

Licensees of the MOTION PICTURE PATENTS CO.

GEORGE KLEINE, Selling Agent for Chicago,
166 State Street, Chicago, Ill.

LUBIN FILMS

4 LUBIN FILMS A WEEK

Released Wednesday, September 20th — Length about 1000 feet

The Life Saver

Scenes laid on the Maine coast. A powerful drama. Includes drill of the U. S. Life Saving Corps. The fall down a precipitous cliff is especially thrilling. Considerable comedy of a high order as well as some very dramatic situations. Be sure to book it.

Released Thursday, September 21st — Length about 1000 feet

The Human Torpedo

Oh, what excitement! The hobo drank the contents of a can which a joking miner declared was nitro-glycerine. The "human torpedo" was closely guarded by the constables. A slight jar would explode him! But the hobo "got funny" with an ex-prize-fighter who handed him a stiff one in the solar plexus. But he didn't explode. The can had not contained anything stronger than syrup. This one will certainly give the "come-again" feeling to all who see it.

Released Saturday, September 23rd — Length about 1000 feet

Her Inspiration

A charming story of ambition and love, picturing a beautiful mountain girl, her sturdy lover, a smooth-tongued stranger whom she marries, and the final happy union with her real lover. It has strong heart appeal.

Released Monday, September 25th — Length about 1000 feet

The Matchmaker

Decidedly out of the ordinary. Love moves in criss-cross lines, and no one can tell at the beginning or in the middle who is going to marry whom. Three men and two women are principal characters.

4 LUBIN FILMS A WEEK

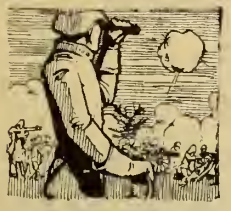
LUBIN MANUFACTURING COMPANY

Model New Studios, 20th and Indiana Avenue, Philadelphia, Pa.

Chicago: 208 N. Fifth Avenue — London: 45 Gerrard St., W. — Berlin: 35 Friedrich Str.

VITAGRAPH

LIFE PORTRAYALS



"ONE FLAG AT LAST"

Monday, September 18th

"All's fair in love and war." Especially so when everything turns out happily, as it does under "One Flag at Last."

"HOW MILLIE BECAME AN ACTRESS"

Tuesday, September 19th

A broad and brilliant comedy of bright and piquant action that keeps the fun scintillating from start to finish.

"BEYOND THE LAW"

Wednesday, September 20th

This brings us next to Nature, where we breathe the free air of the universe, away from the restraints of society, and every man is a law unto himself.

"FORGOTTEN"

Friday, September 22nd

Unmindful of his motherless child, a father is awakened to a sense of his responsibility by his child's faith and prayers for the awakening of his love. A picture long to be remembered.

"OVER THE CHAFING DISH"
"THE TIRED, ABSENT MINDED MAN"

Saturday, September 23rd

The first is a novel portrayal of love, courtship and marriage. It is a Vitagraph originality, therefore different from all others. The second gives us a splendid chance to laugh and—laugh.

FIVE A WEEK

Next Week **Next Week**

"BY THE CAMP FIRE'S FLICKER"—A war drama of the Philippines. Monday, September 25th.
"HIS SISTER'S CHILDREN"—A refined comedy..... Tuesday, September 26th.
"A WESTERN HEROINE"—Wild West drama..... Wednesday, September 27th.
"THE NINETY AND NINE"—A picturesque homily..... Friday, September 29th.
"HER HERO"—Another "Bunnygraph"..... Saturday, September 30th.

The Vitagraph Company of America

NEW YORK, 116 Nassau St.
CHICAGO, 109 Randolph St.
PARIS, 15 Rue Sainte-Cecile
LONDON, 25 Cecil Court

PATHÉ FRÈRES.

NEW YORK

A CRACKER JACK
INDIAN STORY

Driven from the Tribe

Fast Riding --- Furious Shooting --- Thrilling Episodes

About 1000 ft. **Released Sept. 27th**

A GREAT HUMAN INTEREST STORY

A Convict's Heart

The story of the one redeeming act of a hardened criminal's career. A thrilling story well told.

About 1000 ft. **Released Sept. 30th**

NEVER PASS UP

Pathe's Weekly

ISSUED EVERY TUESDAY

THE REASON FOR THE POPULARITY OF

PATHÉ'S WEEKLY

Because: The Weekly has put a girdle around the world.

Because: It records things as they are, and because, in it the public in their millions can study contemporary history --- can view the most important events of the week as they actually occurred.

BOOK IT

ISSUED EVERY TUESDAY

The Leading Motion Picture Producer of the World

SELIG — FOLLOW THE FLAG

Released September 22nd

SHIPWRECKED

A POWERFUL TALE OF DEEP-SEA PERILS

Pictured during the famous Santa Rosa Wreck at Surf, California
Length about 1,000 feet. Code Word "Aptable"

KATE CLAXTON'S TWO ORPHANS

Selig's Immortal Three Reel Masterpiece

The World's Greatest Play Made Into the World's Greatest Moving Picture

Absolutely the most Elaborate and Expensive Motion Picture Play Ever Produced

COMING — COMING

The **Two Orphans** will be the talk of picturedom for years to come—a noteworthy advance step in the onward and upward march of Selig's achievements for picture play betterment—elaborate costumes, specially engaged augmented cast of actors, beautiful productions—marvelous scenic settings, wonderful effects—from Kate Claxton's own version—

TWO ORPHANS SPECIAL SIZE POSTERS

The National Litho. Co. have prepared for the Selig Co. two different styles of three-sheet posters and one beautiful eight-sheet poster for exhibitors' use in conjunction with the Two Orphans production. These are real business getters. Order from our poster dept. or from your exchange. Also special de lux one-sheet posters.

TRADE MARK

RELEASED SEPT. 25th

TWO ORPHANS

First Reel

Louise and Henriette, the two orphans, meet with many mishaps in Paris—are separated, Louise falling into the hands of the Frochards, while Henriette fares better. Exciting.

Length about 1,075 feet. Code Word "Aguejando"

RELEASED SEPT. 26th

TWO ORPHANS

Second Reel

Henriette arrested. Louise forced to beg on streets. The story is clear, and filled with pathos and excitement.

Length about 986 feet. - - Code Word "ARC"

Released TWO ORPHANS Sept. 28th

Third Reel

The Two Orphans are finally reunited after many thrilling experiences.

Length about 1,090 feet. Code Word "ARM"

FOLLOW THE FLAG

Selig Polyscope Co. — TRADE S MARK — Chicago U.S.A.

EUROPEAN OFFICES

LONDON — BERLIN — ST PETERSBURG.

FOUR-A-WEEK ESSANAY

Original stories, fine acting and matchless photography combine to make Essanay Photoplays the most popular

A Great Railroad Melodrama

Released Tuesday, Sept. 19th

SAVED FROM THE TORRENTS

(*Length, approx.* 980 *feet.*)

Many thrilling scenes and situations, and a display of heroism that is rare in pictures, makes this film a sure winner with every audience. A fine production, in every detail.

Two Snappy Essanay Comedies

Released Thursday, Sept. 21st

ALL ON ACCOUNT OF THE PORTER

RELEASED WITH

EVERYBODY'S TROUBLES

(*Total length, approx.* 980 *feet.*)

These are two characteristic Essanay comedies, brimful of fun.

A Drama of Mission and Army Life

Release of Friday, Sept. 22nd

"LIVE, LOVE AND BELIEVE"

(*Length, approx.* 980 *feet.*)

The story of a young man's struggle from the city slums to a commission in the U. S. A. There is a pretty love story running through it, excellently acted.

Another Splendid Western Subject

Released Saturday, Sept. 23d

AN INDIAN'S SACRIFICE

(*Length, approx.* 980 *feet.*)

Interpreted with that fine, careful treatment that has made "Essanay Westerns" distinctive from all others; this subject is one of great power, and far above and entirely different from any Indian story ever produced before. It is one of our best recent contributions.

COMING! Another Funny "Snakeville" Comedy **"TOWNHALL, TO-NIGHT"**

Essanay Film Mfg. Company

521 First National Bank Building, CHICAGO, ILL.

5 Wardour Street, London, W.

The following are some of the many prominent exhibitors using our

"SUNLIGHT"

METALLIC CLOTH SCREENS AND CURTAINS

JONES, LINICK & SCHAEFER COMPANY	CHICAGO
MARCUS LOEW	NEW YORK
SULLIVAN & CONSIDINE	BUTTE, MONTANA
M. SWITOW	LOUISVILLE, KY.
PENN SQUARE AMUSEMENT COMPANY	CLEVELAND, OHIO
ST. CHARLES AMUSEMENT COMPANY	ST. LOUIS, MO.

WARNING

Letters are daily reaching us showing that imposters are using our advertising and our copyright word "Sunlight" to promote the sale of worthless or inferior screens.

We have no travelling salesmen and our screens are never sold except with our "Standard" frames with their patented tightening device.

Any information that will assist us in protecting exhibitors against imposition will be appreciated.

"Sunlight" Metallic Cloth Curtain Co.

1100 FISHER BUILDING **CHICAGO, ILLS.**

SO FAR--SO GOOD

The First Half of 1911 "Looks Good" to Us and Reasonably So to Our Esteemed Competitors

ON THE SAME STREET WHAT IS THE ANSWER

Two neighboring houses in an excellent location. Both are equal as to exterior. One is making a splendid success—the other cannot make good and complains about location and business.

The successful house spares no expense on equipment and has installed 2 1911 MODEL MOTIOGRAPHS and is projecting a beautiful picture, while the unsuccessful one is still using a cheaply constructed machine bought years ago, when the picture did not matter—"just something on the screen" was good enough.

Now, if you are a wise manager, you can guess the answer—INSTALL ONLY *THE BEST* MOTION PICTURE MACHINE MONEY CAN BUY—*THE MOTIOGRAPH,* and improve quality of your pictures, and, naturally, the amount of your gate.

The 1912 MODEL MOTIOGRAPH will be ready for shipment October 1, 1911—Advance orders will be accepted by all Motiograph dealers for shipment on and after that date—*IN THE ORDER RECEIVED.*

Full details as to prices, etc., will be furnished upon application to us.

THE ENTERPRISE OPTICAL MANUFACTURING CO.

564-572 WEST RANDOLPH ST. :: :: :: CHICAGO, ILL.

For Sale by every live dealer in the country.

MOVING PICTURE WORLD

THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY — 125 E. 23d. Street NEW YORK
(Beach Building) — J. P. CHALMERS, Editor and Manager. — Telephone call, 1343-1344 Gramercy

SUSCRIPTION RATES: $3.00 per year. Post free in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada, $3.50. Foreign Countries, $4.00, Post Paid.

DISPLAY ADVERTISING RATES ON APPLICATION.
CLASSIFIED ADVERTISEMENTS (No Display), Three cents per word; minimum charge, 50c.

WESTERN OFFICE: 169 W. Washington St. (Post Bldg.), Chicago, Ill. Telephone, Main 3145. Automatic Phone 32732.

Entered at the General Post Office in New York City as Second-Class Matter.

Address all correspondence "Moving Picture World, P. O. Box 226, Madison Square, New York," and not to individuals.

Vol. 9 — SEPTEMBER 23, 1911 — No. 11

INDEX TO CONTENTS.

ADVERTISING FOR EXHIBITORS.....876
AMONG THE EXHIBITORS 902-903

BOSTON 901

CALENDAR OF INDEPENDENT RELEASES...897
CALENDAR OF LICENSED RELEASES 898
CAMERA PRESS MAN, THE.....868
CHICAGO LETTER 880
COMMENTS ON THE FILMS (Independent)..892
COMMENTS ON THE FILMS (Licensed).....889
CORRESPONDENCE 901

DEALERS AND BROKERS IN MOVING PICTURE REALISM (Inc.).....868

EDUCATION AND SCIENCE.....883

FACTS AND COMMENTS 864
FRAMING THE SCREEN.
by George B. Rockwell.....874

HARRISBURG, PA. 902

INDIANAPOLIS 902
INDEPENDENT FILM STORIES 908
INDEPENDENT RELEASE DATES.....918
INQUIRIES 900

LETTERS TO THE EDITOR.....899
LICENSED FILM STORIES.....904
LICENSED RELEASE DATES.....916
LOUISVILLE, KY. 901

MANUFACTURERS ADVANCE NOTES.....894
MORAL OF THE FILMS, THE.....865
MUSIC FOR THE PICTURE.....872
"MY POLICIES," by Henry.....867

NEW ENGLAND NOTES.....901
NEW INCORPORATIONS 914
NEW MONTGOMERY THEATER, THE.....877

OBSERVATIONS BY OUR MAN ABOUT TOWN 875
OES RETURNS 882

PICTURESQUE COLORADO (Rex).....870
PITTSBURG 902
PRESS AGENT AND THE EXHIBITOR, THE..866
PROJECTION DEPARTMENT 884
PATHE WEEKLY, THE 871

REVIEWS OF NOTABLE FILMS.....869

ST. LOUIS 901
SALES COMPANY EMPLOYEES' BALL.....879
SEATTLE, WASH. 901
SO. BETHLEHEM, PA. 902
STORIES OF THE FILMS (Licensed).....904
STORIES OF THE FILMS (Independent).....908

THOSE SOUND EFFECTS, by E. C. Hall.....873
TRUTH OF THE JEST, THE, by E. C. Hall....881
TWO ORPHANS, THE (Selig).....869

WHY IS A CENSOR?
by Louis Reeves Harrison.....866
WORKING THE SOUND EFFECTS.
by Clyde Martin 873

INDEX TO ADVERTISERS.

CARBON IMPORTERS.
FRORUP, L. E.....923
KIEWERT, CHAS. L.....922
REISINGER, HUGO 911

ELECTRICAL SUPPLIES.
FT. WAYNE ELECTRIC CO.....923
HALLBERG, J. H. 917-923
KIMBLE ELECTRIC CO. 926
MACKIE, H. A. 914
SCHNEIDER, E. 912
ST. JOHN CORPORATION.....913

FILM BROKERS.
GENERAL FILM BROKERS.....925

FILM DEALERS.
INTERNATIONAL FILM TRADERS.....914

FILM EXCHANGES.
ACME FILM CO. 917
CHICAGO FILM EX. 925
CLAPHAM, A. J. 914, 918, 925
FEATURE FILM CO. 920
GREENE, W. E. 911
LAEMMLE FILM SERVICE 850
WESTERN FEATURE FILM CO. 921

INDEPENDENT FILM MANUFACTURERS.
AMERICAN FILM MFRG. CO.....847
CHAMPION FILM CO. 851
ECLAIR FILM CO. 850
GREAT NORTHERN FILM CO. 851
IMP COLORED INSERT.....
LUX FILM CO.....915
M. P. DIS. & SALES CO.....849
NESTOR FILM CO.....852-853
POWERS PICTURE CO. 919
REX MOTION PICTURE CO.....849
SOLAX CO. 848
THANHOUSER CO. 846
YANKEE FILM CO. 900

LECTURERS.
BUSH, W. STEPHEN 915
HOFFMAN, H. F. 920
MARION, LOUISE M. 922

LICENSED FILM MANUFACTURERS.
BIOGRAPH CO. 855
EDISON, THOS. A. 907
ESSANAY FILM CO. 861
KALEM CO. COLORED INSERT.....
LUBIN MFR. CO. 856
MELIES, GASTON 927
PATHE FRERES 858-859
SELIG POLYSCOPE CO. 860
VITAGRAPH CO. OF AMERICA.....857

MISCELLANEOUS.
AMERICAN MOTION SLIDE CO. 921
AMUSEMENT SUPPLY CO. 920
ASSOCIATED M. P. SCHOOLS.....920
COLUMBIA THEATRICAL EXCHANGE.....917
COLUMBUS TENT & AWNING CO.....920
CORCORAN, A. J. 922
DAVIS, H. 902
DEWES, A. 916
DONNIGAN, P. J. 924
EXHIBITORS ADV. CO. 907
EXHIBITORS POSTER SERVICE.....913
GUNDLACH MANHATTAN CO. 920
HARBACH CO. 923
HOKE, GEO. M. 925
JENKINS, J. W. 902
JOHNSON TICKET CO. 916
KINGERLEY MFR. CO. 918
KNACK STUDIOS 925
LAVEZZI CO. 921
LUMIERE-JOUGLA 911
LELAND, S. B. 921
McKENNA BROS. 912
MUNCIE FILM & SUPPLY CO.....922
NATIONAL TICKET CO. 918
NATIONAL X-RAY REFLECTOR CO.....911
ONE DROP OIL CO.....912
PHOTO PLAY SYNDICATE 902
RINER, L. E. 921
ST. LOUIS CALCIUM LIGHT CO.....902
SANITARY SERVICE CORP. 924
SARGENT, E. W. 923
SILVERMAN, MAYER 912
STEBBINS, CHAS. M. 923
STERLING NOVELTY CO. 912
STERN MFR. CO. 921
TAYLOR, F. C. 921
THATCHER, JAMES 925
THEATER SALES CO. 916
VONNEGUT HARDWARE CO. 920
W. L., c/o M. P. WORLD.....912

MOVING PICTURE MACHINE MFRS.
AMERICAN M. P. MACHINE CO.....922
EDISON, THOS. A. 926
ENTERPRISE OPTICAL CO. 850-862
POWERS, NICHOLAS CO. 928

MUSICAL INSTRUMENTS.
BILHORN BROS. 925
DEAGAN, J. C., COLORED INSERT.....
LEEDY MFR. CO. 917
SINN, CLARENCE E. 923
WURLITZER, RUDOLPH 915
ZEIDLER DRUM CO. 912
YERKES MFR. CO. 916

OPERA CHAIR MANUFACTURERS.
AMERICAN SEATING CO. 924
ANDREWS, A. H. 924
BENNET, GEO. W. 924
HARDESTY MFR. CO. 924
KAUFFMAN MFR. CO. 924
PEABODY SCHOOL FURNITURE CO.....924
ROYAL METAL MFR. CO. 924
STAFFORD, E. H 924
STEEL FURNITURE CO. 924
WISCONSIN LUMBER CO. 924

PROJECTION SCREENS.
MIRRORROID CO. 925
MOTION PICTURE SCREEN CO. 913
SUNLIGHT CURTAIN CO.....862

SONG SLIDE MANUFACTURERS.
EXCELSIOR SLIDE CO. 912
CHICAGO SONG SLIDE CO.....913
NORTH AMERICAN SLIDE CO. 921
SIMPSON, A. L. 918
UTILITY TRANSPARENCY CO. 920

SPECIAL RELEASES.
CINES CO. OF ROME.....915
MONOPOL FILM CO. 905
NATIONAL FILM DISTRIBUTING CO.....909
GOTCH-HACKENSCHMIDT PICTURES 854

THEATER DECORATORS.
DECORATORS SUPPLY CO. 917

Facts and Comments

WHAT is an educational picture? The query is prompted by the indiscriminate way in which the term "educational" is sometimes used. Any picture containing information is in a sense educational. The picture which helps the child to absorb knowledge, such as the schools impart, is educational. There are, however, some types of pictures that are educational in the broadest and best sense of the word, and of such type is the recent Edison release showing the barge canals of New York State. Here information is offered of the highest value not only to the child but to the matured citizen. The canals are among the most valuable assets of this commonwealth of New York. It is of the utmost importance to the welfare and prosperity of the State that every voter should thoroughly realize that fact. Again and again improvements of the canals have been issues in the politics of the State.

*

Within recent years the question of appropriating several millions of dollars for the widening and the general improvement of the canals in the State of New York has been submitted to the people at a general election. Thousands upon thousands of dollars had to be spent by the friends of the canals for an educational campaign in the City of New York, where most people associate the word canal with the odors of Gowanus. Millions of pamphlets were distributed and hundreds of speakers were engaged to make the people of the big city understand the value of the canals, not only to the seekers of cheap transportation, but to every man, woman and child in every part of the State. Such a film as the Edison release here spoken of would have simplified matters very materially. With a few explanatory words as to the origin of the canals, which owe their existence to the wisdom of Governor De Witt Clinton, even the humblest intelligence would have been able to understand and act intelligently. Such films, bringing the concrete facts of a political issue before the eyes of the voters, will play no small part in the campaigns of the future.

* * *

WE have received a letter from Mr. Percy L. Smith, who is aggrieved over the following editorial paragraph in the MOVING PICTURE WORLD of September 9th:

A police court judge in Virginia refused to hold a defendant, charged with having published sensational pictures of a notorious murder trial. The right to print fair reports and publish pictures of public trials is, of course, guaranteed by the constitution of nearly every State. The film producers will, however, take no advantage of this decision. Pictorial portrayal of crime and scandal is the exclusive prerogative of the yellow press. The morale of the moving picture is miles above this level and the monopoly of jaundiced journalism is in no danger from the moving picture.

It appears by inference that the defendant therein spoken of is the writer of the complaining communication. We had no idea who the defendant was and intended only to state the ethics of the moving picture and contrast it with that of the yellow journals. From the position then stated we can by no means recede, nor can we qualify or modify one word of the protest against the pictorial portrayal of crime, whether such portrayal is by means of stereopticon slides or moving pictures. While the filming of contemporaneous scandal or crime is a thing of the past the portrayal in realistic fashion of murder in the photoplay is still altogether too common.

*

Only a few days ago it was reported in the press that a man killed his daughter and then himself while under the influence of a moving picture in which the murder of a daughter by a father and the subsequent suicide of the father was shown with much distressing accuracy of detail. Of course a man in perfect mental health could see such a picture without injury other than a shock to his good sense and taste, but there is among us at all times a percentage of unfortunates whose minds are either abnormally weak or congenitally diseased or otherwise unsound. On such minds the murder picture acts like an irritant poison on a new wound. The man may have carried the seeds of insanity about with him for years, and a sight of the thing that pursued him in his sick fancies was the proximate cause of disaster to himself and others.

*

We have pointed out again and again that the moving picture exerts a tremendous power over the human mind and that this fact should forever be borne in mind by the film producer. This extraordinary power inherent in the picture must be controlled by competent and conscientious forces. If the film producer himself is careless in the matter, a more drastic control from the outside is sure to follow. From what has lately appeared in many instances the present Board of Censorship has no logical or well-defined rules applicable to the film portraying the story of a crime, especially the story of a murder. In some instances they strain at a gnat, in others they swallow a camel. The functions of a censorship, which concerns itself solely with the repression of the obviously objectionable has no impossible task before it, and the members of such a board should be able to discharge the obligations which, it appears, have been voluntarily assumed. Ten intelligent and experienced exhibitors would be the best of all possible censoring bodies. It would pay to have such a decemvirate of neighboring exhibitors view all advance exhibitions and receive due compensation for it. If it is worth $2.50 to have a film tested as to its freedom from horrors by a politician, such as the State of Pennsylvania is famous for, it is worth a good deal more to have the work done by men who must understand and please the public in order to make both ends meet and who fully realize the danger of shocking and disgusting the better elements of the community. If six out of ten reputable exhibitors pronounce a picture as unobjectionable to the general public we are willing to follow their judgment in nine cases out of ten.

* * *

NO better service may at this time be rendered to certain producers of moving picture films than to convince them of the fact that within the last decade or more, popular taste, popular intelligence and education in this country have steadily advanced. Knowledge and the desire to obtain it have never before in the history of the world been more widely diffused. Nor have opportunities to train and educate the mind ever been as numerous as they are today.

To demonstrate the existence of these facts no elaborate process of reasoning is required. Make a visit to the free libraries of the city. These libraries have increased far more rapidly than the population, until today there is scarcely any part where a well-equipped library cannot be reached within a few minutes' walk. Every one of these libraries is busy, keeping up with the demand for books and periodicals. The reading rooms are always well patronized. Talk with any of the librarians, without exception courteous, observant and well-trained men and women, and they will tell you that, while old-fashioned fiction still charms its numerous devotees, the demand is growing for books that not merely supply information or afford pleasure, but will make people think. This is true not only of New York and the East, but of every part of the country, especially of the West. The growing popularity of lectures on historic and scientific subjects, the increased attendances at examinations, at night schools, give ample proof of the progressive tendency of our day.

*

We state these obvious facts because we hope that the contemplation of them will encourage certain film producers to aim higher. Audiences with such elements as we have endeavored to describe are critical. They analyze. If the moving picture falls ever so slightly below their mental or moral level it loses a friend of influence. Upon the verdict of these elements much must depend for the success of any enterprise, which seeks its revenues from the general public. To hold the attention and win the approval of these elements the film-maker can never aim too high.

* * *

IT is with sincere pleasure that we read of the continued and splendid successes of the four reel feature film, based on Tasso's great poem and advertised as "The Crusaders or Jerusalem Delivered." The people of the West could have given no better evidence of their powers of appreciation than by the patronage they extended to this marvelous and wholly unobjectionable film. The prophesy of the MOVING PICTURE WORLD that the future belongs to the feature film dealing in four or more reels with some great classic, dramatic or epic subject could not have been vindicated more strikingly. The films appear to be in competent hands and to their clever and sensible presentation must be attributed a good deal of their success. Films of this character are not merely ephemeral, but permanent values and we have no doubt that once this conviction takes hold of the more important film makers here and abroad we shall have more of them.

The Moral of the Films.

Yes, my little girl, that is the celebrated Abbie Abford, who has consented to help uplift New York. When you grow up, if you can get entangled in an intrigue with another woman's husband and somebody kills that husband's wife, you may also become famous and draw admiring crowds to a moving picture show.—*New York World, Sept.,* 1911.

Some few weeks ago a young man, resident of a southern State, was charged with a capital offense, his wife being the alleged victim. The case had nothing to distinguish it from other crimes of a similar nature, except certain revolting and disgusting features. These very features, of course, made it most attractive to the yellow journals, who feed and thrive on typed and pictured exploitation of moral carrion. An event, which decent journalism would have passed by with scant mention of the main facts, was turned into a sensation of the most obtrusive kind and its loathsome details were paraded before the public with more than the relish of a vulture in the act of tearing his prey. Everything which could by any possibility delight the salacious, the morbid and the degenerate was broadly and persistently flaunted before the reader's eye, until a veritable feast of filth was spread in the yellow columns.

An unhappy waif of a girl, floating among the flotsam and jetsam of the underworld, was in an indirect and obscure way brought into connection with the wretched affair and soon the yellow press began to play its spotlight upon the pitiable little figure. Columns, aye, pages, were devoted to sketching in type and portrait the character of the hapless creature, her career, her sins and weaknesses and her life in the jail in which she was confined. The world was treated to the edifying spectacle of the two leading yellows engaging in a contest for the exclusive possession of the diary of the unfortunate girl, and the diary secured was published with a flare of triumph proclaiming the yellow enterprise. In the course of a few weeks the girl's name and picture were familiar to millions of people, among them the readers of the yellow sheets in this city.

Was it any wonder that this vast publicity attracted some "managers," who offered the girl money for her appearance on the stage? Such a rise of a dramatic or vaudeville star on the American stage was surely nothing new or unusual, and if the matter had stopped here, the world would have passed on to the order of the day with a shrug of the shoulder or a shake of the head. The yellow press, however, boldly, though without one scintilla of evidence to sustain its contention, proclaimed that the girl would pose for a moving picture "concern." No name was given, no further details were vouchsafed, but the ethics of yellow journalism did not call for proof, if the lack of it would interfere with the publication of a "story."

On behalf of the moving picture industry we repel the insinuation as wholly unfounded in fact and supported only by the lurid imagination of the yellow reporter. This industry stands on too high and decent a plane to contemplate the portrayal of contemporaneous crime as a possible source of profit. As the MOVING PICTURE WORLD has pointed out again and again, the picturing of current crime is the unenvied monopoly of the jaundiced journals.

The slightest disposition to be fair and impartial, to give both sides of a story, which in the days of old-fashioned journalism was an integral part of the professional ethics, would have saved the sensation mongers from an error and an injustice. Inquiry at the Motion Picture Patents Company or at the Motion Picture Distributing and Sales Company would have revealed the obvious fact that a filming of the poor girl and her pitiful career was an absolute impossibility. Speaking for the latter company, Mr. J. E. Brulatour, its president, has been quick to put himself and his corporation on record in the following plain and emphatic letter, which he hastened to address to the press of this city:

Sept. 11, 1911.

Gentlemen:

It has been called to my attention that the impression prevails that some of the Independent manufacturers who are marketing their products through the Motion Picture Distributing and Sales Co. intend to feature Beulah Binford. Allow me to quickly contradict and set aside any such rumor. It is the aim and purpose of the Independent Manufacturers who are marketing through the Sales Company to make every effort possible to uplift and purify the moving picture productions, and we most certainly would not consider for a moment employing anyone whose character is of the kind of the party mentioned. Please, therefore, place this, our contradiction, on record.

Very truly yours,

J. E. BRULATOUR,
President, Motion Picture
Distributing and Sales Co.

It is pleasing and encouraging to know that, in contrast

to the "World," the New York Times, in discussing the vigorous steps of the municipal authorities in repressing and preventing any attempted degradation of the moving picture art to the level of yellow journalism, appreciated the progress and the possibilities of the moving picture. The "Times" says that the proper moving picture has "a hold upon all sorts and conditions of men," and that the shows have improved greatly in excellence and variety of interest." We are glad in passing to remark that the spirit of Raymond Jones still animates the columns of that distinguished journal. Raymond Jones was an altogether different type of journalist from "Joe" Pulitzer.

The Press Agent and the Exhibitor.

By W. Stephen Bush.

IT may be considered a mooted question whether the press bureau as an institution and as at present conducted, does more harm than good. The ordinary press or publicity bureau in most trades and enterprises is run in defiance of one of the plainest and most inexorable laws, to wit, the law of merit, or in other words the law of the survival of the fittest. The bureaus in too many cases proceed on the theory that publicity, skilfully managed or administered, can take the place of merit. Such reasoning is absurdly fallacious, even when applied to the sale of butter and cheese, and it borders on the ridiculous when sought to be applied to an art. An art, much more quickly than a trade, rejects what is spurious and of inferior quality, and attaches its mark of merit and permanence to what is genuine and of enduring quality. A million press agents and their bureaus cannot change the old Latin proverb, "Let him wear the palm who deserves it" into "Let him be best who has hired the most hardened press agent."

Unless you have something that is worth while and really good, it will be eventually bootless to try and make it known. The quality of the thing made known must be the foundation of the advertiser's statement, and nothing else can possibly take its place as a guarantee of success. Indeed, the law of merit works so perfectly and with such automatic precision that the inferior article, praised and exalted in paid type above its actual deserts, loses in the eyes of the public even the little, modest merit it may really possess.

Every day the exhibitor's mail is crowded (I was tempted to say burdened) with printed matter from the manufacturer. Some of this matter is welcome to the exhibitor and quite useful. When a film-maker has produced something out of the ordinary, he has every right to tell the exhibitor all about it. Even the notices about very ordinary films may have their use. Everything over and above that is an affliction and weariness of the flesh to every intelligent exhibitor. Worst of all is the self-laudation which, to the general regret of everybody except the self-praiser, constitutes the largest part of so many of these pamphlets.

An aggrieved exhibitor placed a great stack of them on our desk. Why they were ever printed is more than we can guess. They consist of floods of superlatives that we would hesitate to apply to the statuary of Michael Angelo or the music of Mozart. Regardless of personal discomfort we have waded through a few dozen of "press agent's dope sheets," and learn to our surprise that at least seven of the film-makers glorified therein are "supreme in the world of moving pictures"; that a similar number "make unquestionably the best Western plays"; that "no exhibitor can face the fall season without taking each and every one of the releases of the ——— Company," and an interminable lot of printed bouquets hurled by the film-maker at himself in a perfect frenzy of self-admiration.

Of course, most of this sort of advertising is not taken seriously, not even by the writers thereof, and certainly not by anybody else. After a while the thing begins to pall, and finally degenerates into a plain nuisance. One cannot help wondering what estimate of the exhibitor's intelligence exists in the mind of the press agent. All bombast and exaggeration are harmful to the perpetrator. A plain, unvarnished tale is always the best. Nobody expects the maker of the film to be its critic. No man can sit as a judge in his own case. Whoever undertakes such a task makes himself ridiculous and obtains no benefit whatever. The functions of producing, exhibiting and criticizing films are and of right ought to be separate and distinct, just as the various functions of a well-ordered government.

No class of men realize this better than the exhibitors of moving pictures. If they had followed the advice tendered them by unselfish producers and had exhibited all the "supreme and marvelous pictures," without which, according to the same authorities, they could not have existed, they would be out of business a good long while ago. Exhibitors depend in their judgment of pictures on expert and competent criticism fairly and impartially conducted, on their own judgment, on the attitude of their patrons, but never under any circumstances on the irresponsible lubrications of paid press agents.

The best press agent is the picture of merit. The amount of noise accompanying the picture is entirely irrelevant.

Why Is a Censor?

By Louis Reeves Harrison.

SIMPLEST thing in the world. Here and there in every line of business is an individual with instincts akin to those of the omniverous animal who supplies the meat flavor in a restaurant ham omelet. These human porkers are allowed to range and root in filth until they begin to throw it in our faces: then they are mildly restrained. It is too bad for the public that they exist because their keepers grow so pious in office that they become almost as much of a nuisance as the self-advertising clergymen who shouted at the tops of their voices that they would not marry Colonel Astor to the lady of his choice. If it is true that any producer of moving pictures intended to feature a woman of Beulah Binford's profession, shoving her depravity into the limelight by flaunting her in the faces of our women and children, it is time to eliminate as well as restrain. No organization should tolerate a member who makes a low and vile appeal to what is weak in or coarse in human nature.

The moving picture has come to stay; it is here to grow and to play a wondrous part in human evolution; its widespread influence makes it a power to be well compared with that of the press; it can surpass printed words in its object lessons and reach great heights; but the beginning must be a censorship from within instead of from without. The latter is apt to be trivial and incompetent. For a body of manly, intelligent and decent men engaged in making reels that have cost MONEY to cut a few of them out might be like taking a cold plunge in the morning—it might require courage at first, but it would result in a finer sense of cleanliness and exhilaration after it was over and lead to greater care in the future selection of raw materials.

Censorship can easily become lopsided: witness the prevailing and extremely vague idea of what constitutes tragedy, which confuses stabbing and gun-play with masterly dramas of pathetic character involving desperate passion or situations of extremity. Because tragedy in grand opera and great plays powerfully affects our emo-

tions, a number of moving picture directors attempted to create the same effect by indiscriminate slaughter. The knife-and-pistol dramas of Bloody Run became so common that messenger boys gave up reading the adventures of Nick Carter. The bing-bang-boom-boom of noisy weapons may have stirred the average director during rehearsals just as the shouting and yelling of actors during studio rehearsals reminds one of the racket the New York ash man makes every morning or when we are taking in a few tons of coal, but we in the audience miss that essential part of the thrill even though Percy Peashaker in the two-man orchestra tries real hard to imitate the roar of battle on his kettle and bass drum. Scenes intended to be awe-inspiring in such quasi-tragedies might have been better described as "aweful," and those which were crime inspiring created a new field for the reformer of whatever he does not understand.

A censor can be of great use as long as he confines his faultfinding to productions of motive plainly unclean or those intended to exploit crime, but a weakness to be feared in external censorship is a narrowing of the photoplay to an area in which it cannot vigorously survive. The play is a story of human life. Take away its freedom and sincerity, and it will be a false picture. It deals with emotions that well up in the hearts of men and women, it may portray passions that eat their way into health, strength and sanity like aquafortis biting into a copper plate, not only the virtues but the contradictions of human nature must come into play when an author is devising one of the varied, intricate and sometimes beautiful presentments of our seemingly wondrous existence for the edification or amusement of photoplay audiences. We are marvelous creatures to ourselves, inasmuch as none of us happens to enjoy a speaking acquaintance with the inhabitants of other planets, so the real playwright, the one whose mind is stored with classic memories and knowledge of the arts, who has either a delicate or an impassioned appreciation of what is fine in drama and dramatic in the affairs of humankind, must be given some room. At the rate plays are now being turned out it is growing more and more difficult for the dramatist to arrange his material in such a way that it shall not conflict with what has gone before, so he must have plenty of latitude. Narrowness of horizon may suit the appointed and anointed censor, but it means barrenness of thought for the writer of plays and consequent grey monotony on the screen.

Facing the hackneyed question of whether or not an author of talent is bound to withhold the truth or bound to disclose it seems to be answered by the fact that progress of mind has nearly always resulted from free expression of thought by writers of sufficient cultivation or natural genius to create new ideas and ideals, trade old lamps for new. It was on this account that the press was accorded liberty of speech amounting to almost unrestrained freedom of thought and action even to its misuse in contempt of law and decorum, hence there is little justice in hanging the fetters of despotic puritanism upon moving pictures. Truth is not always welcomed with open arms, any more than a man used to know when he drank more than was good for him in New York and reached home in Brooklyn after dinner was cold. Funny story about him was the time he tried to sneak in after his wife had gone to sleep. At the last moment, when he was about to retire, he stumbled and plunged headlong and landed in an attitude of prayer. His wife, half asleep, reached out, touched his hair and said, "Get down, Nero." He told it to illustrate his presence of mind. He licked her hand to preserve the illusion, but I do not vouch for the truth of his story. I asked him why he conducted himself in such an unbecoming fashion and he offered as an excuse that she was too condemned virtuous. I suppose he meant pious. Truth must be told at times though it be unwelcome, most unwelcome to those who oppress the kind-hearted, the simple and the generous common people.

Strong plays must exhibit force and intensity of feeling, especially when this high emotion is dignified by some noble purpose. Censorship to be distrusted is that which considers mere detail of development rather than the motive. Take the picture of despair recently exhibited by a brilliant young actress in depicting the heart-bleeding emotions of a woman discarded by a man grown weary of his natural selection. A censor discovered—so I was told—something immoral in this baring of soul by a helpless woman, her spirit about to be torn from his by death. The situation awakens deep pity and sympathy; I could see nothing immoral—I was not looking for it—*Honi soit qui mal y pense.*

As I said before, "Why is a Censor?"

"My Policies"

By Henry.

The World's New England representative has noted that contributors to this journal have often expressed a certain amount of wonderment as to why many moving picture theaters only exhibit real feature photoplays for one day, and then forthwith change the program of pictures. The Moving Picture World itself, speaking from its editorial columns, has advised its exhibiting readers not to fall into this error, but to exhibit certain unusually fine photoplays for a week. We have particularly in mind such films as the Biograph's recent release, "Enoch Arden"; the Itala, "Fall of Troy," etc., etc.

The World's New England representative has decided to take his chances on being stoned to death by moving picture managers, and to let the "cat out of the bag." For, lo! this scribe knows the answer to the question, "Mr. Exhibitor, why do you exhibit this unusually fine photoplay for one day only?" The reason is just this—"My Policies!"

For the benefit of the uninitiated, let us explain just what "My Policies" is meant to convey. Be it known that many managers of moving picture theaters have certain set rules as to the best methods of managing their theaters. Mr. Manager calls these rules "My Policies"—from which there is absolutely no deviation. For instance, a portion of a manager's policies may include these rules: "All pictures must be changed bi-weekly. Illustrated songs are to be used for a period of one week without change. This house does not allow anyone to speak to its employees while on duty, but will carry any verbal message to them," etc., etc. Each manager has certain rules which he has set up as his guiding star—and to break these rules, no matter what the provocation may be, means ruin, ruin and more ruin. And so it comes about that many managers have an exaggerated sense of the importance of a sertain set of rules as to the running and general method of conducting their houses. This writer knows certain managers who run their programs exclusively by a written schedule. Should the schedule call for a somewhat shorter show during the busy after-supper hours (as is usually the case), and it rains in torrents, with a consequent scarcity of business, would these managers lengthen their programs? No, indeed. My policy calls for short shows from 8 p. m. until 9:30 p. m. every night, and this rule must not be broken, no matter how small the attendance may be owing to inclement weather." So we find that the reason why such pictures as "The Fall of Troy," "Enoch Arden," etc., are exhibited no longer than is an ordinary, commonplace picture, can be laid to the door of the mystical and omnipotent "My Policies."—in many instances, at least. Can you imagine a moving picture manager remarking with a sigh, "I wish I could keep this illustrated singer with me a little longer—she has been a big success, and my patrons like her voice—but I always change my illustrated singers once a month." Statements similar to this have been heard by this writer; and quite often, too. A change of "policies" in many houses is something of most momentous import—no matter how trivial the change may be—and conferences, both often and long, are in order before the change is made.

The narrow-minded ideas of a manager in this respect are of no great general importance to the industry. The house itself loses by those methods; and that is the end of it. But, this idea of "My Policies" has another and far-reaching effect on the output of real photoplays that may be termed "classic"

in every respect. The narrow minded manger is retarding the advancement of motography as a fine art! The manufacturer well knows—and, mayhap, to his sorrow, that his picture, in which he has spent very much more money and time than was usually allotted to a reel, has but little more chance of a long life than his mediocre effort. Knowing that "my policies" cannot be broken, not even for an "Enoch Arden" quality picture, why should he rouse himself to a very special effort? He can see no special reason, excepting he be desirous of glory and of special and favorable mention in this paper for his excellent effort. In many respects, the manufacturer cannot be blamed for his attitude, as he is not receiving an adequate response to his work.

Aside from the ridiculous light in which this type of moving picture manager is displayed, this latter point is of serious import. It is because of the fact that the "My Policy" manager is a detriment to the production of the highest conception of art in motography, that this space has been used by "Henry," in an endeavor to point out this fault. Let the exhibitor have no hard and fast rule as to the length of time that a picture shall be exhibited. Let the quality of the picture be the judge and jury; and we will enter into an era of "high-art" photoplays. As soon as the manufacturer is appraised of the fact that films of special excellence are used oftener and longer than are the ordinary reels, he will be quick to attempt the production of pictures of unusually fine quality. But, not until then! Here is a problem concerning the advancement of the picture, of which the moving picture manager has the key. Will he allow the manufacturer to open the door? Let us hope so. The World's New England representative is fully aware that in many instances it is the exchange that is to blame for this short-sighted policy as regards the exhibition of feature pictures. In this article, however, he is dealing with the cases in which the manager himself is the chief culprit.

THE CAMERA PRESS MAN.

Animated Associated Press with Representatives Always on the Firing Line.

With the establishment by Pathe Freres, who have branches all over the world, of a motion picture news service which is now in the embryonic stage, there will be introduced in the commercial field a new departure in the photoplay business and an enterprise that will be international in its scope, representing the further usefulness of the film in educating and instructing the public—American and European, says A. W. Thomas, of the Marion, Ohio, Star.

The service might well be called an animated associated press, important events being photographed as they transpire and within a few hours thrown life-like on theater screens throughout the civilized world, an exact reproduction of the events as they occur. Films depicting the essential happenings will be about 1,500 feet in length; will run twenty minutes and be accompanied by explanatory notes, making the pictures readily comprehended.

Instead of pencil pushers, explains Mr. Thomas, the reporters will be known as camera press men. They will be located in the different seaports and larger cities of Europe, America, Canada and Mexico. Nothing will escape their eagle eye or ever-ready picture machine. When Emperor William reviews the Imperial troops, or Great Britain launches a new dreadnought the camera press men will be on hand. They will be there when Albas Pacha, Khedive of Egypt, feasts his victorious warriors, when Paris is again engulfed in the waters of the Seine, when the bubonic plague mows down hundreds of Manchurians; when Menelik, of Abyssinia, takes another wife, when Lloyd George is attacked by London suffragettes, when Portugal has another uprising, when Uncle Sam's cruisers warn Port Au Prince rebels to be good, when forest fires rage in Canada, when fires take lives of big factory employees, when Roosevelt leads the naval parade celebrating the opening of the Panama Canal, when the Panama Exposition gates are thrown open in San Francisco and when Elks and Shriners vie with each other for honors in spectacular parades.

Earthquakes will be caught almost as they take place; international balloon and aviation races, horse racing and prize fights will be quickly pictured. Taft and his opponent for the White House seat will be followed and shown in the East what they do while on their campaign in the West.

Nothing worth reporting and picturing will occur, for instance, like battles, conferences and races, but that the camera men will be on the spot. The world will never have a chance to doubt the authenticity of the details—the indisputable evidence will be there. Rumors of war abroad and here will be closely studied and when war actually comes the reports will not only be thrillingly interesting, but truthful and far more graphic than cables can chronicle or writers dispatch.

The Pathe concern, who have unlimited facilities, announce that there will be American and European "editions" and the "copy" will be fresh. Illustrated weeklies, matrix and cut makers will have to be on the jump for new and unique schemes or their trade is quite likely to dwindle more or less, Mr. Thomas fears.

As Edison said of electricity, "It's just in its infancy," so the same can be applied to motion pictures. With the development of the industry and upbuilding of the tone and influence of the business, comes recognition as a commercial asset to the business world.

"DEALERS AND BROKERS IN MOVING PICTURE REALISM." (Inc.)

By W. Stephen Bush.

"These are rapid days indeed," said Promoter Boreas T. Windblough to a ltle knot of small capitalists, who listened well and said nothing. "Why, gentlemen," he went on, "the possibilities of this moving picture business are only beginning to be realized just now. I am offering you, for a limited period only, stock in my new company, about to be incorporated in any State you like, as the 'DEALERS and BROKERS IN MOVING PICTURE REALISM.' Have you ever stopped to think of the vast amount of moving picture realism that goes to waste, literally goes to waste in this city from a moving picture point of view, day after day? Our company proposes to stop this waste and utilize, for the benefit of the film makers, every filmable accident or calamity. Our list of prices is ready and our charges will be found moderate. Take, for example, the demand for genuine auto accidents, where a person is either killed outright or is more or less badly hurt. The demand for realistic pictures of this type far exceeds the supply, for even the most daring photoplay actor hesitates to take liberties with an auto going at full speed. There results a lack of realism, which is most deplorable. We all know that there is at least one fatal auto accident to every ten reels, and accidents where the hero is nursed back into a marriagable state by the heroine, are more frequent still. We now propose to make it known to the public generally that all persons, who are tired of living will hear something to the advantage of their next of kin and heirs-at-law by communicating with our main office. For a good, realistic auto accident, we are prepared to pay fancy prices. Ghastly suicides with rope, pistol, &c., are discouraged, as we wish to elevate the public taste in suicide as much as possible. For a well-managed, realistic jump from a ferry boat we will pay a good price, but insist on a reduction, wherever the party is rescued.

Special inducements will be held out to mothers-in-law of the militant and heroic type. Any lady of this type is requested to leave her address with the Company, and will be furnished with our telephone number. If any domestic trouble is brewing and before actual hostilities begin, a message sent to us will bring the camera man to the spot on the first available taxi. Western desperadoes, who expect to have trouble with editors, will earn a handsome premium by arranging with our camera man. Don't let your angry passions rise until the latter is on the spot and whether you are right or not, go ahead as soon as we are ready. We guarantee the funeral expenses of either or both contestants and will allow at the rate of accident insurance companies, for the loss of limbs, &c. Statesmen—from aldermen up—who desire to engage in physical encounters, should time their bouts in strict accordance with our schedule—ten seconds after arrival of camera man.

Wives of long matrimonial experience, who are expecting their husbands to return from a late lodge meeting, will, if skilled in the handling of domestic weapons, be able to make annual contracts with us at liberal rates. Book-agents, insurance solicitors, &c., may earn a little on the side by notifying our office of proposed interviews with men of wealth and a grouchy disposition. Special prices for young men offering their best spring poetry to elderly editors. Young men with romantic temperaments and low finances, intending to call on prospective millionaire fathers-in-law, should lose no time in sending for our pamphlet: 'How to become a realistic moving picture actor without previous training." This little book will be sent postpaid to men who climb steeples or mountains, rock the boat in midsummer and do not know that 'it is loaded.'

The company buying most of our output is bound to distance the other film makers, because the people are howling for more realism. We furnish the props for the cinematographic tank drama at the lowest possible rates. Scenario writers, ready to work our realistic features into regular dramas, comedies, &c., can be hired by the hour (13 cents an hour without board, no extras for overtime or Sundays.)"

Reviews of Notable Films

"THE TWO ORPHANS" (Selig).

Reviewed by Jas. S. McQuade.

SELIG'S massive production of "The Two Orphans," in three reels, will be released September 25, 26 and 27. The drama has been enacted by the Eastern company under Producer Turner's direction.

At a private exhibition of the films, I was impressed with the variety and magnitude of the settings, which, I understand, occupied the stage carpenter and his force for many weeks. The Pont Neuf is viewed as a seemingly substantial structure, with the waters of the Seine flowing and rippling under it. The garden in the demesne of the Marquis De Preales, at Belair, showing the gay crowd of revelers and the midnight duel scene, is a splendid spectacle. The gloomy, spacious interior of the Salpetriere prison is another realistic scene, as is also the interior of the old boat house on the Seine, in which the blind Louise is held prisoner by the hag, La Frochard. Another scene which merits special mention, because of the atmosphere it conveys, is that of the French village, near the home of Henriette and Louise. On the morning of their departure for the great city the quiet street is awakened into life. Quaint vehicles and rustics pass by in convoy, and a flock of geese, which has evidently been diverted from the homeward path by the unusual sight, is chased across the square by the boy keeper. The interior views of the city mansion of the Count De Linieres will also bear close scrutiny in their designs and furnishings.

One is chiefly impressed, however, by the fine characterizations offered by the members of the Selig company in these films. The acting of all the principals is worthy of high praise. The two orphans, Henriette and Louise, are in the capable charge of Miss Kathlyn Williams and Miss Winnifred Greenwood respectively. In the garden scene at Belair, where Henriette is at the mercy of the brutal Marquis. Miss Williams sustains the role with commanding dignity. Indeed, in all the situations in which she appears, her acting is consistent and convincing.

A pretty bit of realistic acting—small in itself, but of much artistic value where painstaking detail is necessary—is done by Miss Greenwood when, as the blind Louise, she rushes back up the steps of the Pont Neuf in search of her kidnapped sister. That stumble and fall make the scene thoroughly natural.

Miss Myrtle Stedman, in the role of the Countess de Linieres, shows that she is an accomplished actress in society parts. The La Frochard of Miss Lillian Leighton is such an envenomed old creature that one sometimes almost forgets that it is only acting. Miss Adrienne Krowell will create great waves of sympathy for Marianne, the outcast, a part sustained by her with nice discretion.

The Jacques of Leighton Stark, in conception, interpretation and makeup, is a compelling ruffian. Pierre, his crippled brother, is pathetically sustained by James O. Burrell. Everyone who sees these films run off will admire the acting of Tom J. Carrigan, as the Chevalier, and of Charles Clary,

Scene from "The Two Orphans" (Selig).

as the Count De Linieres. Of splendid physique and commanding stage presence, each of these gentlemen compel attention. The sword duel between the Chevalier and the Marquis De Preales is no tame affair, as anyone who knows anything about fencing can see at a glance. It is the most realistic I have seen for a long time.

The costuming of the characters has been attended to with praiseworthy supervision. The garden party at Belair presents a scene of sartorial elegance.

The smoothness of the acting and the intensity of the action throughout bear testimony to painstaking rehearsals under Producer Turner's eye.

"The Two Orphans" is a triumph for the Selig Polyscope Company and will go down in moving picture history as one of the big successes, scored by the silent drama. It illustrates in a remarkable manner how the moving picture can convey the story and plot of a drama, the motives governing the various characters—their loves and hatreds, their crimes and follies—all so convincingly that the spectator's mind is held in thrall. And in scenic investiture one is led through the very places and spots where the plot has been laid, breathing their very atmosphere and taking in their sights and sounds.

"PICTURESQUE COLORADO" (Rex).

Reviewed by Jas. S. McQuade.

While visiting Joe Hopp, of the Standard Exchange, last week, I inquired about "Picturesque Colorado" by Rex. Joe then informed me that he was about to send out the last print he had on hand to a customer, and courteously offered to run it off for me in the office exhibiting room.

The film opens with views of the industrial parade recently held in Denver, the floats used and the great crowds on the sidewalks being pictured clearly. Then a bird's eye view of Denver follows, which gives the spectator an idea of the wealth and importance of the city.

Next we accompany a party of tourists, as the ascent above the clouds is made, on the Moffet road, and we are treated to a snow-ball contest on Mt. Corona in July. The trip by train, over the Georgetown loop, is next made, after which we see passengers making a sheer ascent of 4,000 feet up a precipitous mountainside in a bucket by means of an endless aerial wire rope.

We next look down the Cheyenne Cañon, near Colorado Springs, and afterwards make the trip to Royal Gorge, the sublimity of the scenery dwarfing the works of men and even the flights of the imagination. And now the mind is carried back to the races of the remote past, as we view the ruins of cliff dwellers at Manitou. We are immediately recalled to the present by a band of Indians engaged in a war dance, in the very shadow of the cliffs through whose openings many thousands of eyes have peered out on fearsome scenes in the far past. Manitou is next visited and we view the famous soda springs, where the water of that name is bottled and shipped far and wide.

Our party then makes the trip by auto to the Garden of the Gods, near Colorado Springs. There the famous "Balanced Rock" is seen in the left of the roadway, resting its weight of hundreds of tons on a tiny base from which one expects to see it topple at any moment, before the breath of the wind. The massive "Steamboat Rock," fashioned in the shape of a ponderous steamer, is seen on the right. Returning, we meet Ute Indians going to the garden to engage in a sun dance.

The world's largest warm water swimming pool, at Glenwood Springs, is next visited. Near the springs we catch sight of mountain climbers, and the adventurous camera man must have been near them, for we see Glenwood Springs and the valley, thousands of feet below.

Scene at Pont Neuf, in "The Two Orphans" (Selig).

Our eyes are relieved for a moment from the monotony of stupendous sights as we watch the busy apple pickers near Canon City, Colo., and thence we are whirled away to Cripple Creek, the great mining camp above the clouds. There we are treated to a panoramic view of its straggling buildings. Last we go up the Skyline driveway, near Canon City, in an auto, and learn that the massive underlying masonry and the entire road has been built by convicts from the State penitentiary, in Colorado Springs.

"Picturesque Colorado" is a scenic film of fine educational value. It will serve to teach many Americans that there is sightseeing right at home that will make a pigmy of the Alps and a streamlet of the Rhine. Best of all, it will teach dwellers beyond the sea something of the glories of our natural scenery and will tend to turn a stream of summer travel toward the awe-inspiring scenes of Colorado and Arizona.

The film, which is lightly tinted, is marked by clear, soft photography. It should have a big sale, as we have had too few scenics of our own country. Let's have more of a similar kind.

The Pathe Weekly.

Novel Innovation in Motion Pictures that Promises to Become a Leading Feature.

In no other manner is the wonderful scope of the motion picture and its power as an educator so powerfully illustrated as in the review of world events, now being issued by Pathe Freres under the title "Pathe's Weekly." A glimpse of the most recent issues of this interesting publication is most convincing. In No. 36, for example, the weekly continues its "royal progress" in its presentation of the "Crowned Heads" of Europe. A recent film presents Queen Wilhelmina of Holland as seen riding through the streets of Brussels while visiting in Belgium. The funeral of Queen Maria Pia, which took place in Rome recently, is very clearly portrayed with the information that this wonderful woman had seen her son, the King of Portugal, assassinated, also her grandson met a similar fate, while another grandson, King Manuel, was deposed. From London comes the picture of Beaumont, "King of the Air," at the conclusion of his great all England flight. Vienna presents the most picturesque scenes in its "floral fete," which is very pretty. The whole world is represented in a picture of Jager-Schmidt boarding the "Olympic" in New York on the last stage of his "round the world in forty days" trip.

Another great voyage is shown by a picture of the 25-foot vessel "Sea Bird" on its arrival in Rome, Italy, after crossing the Atlantic from America. Sydney, Australia, sends a picture of the return of the Australian delegates from the coronation of King George V as they are given a rousing homecoming by their friends. From Turkey come pictures of the great fires which devastated a portion of the historic city of Constantinople. The fires in the famous forests of Fontainbleau, near Paris, are also shown.

America is represented by a series of views showing National Guard officers in camp at Fort Meyer, Virginia, a typical camping scene. The Aviation meet at Chicago presents some thrilling aeroplane ascents. Politics are not forgotten, as a picture of Congressman Rucker, of Missouri, brings to mind his near-fight in the House of Representatives in Washington a few weeks ago. Paris fashions for ladies are always an acceptable conclusion to Pathe's illustrated views.

In No. 37 will be found to be an equally comprehensive review and one fully as interesting. The list of events given are:

ROCHESTER, N. Y.—President Taft and General Fred D. Grant reviewing the last National G. A. R. veterans' parade.

CHICAGO, ILL.—Great Elgin Motor Race. The drivers: Hugh Roberts, winner of the Kane Cup, in his Mercer car; Mortimer Roberts, winner of the Aurora Cup, in his Abbott-Detroit car.

BERLIN, GERMANY.—Kaiser Wilhelm II heading the standard bearer's company.

NYACK, N. Y.—Aviator Atwood resuming his flight from St. Louis to New York.

MANCHESTER, N. Y.—Wreck of a Lehigh Valley train; 25 killed, 60 injured—most of them G. A. R. veterans returning from Rochester.

STRASSBURG, GERMANY.—Water jousting tilts on the Rhine.

MIDDLETOWN, CONN.—Wreck of a New Haven & Hartford train from Saybrook; 1 dead, 70 injured.

BOULOGNE, FRANCE.—Auto race circuit.

This is followed by No. 38, issued for the week of September 23, which pictures record breaking bicycle and motor car contests, athletic events, etc., as will be seen by perusal of the following list:

NEW YORK, N. Y.—Bob Burman lowers his own World's Record for one mile on a dirt track at Brighton Beach in his Blitzen Benz.

WASHINGTON, D. C.—William Eads How, the Millionaire Hobo, on his way to the Hobo Convention.

RICHMOND, VA.—Scenes in connection with the Henry C. Beattie trial at Manchester Court House.

NEW YORK, N. Y.—The Labor Day Parade and the American flag used to collect money for the defense of McNamara, the alleged dynamiter, now in jail at Los Angeles.

CHARLESTON, S. C.—A storm of cyclonic velocity devastated the city, killing seventeen persons.

QUINCY, MASS.—The launching of the largest battleship in the world, the "Rivadavia," for the Argentine Republic.

PARIS, FRANCE.—For the ladies—the advance fall styles in women's suits and dresses.

BUCHAREST, ROUMANIA.—A great oil well is on fire and has now been burning for two weeks.

DUBLIN, IRELAND.—The King and Queen of England pay a visit to their Irish subjects.

NEWARK, N. J.—Kramer successfully defends his title as National Bicycle Champion.

BROOKLYN, N. Y.—McGrath, champion hammer thrower, attempts to break his record at Celtic Park.

CONEY ISLAND.—Miss Elaine Golding, of Bath Beach, wins the swimming race from Battery Park, New York City, to Coney Island, fifteen miles in 5 hours and 54 minutes.

With commendable foresight Pathe Freres have not forgotten the weakness of the women patrons of the photoplay theater for the latest Parisian modes. Living models, examples of feminine grace and beauty, give life illustrations of the latest creations in gowns and hats and the most approved style of coiffure. This feature has proved especially attractive and is causing much comment among the fair sex. The possibilities of this feature alone as a business getter for the theater manager can hardly be overestimated. The coloring of this fashion revue is singularly true to life. Exhibitors should be quick to estimate the drawing power of the "Pathe Weekly" and never fail to include it in their week's program.

FRANKLIN THEATER CHANGES HANDS.

Messrs. J. Hesser Walraven and Leon T. Carpenter, formerly with Oscar Hammerstein, at the Philadelphia Opera House, have purchased the Franklin Theater, Fifty-second Street and Girard Avenue, Philadelphia, and will operate it as a high-class motion picture theater. Messrs. Waldraven and Carpenter closed the house for two weeks, during which time it was completely repainted, renovated and refurnished generally. The managers are confident that their policy of showing only the best will insure a continuance of the crowded houses which have been the rule since the opening on Saturday evening, September 2. As a publicity feature, the house runs a snappy one-sheet pamphlet which is mailed to patrons and distributed throughout the audience.

FLICKERS.

Censorship boards are good things. When official censors are detailed to put in "a couple of hours a day" they are qualified to report back why exhibitors cannot personally examine every reel they get.

* * *

No one but a degenerate would have suggested featuring an unfortunate girl in moving pictures. This means that there is a pole-cat somewhere in the business who needs "smoking out."

* * *

The newspaper reports of an Italian who shot himself and daughter in imitation of something he was alleged to have seen in moving pictures fail to state what part "booze" played in the affair, or how much he had on board at the time.

* * *

No further testimonial is needed as to the attractive power of moving pictures when a Kansas farmer will leave his bed in a hospital and hot-foot it to a picture show in his night shirt.

Music for the Picture

By CLARENCE E. SINN

A CORRESPONDENT wants to know if there is an exchange dealing in perforated rolls for player-pianos. I have held this inquiry over until I could learn something definite, but so far have not had the time. If there is such an exchange doubtless some of the readers of the Moving Picture World can give us the required information regarding location and terms. If there is not it seems to me there is room for something of the kind. Why cannot the users of player-pianos get together and conduct their own exchange. A little classified ad in this paper would get it started at small expense and bring quick results. I think it is worth the correspondent's while to try it.

Moose Jaw, Sask., wants to know who publishes the music to picture of "Faust." Pathe Freres released a picture in two parts on that subject and published music for the same. Apply to your exchange for the music or write directly to the manufacturers, Pathe Freres, New York City, N. Y.

The Thanhouser people had a chance to issue a picture with music, but they passed it up, which is much to be regretted. They gave us the picture all right—"Romeo and Juliet," and they are to be complimented on their work throughout. But such a fine production deserves fitting surroundings of which music is not the least important. The opera of the same title (and story) would furnish ample material for a competent musician to make a score from. I saw the picture at several houses and in each case the house was crowded to capacity and a long line waiting for the next show. That and the fact that each seemed to thoroughly enjoy the picture and heartily applauded each reel would seem to indicate that the general public appreciates high-class films and will show such appreciation in the way it counts for the most; i. e., money at the door and applause for the show. I had the good fortune to hear the picture accompanied by very creditable music at a couple of places —notably at Sittner's Theater, Chicago. I did not learn the pianist's name, but desire to compliment her for good work.

I am offering a few suggestions for music for this picture which is selected mostly from popular catalogues, for the reason that this music is likely to be familiar to the majority of my readers. I am not offering this as the best selection, but as the most practical inasmuch as it is within the immediate reach of many. And of those who have not got the numbers mentioned, I believe they are sufficiently known to substitute music of a like nature. But I hope the next time anyone issues a splendid classic like this one they will include music in the production.

I have an inquiry about a book of moving picture music which has leather tabs fastened to and protruding from its edges. These are numbered like an index. Does anyone know of such a publication?

ROMEO AND JULIET (Thanhouser).

Part I.

1. Martenique Intermezzo (or Allegretto) till sub-title: "Capulet and Montague, etc."
2. Heroic till combat, then—
3. Agitato till end of combat.
4. Gavotte till "Romeo is Persuaded, etc."
5. Allegretto (similar to No. 1) till "Romeo and Juliet Meet."
6. Valse Lento till they form for dance.
7. Minuet slow and well marked till dancers exit, then:
8. La Cinquantine till "His Name is Romeo, etc.," then:
9. Valse Lento till "But Soft, What Light Through Yonder Window."
10. Intermezzo from "Cavalleria Rusticana" or something similar till "Romeo Entreats the Good Friar, etc."
11. Vesper Bells till "Juliet's Old Nurse Acts as Messenger."
12. Reverie (The Roses Honeymoon) till change of scene.
13. Gavotte till "Then Hie You Hence, etc."
14. Valse Lento till "Holy Church Incorporate." Then:
15. Religioso till garden scene, then:
16. Light pretty waltz movement or semi-sentimental. (I heard one pianist use "Oh, Promise Me" with good effect.)
17. Swell or change to sentimental for finish.

Part II.

1. Semi-mysterious till next scene.
2. Agitato at duel till they stop fighting, then
3. Short plaintive till second duel.
4. Agitato till end of scene.
5. Religioso all through scene. At change:
6. Pathetic till "Juliet's Father Not Knowing, etc."
7. Waltz movement till Juliet is alone with her father.
8. Reverie (The Harvest Moon) till Friar opens door for her.
9. Semi-religious till Juliet appears in the garden. etc."
10. Reverie (Heart's Ease) till "Believing Juliet to be Dead."
11. Pathetic till "Paris, Who Loved Juliet."
12. Pathetic (minor key—suggestive of funeral) till "Stop Thy Unhallowed Toil."
13. Agitato pp. swell for combat. Then:
14. Plaintive till "The Friar Learns That His Letter to Romeo."
15. Mysterious till Juliet rises.
16. Plaintive till change of scene.
17. Mysterious till Friar enters the tomb.
18. Plaintive (minor key) till end.

Suggestions are also appended for music to following pictures:

AT JONES' FERRY (Edison).

1. Country dance till stop dancing.
2. Lively intermezzo (two-step) till Boss Strikes Young Jones.
3. Hurry p. and f. till change of scene.
4. Moderato (Miama-Remick) till girl falls in river.
5. Agitato—long, till sub-title "A Chance for Revenge."
6. Short moderato till change.
7. Agitato till girl is rescued, then:
8. Plaintive till men shake hands.
9. Waltz or lively till finish.

THE HEART OF JOHN BARLOW (Selig).

1. Allegro moderato ("Kisses," pub. by C. K. Harris) till letter.
2. Sentimental (Apple Blossoms—Leo Feist) till John meets Paul with satchel.
3. Agitato p. and f. (long) till Paul is locked in closet.
4. Same as No. 2 till finish.

THE PARSON AND THE BULLY (Nestor).

1. Lively ("Wildflower Intermezzo") till next scene.
2. Mission Hymn (When she sits at organ) till crowd enters.
3. Hurry when parson knocked down till sub-title "The Next Day."
4. Spring Dreams (pub. by Feist) till "The Young Clergyman."
5. Lively till "A Few Days Later."
6. Any "cowboy" tune ("Broncho Nell") till bully strikes young clergyman. Then Agitato till girl comes front.
7. Intermezzo ("Lily of the Prairie" two-step) till sub-title: "Saturday Afternoon."
8. Any "cowboy" song chorus till "For the Church."
9. Waltz till "Round One."
10. Lively music. N. B.—There are five rounds fought. Use lively music for each round and waltz between rounds. After sub-title "The Knockout" short triumphant in march tempo till "Sunday Morning."
11. A few bars of mission hymn till men enter, then change to any neutral; moderato, waltz or intermezzo.

AFRICAN SHARPSHOOTERS (Gaumont).

1. March to open, continue through two scenes, then:
2. "Oriental Dance" (Herbert's; pub. by Witmark) till change.
3. Mystic Shrine (Oriental intermezzo) till finish.

GIVING THE HIGH SIGN TO WOMAN HATERS (Gaumont).

1. Beethoven's "March From the Ruins of Athens" till change of scene.
2. Intermezzo "Iris" (pub. by Witmark) till "Bringing the Presents, etc."
3. "Egyptian Love Dance" (Pryor; pub. by Carl Fischer) till sub-title "Discovered Making Love to Helen, etc."
4. Pearl of the Harem (pub. by F. A. Mills) till finish.

Working the Sound Effects.

By Clyde Martin.

It is not very long ago that it would take hours of arguing to convince an exhibitor that a drummer would be a valuable addition to the picture theater. To-day the question is not "Shall I use a drummer," but, "Where can I find one that is capable of doing picture work?"

It is just the same with the drummers of the country as it is with the piano players; a piano player may be a concert artist and still not be able for pictures; a drummer may be capable of holding down a job with the largest bands in America and then make a complete failure of picture work.

To my notion, a drummer should never be used through an entire picture, as their work would only become dull and wearisome; on the other hand, if the drummers will limit themselves to bringing out the climaxes and high-lights of a picture, their work will be appreciated and it will improve the picture a hundred per cent.

During the showing of the average dramatic picture there is very little use for drums except in the strong scenes where a strong roll will swell the music to the desired pitch.

In these advanced times a practical and serviceable line of traps is a necessity as well as a source of satisfaction, and a drummer using effective traps is invariably brought more noticeably before the public and his employer.

The question has often arisen as to whether a drummer should invest his own money in traps and sound effects or whether his employer should buy them. It is true that many drummers are working on such small salaries that it would hardly look right for them to invest all of their earnings to boost another's game; on the other hand, if they will just consider that when they have completed their outfit they can demand more money and if they are proficient they will never be out of work.

Sensation is ever a desire of the American public. They delight in being surprised, startled and amused. The drummer of to-day who can go before an audience and perform in such a manner as to attract attention to the features of a picture with some particular trap or imitation will soon prove his value.

There are a great many sound effects that would be out of the question for anyone other than the exhibitor to furnish, such as wind, water, thunder sheets, etc., as this line is large and bulky and give much more satisfaction if built permanently in the theater, either in front of the screen or in the back.

Possibly eighty per cent. of the picture houses of this country are built with the screen to the back and not allowing room for sound effects back of the curtain, in this case they can be worked down by the piano, but the effect is much better if there is space back of the screen.

Some of the best known exhibitors in the business will argue that sound effects are not necessary, and they cannot understand why this extra expense should be added. On the other hand, let us take the Lyman Howe show for example. Lyman Howe shows several pictures on his programs that the public has seen in five cent theaters. Howe projection is fine, but there are many picture houses over the country that are putting on just as good pictures. Mr. Howe does not use a symphony orchestra and still his admission prices range from twenty-five cents to a dollar. There's a reason. In the Lyman Howe show they never lose a chance to work an appropriate sound effect, and he can come into your city and show pictures that you have shown a year ago and people will pay a dollar to see them and wish he would come back, which he does, and the same people pass your place up and pay him another dollar. I have put up this argument to many exhibitors in my travels and they all say, "It's his reputation." I agree that it is his reputation, but how did he make it? Good pictures with sound effects.

I recently had the pleasure of playing the Palace Theater in Burlington, Iowa, for three nights. The first night there was a comedy picture on the program that had a five minute scene at Coney Island. Up to the front of the picture was a big merry-go-round. When I handed Manager Blank my prop list he thought I was crazy when I asked for an organ similar to one used on a merry-go-round. However, Mr. Blank looked the town over and finally returned in a wagon with the real article. That night when the Coney Island scene came on the audience heard the music from the merry-go-round, the noise of the roller coaster, the toy balloons, etc. To put it mildly, the audience did not want to see any other pictures on the program; they wanted them to run that comedy over again.

The next day telephone calls came in wanting to know if that same picture would be shown, but the program was changed. The picture could have been run another day. Never run a good thing in the ground. If you have a feature or something they like, don't tire them of it. I am not writing this little incident in the spirit of boastfulness, but am merely using it as an example of what sound effects will do.

There is hardly a picture produced that does not offer an opening for some good effect and if you have doubts as to whether your audience will like it or not, just try it once.

It is not expensive to work the average effects as most of them are very simple, and you will find that little details count. Not long ago while playing a two-night engagement at the Crown Theater in Ft. Madison, Iowa, they were showing the Kalem picture, "The Railroad Raiders of '62;" and in one scene it shows the Confederates tearing up the track ahead of the Yankee's engine. For this scene we secured a number of short rails and placed them behind the screen and the ushers were there with sledges. When the scene came on the audience could hear the sledges hitting the rails and this one little scene, that possibly would have gone by unnoticed, got a hearty round of applause.

By catching such cues, it does not mean that if there is a blast in a quarry you must touch off a stick of dynamite, the little effects are the ones that count. There is one thing that should be avoided in working sound effects, and that is, too much noise. We will say that there is a battle scene on, and the bullets are flying fast, it is just as effective to imitate shots on a leather cushion as it is to shoot a number of revolvers. Too much noise gives your work the appearance of horse-play and it is far from pleasing to the ladies in the audience.

There can be just as much refinement shown in working effects as there is used in your music and if some scene calls for a loud noise it is better to omit the effect.

Where you have a picture in which just one shot is given, it is sometimes advisable to use a revolver back of the screen, but never in front of the curtain. We will take, for example, such a picture as the Reliance production of "The Gray of the Dawn," or the Rex picture "Fate." In both of these pictures the shot is a strong feature and the pictures are produced in such a way that the use of a revolver would give the desired effect in the ghastly scenes portrayed.

In a forthcoming I will suggest a few sound effects for some of the more recent releases.

Those Sound Effects.

I am heartily in favor of everyone "writing to the paper." There was never such a relief to overcharged feelings as to sit down and tell the editor, or some other correspondent, or the public generally, just what you think of him, or it. Don't be afraid to speak right out—in fact, just let her rip! By the time you have hammered out three or four pages on the typewriter, or rendered unfit for further practical use a dozen or so sheets of ruled paper, you will find the temperature under your collar reduced many degrees. I always do so. Then I carefully read over what I have written, and am so pleased with the uppercuts and short arm jolts which I have delivered that I puff out my chest, take a turn or two about the room, return to my desk, and carefully tear up the letter. Almost always. Sometimes I go so far as to to put it in the mailbox, and am afterwards sorry, because the stuff is either so flat, stale and unprofitable that I am ashamed of it, or it is so good that it hurts the feelings of a lot of folks. Moreover, there is always the danger of starting something, as I seem to have done with a few remarks on sound effects. One gentleman was made pessimistic—he said so himself—and he was a perfectly innocent bystander, a musician who does not use effects. In consideration of the latter fact, it was not obvious how he got hurt, for I had no intention of disparaging real music with the pictures. Being personally unable to play even a Jew's harp, I have the highest regard for those who cause the air to vibrate with harmony and all that sort of thing. Moreover, if that gentleman plays as well as he writes, his theater patrons are to be congratulated. I thought I distinguished between music and noises, even though the latter comes from a piano, as have some of the worst I ever heard.

Then came "Ohio," and reproved me severely as a "somebody"—though my name was signed—and unkindly intimated that I failed to use common sense in my self-imposed duty as critic, as he endeavored to do in his business of making accompanying noises. He also said that he is a drummer who "was engaged for that kind of work principally." I am afraid "Ohio" is a prejudiced witness.

I do not believe that the public cares for sound effects, and, apparently, the majority of managers share my belief. However, it would not be difficult, and I should think it would be decidedly profitable, for managers to put this and other questions to their patrons. The most reliable method would

be to have printed a sufficient number of slips of paper, in this form:

Do you or do you not like the "sound effects"—horses galloping, etc.—in addition to the music?

Yes. No.

Tear off end of slip indicating your preference and drop it in a box as you go out.

The vote of one night would give a pretty clear idea of the preferences of a probably representative section of the public. A slip should be given with each ticket sold. There would, of course, be some litter occasioned, but it would be for one night only, and everyone coming in would at once know the cause of it, so it would be of small moment. Also, the bulk of patrons would be flattered that their opinions were wanted. The same method might be followed in regard to illustrated songs, or vaudeville. I think some managers would be rather astonished when they came to check up the ballots.

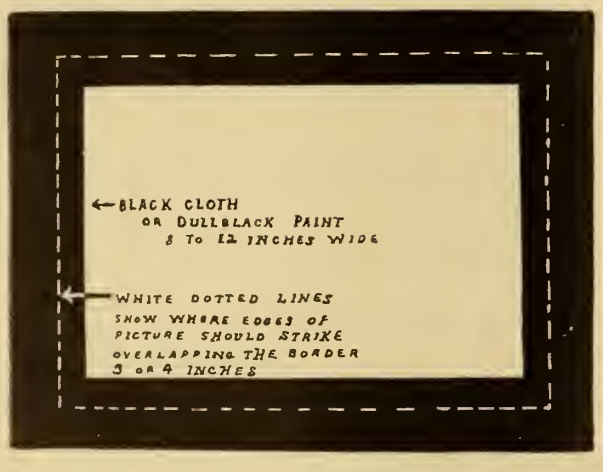
Before retiring from this bloody field, I must regretfully turns my guns upon a young lady, and a violinist, at that. Not because she doesn't play well, for she does exceptionally well, but because she is the cause of the electric fans being shut down, and because her solo lasts ten minutes by the clock just above her head. After sweltering through those ten minutes, one is very much inclined to doubt whether even a mighty good solo was worth what it cost. The music made by electric fans isn't so bad when the temperature is up about ninety. Put that up to the patrons and it is a very large chance that the young lady will be out of a job until cool weather.

EMMETT CAMPBELL HALL.

Framing the Screen

First, I wish to apologize to those exhibitors who wrote me regarding my letter which was published in the Moving Picture World of April 29th, and who did not receive a reply from me, as I received many inquiries from all parts of this country and Canada and as it would be impossible to answer them all personally, I am giving herewith full directions and sketches, which I trust are intelligible.

Many exhibitors make the mistake of putting a frame around the screen and then go hunting for a lens to fill the space left, with the result that as it is practically impossible to procure a lens that will fit the curtain exactly to the edges. The picture will be either too small or will overlap the frame and if the frame is gilded as it is in most cases, the dancing shadows prove very distracting to the eyes of the audience and in no way help to produce good results.

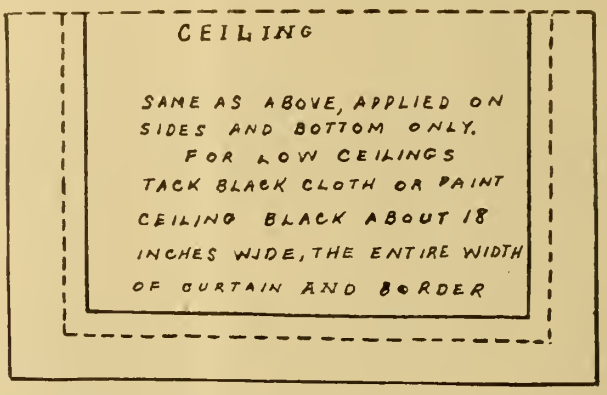


It occurred to a former employer of mine to use a black cloth border instead of the gilded frame and when the same was tried out it was found that not only did it do away with the dancing shadows, but it also enhanced the value of the picture by giving it perspective or greater "depth" than was formerly obtained and which of course is a very desirable feature.

The best way to put on the black border is to project the picture on the screen, apply the border which should be of dull black cloth or paint, the cloth being more desirable as it is more dense and absorbs the shadows better than the paint will.

The border should be anywhere from eight to twelve inches wide and the inside edge should overlap the picture three or four inches or, in other words, the picture should "shine" on three or four inches of the border all the way around, but in cases where the ceiling is low, a satisfactory result can be obtained by framing the sides and bottom only (see sketch).

The sketches will, I think, explain themselves and if the border is properly applied, the results will be surprising and it will be found that the picture will be clear right to the edges of the border, that all fuzziness and discolorations which sometimes appear in the best projected pictures will disappear and with properly shaded lights it is possible to obtain a good "daylight picture."



The lights along the side walls should be shaded so as to throw the rays downward on the seats where it is most needed and the ceiling lights may be lit if they are painted at the bottom of the bulb, but do not make the mistake of using too many ceiling lights, as the rays will cut into those of the picture machine and dim the effect on the curtain and this I believe is the trouble with all of the present so-called "daylight" pictures, despite the claims of their inventors to the contrary.

A single row of lights in the center of the ceiling, placed about fifteen feet apart, using a single eight-candle-power lamp in each should be sufficient for narrow houses, and a double row of the same for wide houses, and care should be taken not to get the first lamp too near the curtain as the picture rays are widest at that point and are more easily affected by the surrounding lights.

GEORGE B. ROCKWELL.

THE BEST WAY TO GET NEWS.

Everyone wants the news! Some want it the quickest way, and others the surest and best way, even if this happens to be a slower way; the slower way is more likely to be the more correct way. The cinematograph is constantly springing surprises upon us, however accustomed to its versatility we may be; that it should become a dispenser of news was not considered as probable—although readily possible. We have now, however, the "picture newspaper." Pathe and Vitagraph are both issuing "editions" at regular intervals, portraying current events at wide range. If other makers follow this excellent lead we may soon expect from the divided territory to be supplied with "picture news" from all parts of the world.

The quickest news is conveyed by the "talking newspaper" first established in Budapest, where those connected with a central telephone exchange, have the latest news simultaneously read to them; although this advantage has not yet reached American cities, they are surely the first to have the best method, even if slower one, of the "picture news." While the "talking newspaper" has the advantage of speed, it can never possess detail, minutiae is after all the most important; this the "picture news" conveys, with interesting and often most delightful satisfaction. If proof were required, the kinemacolor pictures of the outdoor scenes of the coronation will amply supply the same. Never before was such "picture news"; even the most ardent optimistic moving picture enthusiast may be pardoned if he displays a little "open-mouthed" wonder.

Other events chronicled by the recent issues by the firms named possess their own interest. There is no doubt the regular "editions" of these films will be taken with the same regularity as the daily paper. The writer is still of a formerly expressed opinion that the time is coming when the cinematograph will produce within a building, events taking place in the streets—an instantaneous picture news portrayer.

A new record for speed in the complete manufacture and display of a motion picture is claimed by the Selig Polyscope, the employes of which took a picture of 200 guests at the new plant in Chicago and displayed it three hours afterward.

Observations by our Man About Town

THE chief topic bearing upon moving pictures the past week hinged upon the propriety of featuring Beulah Binford in them. The powers that be in Greater New York declared that she would not be allowed upon the stage, nor upon the screen. The cities of Philadelphia and Detroit had already made a similar ruling. Mayor Gaynor struck a decisive blow by instructing the Chief of the Bureau of Licenses to suspend or revoke the license of any picture house that would show the pictures.

* * *

However sincere the promoters of the scheme may have been in their declaration that the proposed pictures were "intended to carry a moral lesson," they succeeded in impressing a wretchedly small minority of the people at large that the pictures would have any bearing at all in that direction. Even if Mayor Gaynor had not interfered, in my opinion, the pictures would not have been shown. Without the slightest doubt the Board of Censorship would have bitterly condemned them and the police would have interfered.

* * *

Time and expense is saved by the Mayor's intervention. Nothing is more effective than a threat to revoke licenses. Ever since that Christmas Eve when the then Mayor of Greater New York made a wholesale revocation of licenses of picture houses the owners of the places have had a dread of the exercise of such powers. Although the action at that time was grossly unjust and the exhibitors won the fight, the worry, work and cost left a lasting impression that it is better to be on the inside looking out than on the outside looking in.

* * *

The action of the municipal authorities in the Binford case is criticized in a few quarters on the ground that pictures that have not been shown, nor even manufactured, cannot be condemned. This is a technical argument that falls with its own weight. The mandate of the authorities is that "any moving picture films or stereopticon views relating to the Beattie murder case, depicting any scene in connection therewith, or featuring any persons implicated therein, or who are depending for advertising on their connection with this gruesome tragedy, are condemned for the reason that they are unfit to be shown in places of public amusement." The case is well defined, the theme of the proposed pictures is as well known to the public as their actual production could make it.

* * *

It is not sound argument to contend that the action in the Binford matter is unfair discrimination because two of the principals in a recent shooting affair were allowed to appear in one of the largest vaudeville houses of the city. The public itself was not on the alert at that time. If it had been, "the two shooting stars" would not have appeared on the stage as such, nor would there be an effort to get the Binford girl either upon the stage or the picture screen.

* * *

All who have shouldered some part of the stupendous task in raising motion pictures to the position they now hold in the estimation of the public must endorse the prohibition of the proposed Binford pictures. Had they been but passively sanctioned and tolerant productions followed, producers and exhibitors would have suffered a loss that cannot be estimated, through public opinion.

* * *

Touching upon themes for moving pictures brings to mind complaints made by many writers of scenarios. I have always contended that no reputable manufacturer of pictures would use a subject without awarding recompense to the author, but recently complaints have been so severe I decided to investigate some of them. The statements from the manufacturers' standpoint indicate that my original contention holds good, but unfortunately, disgust or indisposition to require explanations on the part of some writers create misunderstandings regarding the true methods of those in whose hands scenarios are placed.

* * *

At one studio the following case was cited: A writer, acquainted with the manager of a distant city theater, left with him a scenario with a request that it be sent to a studio presenting certain pictures that were popular at the house. The writer thought the scenario would receive more prompt attention if sent in by the manager of a theater. The latter left the paper on his desk for two weeks or more. He had forgotten about the matter, but promised to forward it when reminded by the writer. More neglect followed and eventually the manager was transferred to a house in another city. During the several months that elapsed the studio the writer had in mind produced a picture that embodied many of the principal points covered by the scenario in question. Of course the author made demand for compensation. The case proved one of coincidence. The scenario upon which the picture was based was received from a third party, who did not know the writer first mentioned, and it was shown by the theater manager having custody of it that the manuscript left with him had never left his possession; he had never read or shown it to anyone, nor had he discussed the paper after receiving it.

* * *

Coincidences are frequent in the picture business. They sometimes create unpleasant feelings on the part of producers against authors. I distinctly remember an incident in that line in the metropolis. Two concerns advertised a film bearing identically the same title. Of course, each denounced the author of the respective manuscripts, claiming he had "played both ways." To be more clear, it was charged that the author had sold the same story to both companies. An examination of the subjects exonerated him. Although the main titles were alike, the themes were entirely different and the authors were strangers to each other.

* * *

But this complaint hit me hard. A writer stated that his scenario had been retained for some time. He finally received it with a letter stating the story had been rejected. He noticed that on the back of the manuscript was written with lead pencil, "A good story. Make copy." That certainly looked like a bad case. The writer admitted he had never seen the story produced in picture form, but he had not seen all the pictures produced by the studio in question.

* * *

Getting a line on the studio against whom the indictment was made, I asked the manager to plead. This was what he said: "The case looks like a strong one, but it is really not as strong as it looks. In the first place, none of the established companies will endanger its reputation for the value of a scenario and I am satisfied that not one of them has intentionally deprived a writer of a manuscript, or the value he should receive for it. The writer you refer to should, in justice to the studio, as well as himself, have inquired as to whether a copy of his manuscript was withheld, or whether the story, or any part of it, has been produced. The writing may have been made on the back of it by one reader and the subject may have been rejected by another, whereupon the manuscript may have been returned without erasing the writing made by the first reader. Perhaps the favorable note was made by mistake upon the wrong manuscript; and it is not unlikely that the manuscript was returned in mistake."

* * *

"Have you known of an employee submitting as his own a scenario that had been sent in by another party?" was asked.

"Only in one instance, in my experience. When a writer submits with his scenario his name and address he has the whip in his own hands. A few cents in postage will bring back a reply one way or the other. The one great fault with most authors is that they too frequently take credit for originality they are not entitled to. A man may have returned to him a good story that, in the main, has already been covered by some other writer, although we may not have produced it at the time the first paper is rejected. In some cases we buy two or three stories, or even four, and combine the best points of all in one picture; but where this is not practicable and there is still a similarity, we give the best scenario the preference."

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT.

[This department is for those live Exhibitors who appreciate the benefits to be derived from advertising their houses and their programs. The Editor will be glad to receive and comment upon plans and ideas, tried or untried, submitted for the general good of the business. Send in your smart advertisements for criticism.]

BROADLY speaking, a properly conducted house, neat in appearance, with a good program and the best projection is the most valuable advertisement a photoplay theater can enjoy, but, having all these, it is necessary to bring the fact to the attention of the prospective patron before the merits of the house are appreciated.

In most cities the cost of newspaper advertising space is prohibitive, considered from the point of view of the photoplay exhibitor, but in the towns and the smaller cities it is possible to use newspaper space at least on Saturday or Sunday if not daily, and if it is intelligently done there is no more effective method of reaching the public.

But to advertise intelligently is not to take a ten-line space and devote it to the statement that the Bijou has the best show in town. Every manager declares his house to be the best, and the statement carries no weight with the public. Prove that it is the best, if that be possible, or make some less sweeping argument.

"The Best Show in Town" conveys no appeal to the reader. It does not make him want to go to the theater. Very possibly he already knows that you have a photoplay theater, and you have spent your money to no effect. It is not much more convincing to explain that you will make a daily change of program or that you have new reels on Mondays and Thursdays.

If you can work ahead, tell him what the changes will offer. In most instances you probably will not know yourself, but always you can arrange with the exchange for some commercial that you can be sure of getting, and a commercial that you can count upon is of more value in an advertising campaign than a first run that may be any one of the day's four or five releases. Take your first runs as they come, but plan your advertising on the "sure thing" commercial that you know you can produce.

Advertise for the New Patron.

Your regular patrons may know what a "first run" is, but you are not advertising for the steady patron. You are trying to make more steady patrons out of the men and women who do not know about photoplays. To such people the fact that you use first-run stuff means nothing and the statement that you have two first-runs each week is all Greek. But if you announce: "Coming Thursday. The Great Western Story, 'The Cowboy from Carlisle.' Made in the Heart of the Rockies" you've offered something definite, something that may attract the reader and get him into your house.

And that's what you are advertising for. If you're running the right sort of house you can hold the newcomer once he has come, but the trouble is to rouse his interest and get him through your doors to see what a deal of entertainment you offer for five or ten cents.

If you can make such a man think there is some one thing you offer that he wants to see, you've got him, but you're not going to get him with the "Great Show" or "Program Changed Daily." If he comes, it will be to see the mountain scenery, or because the title of the photodrama has caught his fancy.

Make Reading Notices Effective.

With most papers, the insertion of a theatrical advertisement carries the implied right to a reading notice, generally gauged by the number of lines of advertising. This is worth more than double the value of the matter in the advertising columns and generally it is the reading notice that the alert exhibitor wants.

Don't leave this to the editor. He'll tell someone to write it and the result will be something about "John Smith, the genial and enterprising manager of the Grand" and the fine show he gives. It will make you feel good all over and it will look fine in the scrap-book, but it won't bring you in one penny in business, and it is business you're after.

Write the notice yourself and turn it in the same time that you hand in your advertising copy. Talk about your films, not about yourself. The public does not come to see you, but the pictures you have to offer. Tell them what you have and what you expect to have. Get them interested. Tell them about the Pathe micro-cinematographic films that make microbes look as large as kittens; tell the feature of some photodrama or comedy. If you are located in an inland town, play up the marine pictures. If you are in the East, exploit the Western releases. Make the notice so attractive that the reader feels he must see the picture talked about, and always remind him that this particular reel you are talking about is but one of three or four or five subjects, as the case may be.

Personal Mention Will Come with Enterprise.

It is a good thing to keep your name to the fore, but not at the expense of the space that should go to the theater. Get your personal mention through your abilities as a hustler. If a fireman is killed on duty, be one of the first to come forward with a subscription to the fund that some paper is almost certain to start. Give your receipts for one performance and let people know that you are doing it. If the local improvement society wants the house for a morning meeting, show your public spirit by donating it. If the house must be closed on Sunday, offer it to some well-known mission. Let people know that you are there and the personal pages of your scrap book will fill with amazing rapidity.

Be Breezy If You Can.

If you can take enough space, the personal note is effective, but it cannot well be done in a couple of inches. A quarter of a column should be the least space used and the style first used by the press man of the old Howard Athenæum in Boston is probably the most effective when properly done. Being a burlesque theater, the original was startlingly lurid in its style, but it can be modified to suit almost any condition. It is merely a breezy chat about the coming show and, adapted to photoplay, might read something like this:

DON'T MISS THIS WEEK'S BILL.

It's just a little mite better than ever and three crackerjack reels are going to make talk that will last long after the films have gone on to delight audiences in other cities. You like comedy, of course, and there's one of the Lubin brand that will make you laugh every time you remember it. It's called

THE TENT VILLAGE.

A Tragic Comedy of a Very High Tide

and it tells of a couple of campers who wanted to get near the water and they did—right on the edge of the bounding billows—but they raised their tent at low tide, and when the turn came—but we don't have to tell you the rest—you can guess, but you can't imagine how funny it is. Then there is

THE NEW CHURCH CARPET.

An Edison Study from Real Life.

You forget that this is a photoplay as you follow the simple story of the loving mother who takes the Ladies' Aid Society money to visit her dying daughter, and you want to smash the miserly husband and help her out. No shooting, or blood and thunder—but it grips. You'll not be sorry you saw this gem—and it is a gem. Then there is the Pathe micro-cinematographic

BOIL YOUR WATER.

The Sensation of Two Continents.

Snakes as large as life, bugs the size of puppies and germs as large as baseballs, all in a drop of water magnified 40,000 times. One of the most widely discussed films ever made. Don't miss it. At the

UNIQUE PHOTOPLAYHOUSE.

Broad and Main Streets.

Monday - Tuesday - Wednesday.

Gauge your style to suit the class of patrons you make your appeal to. You would not call a minister "Old Sport," or address your chum as "Reverend Sir," neither will you use the same address to the boy on the street and the man of education. Plan to fit your audience, but never gauge your appeal too low. Be breezy, but neither coarse nor vulgar. It takes an expert to write in slang, but anyone who can talk can write as he talks, simply and with conviction.

Bright Lines in Lobby Work.

Take the same tone in your lobby advertising. It never is a good plan to plaster the front of your house with home-made signs. Do not use too much reading matter of any sort, but with the wealth of well planned printed matter that is offered by various concerns, it is absurd to resort to the wrapping paper and marking brush to save the very small cost of the poster work that will give the appearance of solidity to your house. Even experienced exhibitors do not always appreciate the impression on the public that is made by regularly printed paper.

At the same time there is now and then the need for a quickly made sign, and you want to be in touch with someone who can do neat lettering in a hurry. If you have the trick of expression, a daily hint will get your regulars looking for the bulletin.

Here, too, you want to get away from the "great show" idea. Get a snappy line and leave the great show for your audience to use. If you were an outsider, which would get you quickest:

"This Is the Best Show in Town"
or
"You want to be around when Gus and Bessie fall out of the hammock in 'Cupid and Charlie Chase.' It's great!"?

In almost every photoplay there is some little thing that may be "played up" in this fashion to rouse curiosity, perhaps some humorous situation or tense dramatic moment, perhaps only a background of unusual beauty, or a trick of the camera. There must be something in three reels. Dig it out and use it. The Moving Picture World will give you advance hints, film stories, criticisms and the advertisements of the manufacturers.

A Simple Card System.

If you want to do things the right way, get a card catalogue system. At the start you can get an outfit large enough at a cost of two or three dollars. Get a set of alphabet cards for each manufacturer and several packs of the plain ruled cards.

When you get your World, go over it carefully and write down the names of all films that have not been mentioned before. Some of these will be in special items, others in the manufacturers' notes, while others will make their first appearance in the list of releases. Use a card for each title and mark the volume and page number of each mention on a line. You will have ten or eleven lines on which to write in the data. The World numbers consecutively for a volume instead of starting page one for each issue. This greatly simplifies looking up the material, particularly if you are careful to keep all copies in some cheap binder.

If you have entered a title before, add the new page numbers and keep the card up to date. Drop the "A," "And," or "The" from the title to avoid confusion. The Biograph's "The Last Drop of Water," for example, would be filed under "L" instead of "T" in the Biograph Section. This keeps half the cards out of the "A" and "T" classifications.

If you are careful to keep your entries up to date, you will be able to tell all about any film in less than five minutes. It may take a couple of hours a week, but it may save much more time than that, and you are always well posted.

Unless you go back and enter up the past six months, the file will not be immediately useful, but it will become invaluable as the records grow and as your business expands, and you are enabled to better your service and make more effective use of advertising you have your card system ready to your hand. You are not always going to be content to drag along in the rear. Get ready now to get ahead.

The Park Photoplay Theater, 819 East 180th Street, New York, is under new management and reports the largest business in the history of the house. Many improvements have been made, including the addition of a full orchestra and better film service. Mr. S. Crystal, who has formerly managed theaters in Chicago and Baltimore for the past four years, is in charge. No vaudeville.

The New Montgomery Theater

Some Views and Features of the Magnificent Picture House in Atlanta.

From time to time the Moving Picture World has mentioned the progress of that photoplay exhibitor par excellence, Mr. Frank T. Montgomery, whose enthusiasm and advanced ideas of picture exhibition has placed this popular amusement upon a high plane in those cities of the South chosen for his operations and gained for it a measure of popular approval not equaled elsewhere. While recording Mr. Montgomery's success in Memphis and Jacksonville, mention has been made of his latest venture—the construction of the Montgomery Theater at Atlanta, Ga.

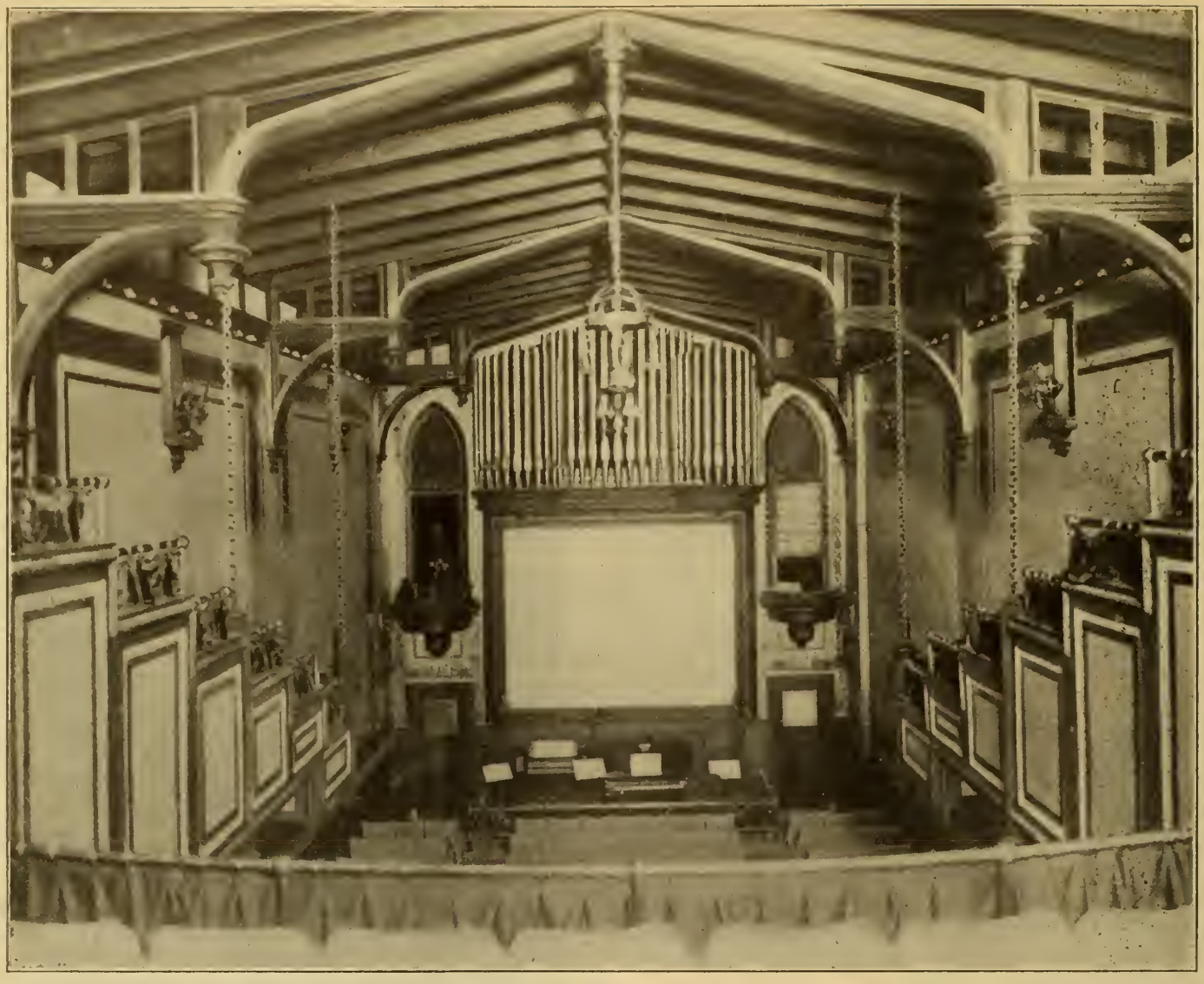
This project was brought to a happy climax in the formal opening which took place on Monday, July 31. The delay in our story was occasioned by non-receipt of the photographs which are reproduced herewith. The pictures tell a better story than it is possible to put in type. Note the solid magnificence of the interior, which is treated in a manner quite different from anything we have ever seen. All will agree that the facade is one of attractiveness. Some of the details, not visible in the picture, should be mentioned, and which is taken from a description published in the Atlanta Georgian upon the occasion of the opening:

Entrance to Montgomery Theater, Atlanta, Ga.

"Notable among the features is the ladies' rest room, pe[r]fectly fitted on the balcony level. From this vantage poi[n]t a view of the decorative effect is exceptionally pleasing, t[h]e graceful swing of the balcony, which extends almost ha[l]f way around the house; the truly wonderful blend of restfu[l] harmonious coloring throughout the whole interior bring[s] the eye to a peaceful, pleasant gaze upon the elevated curtai[n] where the pictures are shown in deep-toned beauty. Abov[e] the curtain is the magnificent organ, the largest pipe orga[n] in any theater in America. The full, resonant tones of th[e] organ only serve to intensify the harmony of the whole hous[e] as does the artificially draped balcony at the left of the organ.

"There is an abundance of fresh air circulating from rightly placed fans, that do not blow with sudden force but gently cool the air, making the feeling even more restful. The seats all wear linen covers and the ushers appear in full dress.

"Harmony—harmony is the keynote everywhere in the most beautiful of all moving picture shows. It is indeed a departure, a novel and beautiful feature is this, that F. T. Montgomery has built in Atlanta, and the city can easily boast of having an amusement house second to none in the country for beauty and design and quality of entertainment."



View of Interior of Montgomery Theater, Atlanta, Ga., Taken from the Balcony, Showing Sheet, Pipe Organ and Orchestra Enclosure, and Singer's Balcony on Right of Sheet.

The Montgomery is on Peachtree Street, just above Auburn Avenue, splendidly located for the purpose, and is now doing the record business for pictures in that city.

Since achieving success in this venture, Mr. Montgomery has moved upon Augusta and other cities of the South, and more triumphs will be recorded as he progresses.

LYRIC THEATER, CHICAGO.

The Lyric Theater, at Milwaukee Avenue and Division street, is a fine example of the modern moving picture show ouse. Like many other up-to-date houses, it has a well-oped cement floor, so that the picture may be easily seen om all seats. The projection is very fine, and the picture admirably steady and bright, though the curtain is coated ith some dark blue substance, which tends to dull the pic-are considerably. I have been told that this curtain coating a paint called "Curtainyline," which was popular a few ears ago, but it seemed not to give satisfaction, and most the places that used it have aluminum or white screens nstalled. It certainly does not improve a picture, giving it a very cold tone, and robbing it of the sunshiny effect which we see a well-lighted photograph projected with a good light, and besides, it dims the brightness of the colors in colored films and song slides. The Lyric has been open about eight months, and though I was told that business was rather quiet the house was well filled. The attendance of the house reflects the character of the shows presented. C. Y.

Absolution for a manager from blame for a panic will not bring any of the patrons back to life. The only thing it will bring is **More Laws.**

EXHIBITOR'S AND LECTURER'S KEY TO DANTE'S INFERNO.

The Moving Picture World, anxious to see the great artistic production of Dante's Inferno (Milano Films) properly presented, has printed the above-named book for the purpose of aiding the exhibitor, who wishes to show the attraction in his house. The book is based upon the presentation of the reels at Baltimore and Providence under the direction of W. Stephen Bush. Lecture, music and effects all have an important share in the successful presentation and the author with considerable care and patience has gone over every single scene and given it a proper placing. The lecture, which may easily be learned, runs in exact conformity with the action on the screen and for this reason is welcome to every audience. Wherever possible the words of the poet have been followed in the lecture. In the matter of effects experience has shown that the effects indicated in the book are without exception appropriate and striking. Effects worked by a competent man, carefully following the instructions laid down in the book, add very much to the force and realism of the picture. It is plain that a proper presentation will get more money and secure a longer engagement than a careless and ignorant handling. This will be doubly true by the time the films get around to the later exhibitors, for the novelty of the thing will then have worn off a little and a proper presentation will be more important than ever.

The book contains a set of press notices, full instructions to lecturer, piano player and operator, a very complete lecture and much other matter, such as special keys, a biography of Dante, some of which may with advantage be reprinted for general distribution among the audience. The price of the book is $2.50. Special rebates are given when quantities are ordered.

Sales Company Employees' Ball.

Another Large Gathering of the Film Clan in Prospect.

Another social affair by the employees of the Sales Company is now under way which promises to outdo any previous social function in the moving picture trade. The success of the last reception of the Sales Company employees' Ball still lingers vividly as a very pleasant memory. But when they tell us that this time they are going to discount their first effort by one hundred per cent., we at once open our date books and enter Saturday, October 14th as an evening to be spent with that congenial company at Alhambra Hall, 7th Avenue and 126th Street. We would not miss it for anything.

The first ball was somewhat of an experiment, but the next one is going to be the real thing. Already the various committees are perfecting arrangements and nothing will be left undone when the time arrives to make it one of the most pleasant evenings imaginable. Strictly speaking, it will not be confined to the evening, but will continue all Saturday night until Sunday morning with no limit set upon the time. The admission price this time has been raised to $1.00, but with each ticket will be given a handsome keepsake, which will be an elaborate fancy pillow with the Sales Company's trademark worked upon it in colored thread.

This will be perhaps the best opportunity this year to meet all the people in the trade on a social basis. Film people in all branches of the business in or around Greater New York at the time are cordially invited. Exhibitors are especially invited; the attendance of all film actors will be compulsory. Exchangemen are welcome and all out-of-town exchangemen are particularly invited. If they cannot come personally, an advertisement in the programme will let the trade know that they are present in spirit at least.

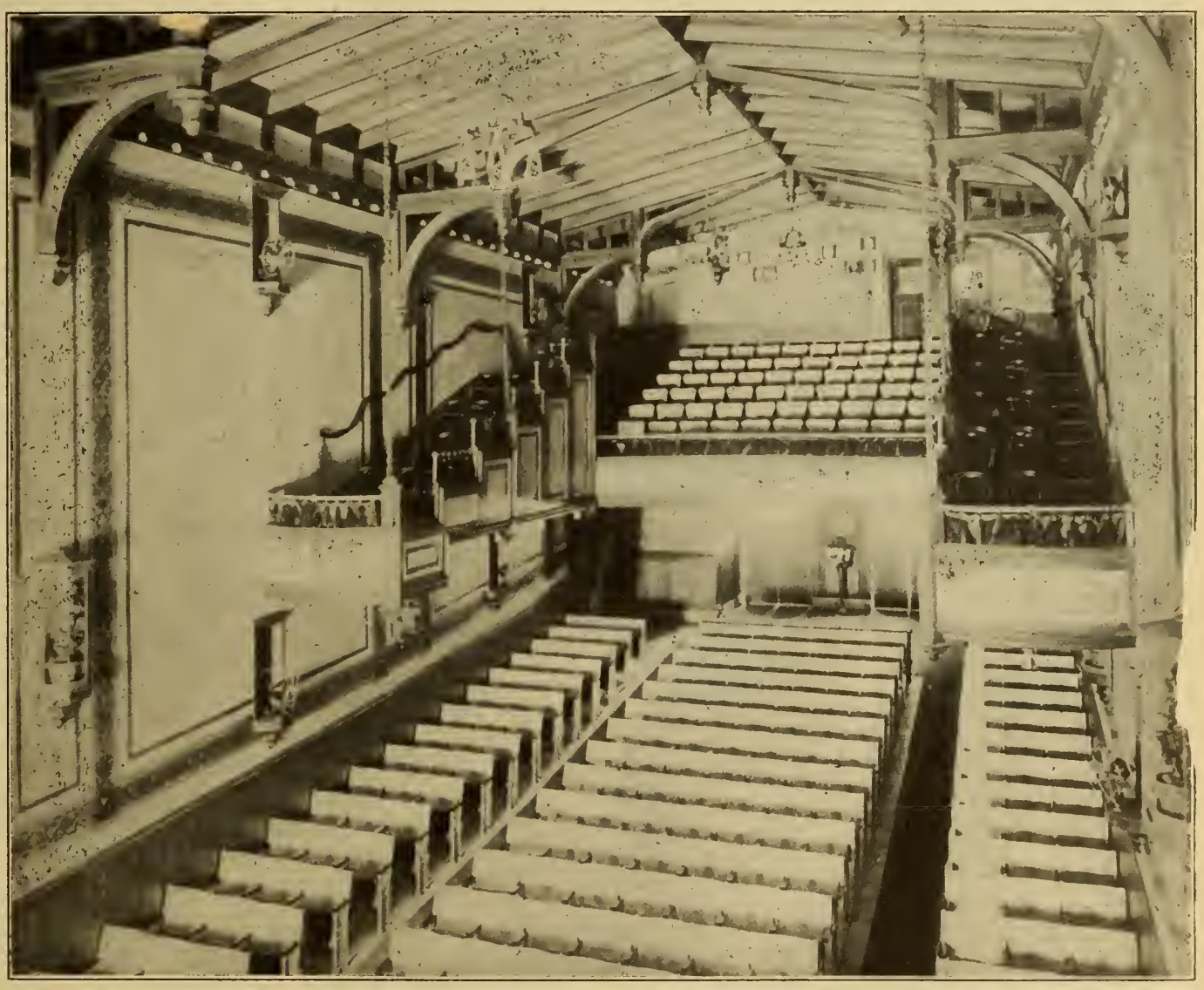
Speaking about the programme: It will be a very ornate affair, designed also as a souvenir with a handsome colored cover in several colors, embossed. All the leading concerns in the film business have taken space in this programme, which is especially valuable because the programme will surely be kept as a souvenir for years and the advertisements will have a long life. The trade so far has been surprisingly liberal in subscribing for space.

Once more Stauch's celebrated military band from Stauch's pavilion, Coney Island, has been engaged to furnish the music. As this band has been occupied playing dance music every day for many years, it may well be considered that their work is perfection. There will be, of course, a moving picture entertainment, but it will be different from that at the last reception. We are not at liberty to divulge its exact nature, but there will be a few special reels exhibited made especially for the occasion that are intended as a pleasant surprise.

Don't forget the date, Saturday, October 14th, at Alhambra Hall, 7th Avenue and 126th Street, New York. Be sure to attend and bring your wife, sweetheart or friends. All ranks leveled, and all will meet on an equal footing.

MELVILLE JOINS LUBIN.

Wilbert Melville, for some time past managing director of the Solax studios, has resigned his position with that concern to accept a position as director in the studio of the Lubin Manufacturing Company.



View of Interior of Montgomery Theater, Atlanta, Ga., Taken from Singer's Balcony, Showing Gallery Arrangement.

CHICAGO LETTER.

By Jas. S. McQuade.

FOR some time past I have listened to complaints regarding the inspection of films by exchanges. There is no doubt that there is considerable dissatisfaction among exhibitors over the laxity of the inspection departments of exchanges, just as there prevails among managers of exchanges on account of the oversights and carelessness of exhibitors when returning films. Some operators are responsible for the poor condition of films when received by the exchanges, and some girl inspectors are responsible for the nerve-wrecking experiences of managers who take pride in having their shows proceed without a hitch. There is negligence on the part of the operator and, too often, only a perfunctory examination of films by the inspector.

As the operator and inspector are paid to render their best services, why not replace them when trial has proved their unfitness?

The inspection of films is a very important duty and it should be thoroughly performed. To merely wind a film, without looking at yards and yards of it, is making a mockery of work. The other day the manager of a large theater, in this city, was astonished to see, as a film was being projected, that a leopard in a scene was walking on the ceiling, an acrobatic stunt that created great laughter. On another occasion he received a first-run film without a title! What was the inspector doing, in these two, out of many, cases that could be quoted?

Rapid Rise of J. D. Williams in Australia.

J. D. Williams, of the Greater J. D. Williams Amusement Co., Ltd., of Sydney, Australia, spent several days in the city last week. He was accompanied by Leon Phillips, treasurer, and E. Lindsay Thompson, a director of the company and an alderman of Sydney. The party is making an extensive tour through the United States and Mr. Thompson is familiarizing himself with all that is best in the municipal governments of American cities, so that his home city may benefit by the knowledge gained. According to a statement made by Mr. Williams, the honor of being next Lord Mayor of Sydney will most likely fall to the lot of Mr. Thompson.

Mr. Williams has had a meteoric rise in the moving picture business in Australia. About two years ago he landed in Sydney with modest means, a thorough knowledge of the exhibiting and exchange business, and a great ambition. The field had already been well covered by the Spencer and the West enterprises, but Mr. Williams had new ideas and he believed that they would appeal to Australians.

To quote from an article in "The Lone Hand," of Sydney:

"To Mr. Williams Australia was a place of delightful climate, peopled by working classes who had more money to spend on amusement than the average American, and more time to spend it in. But what pleased him most was the fact that amusement managers had failed to see that really huge market. And so he marked it for his own, and at once set to work to organize a number of outdoor amusements where the masses of the people could find entertainment and healthy recreation at moderate prices.

"And the public appreciating his enterprise, he made money fast.

"Photoplays, as Mr. Williams calls picture shows, were just beginning their boom in Australia, and the film habit was settling down nicely into its offride. The masses of the people were most insufficiently catered for, and J. D. Williams stepped into the breach and blocked it with the gorgeous Colonial Theater, in George Street, Sydney.

"Other photoplay enterprises had started, with the idea of being as like the ordinary theater as possible; a place where a man could take his wife and family on state occasions and, instead of watching real actors, gaze on shadows; but it was to be the night out that a theatrical evening always means, and as everybody knows a theatrical night leaves but little change out of a sovereign.

"Mr. Williams started with absolutely opposite ideals. His object was to establish a popular resort where people of all classes could find regular and frequent enjoyment at prices that would not make their pleasure a strain on their resources. To do this he tried the experiment of giving short sittings, lasting approximately an hour, for sixpence and threepence, so that a couple who had an hour or so to spare could for a humble shilling sit in quiet comfort and see the life of the world unrolled before them. His next problem was how to make the fact that this cheap amusement was availably known to the public. Ordinary advertising would be useless for the purpose. Circularizing would be too slow. So he made his photo-theater its own booming advertisement. He established a splendid and attractive entrance with floods of light and music to attract attention, in the busiest part of the city, where it jutted like a rock into the ever-flowing human tide, and created a backwash that filled the theater twelve times a day.

"Experience proved his idea was nothing less than an inspiration. Had his theater been three times the size he could have filled it just as often. The task of turning stacks of money away daily broke the hearts of the manager and his staff. There was nothing for it but extension, and extension on a large scale. So the Lyric and Colonial No. 2 were erected in wonderfully quick time on the other side of the street and J. D. W. gleaned back contentedly and said, 'Thank God, we'll have to turn no more dollars away.'

"There he was wrong, and the yell 'more room,' 'give us more room,' is growing louder and louder, and J. D. W. realizes he'll get but little sleep till that yell is satisfied. For in spite of his three theaters, which each fill and empty twelve times a day, the J. D. Williams Company is still turning away good money, and there seems nothing for it but to take a whole block and build a theater that will blot out the great Hordern Emporium in size.

"This enormous success is due to a combination of a variety of reasons. First and foremost, the theaters are all placed where there is a large and increasing foot passenger traffic. The gay exterior, the light, and the music, all attract the people. The splendid vestibules, with marble steps, marble ticket-boxes, and the vast marble staircases, with railings of burnished brass, make an alluring bait. And when all this splendor is available for sixpence and threepence the places are naturally rushed. It's worth a shilling an hour just to sit in them and rest, but when the world's best photoplays are laid on the value received for the money becomes overwhelming. For the interiors of these theaters are ideal. The seating is of the best, and so is the quality of the pictures and the excellence of the attendance. The result is, the casual visitor becomes the regular client. These effects are heightened by the fact that there are absolute changes of programme on Mondays and Thursdays, and the film that goes off on those days never reappears. On Mondays and Thursdays the same faces are seen in the theaters week after week, month after month—the first-nighters of the new regime. In some ways this absolute change is a hardship, for every now and again there comes along a film like that splendid representation of the Fall of Troy, or the Patbe masterpiece, La Tosca, that never grows old and that people would dearly love to see again. Such films as these would not grow stale in the course even of years, if put on at reasonable intervals. But the great mass of the people demand the new thing every time, and the majority wins its way.

"This is the 'Continuous Show.' And the theory of the thing is just this: It takes very little more to run a theater from 11 a. m. to 11 p. m. than from 6:30 p. m. to 11 p. m. The same machinery has to be maintained all the time. In the ordinary show which gives one exhibition only, this has to be paid for by the entrance fees of the fifteen hundred or so people the theater will hold at prices ranging from sixpence to two shillings. In the 'Continuous Show' about half the number of films are shown, and the highest price is the lowest in the other establishment. But the 'Continuous Show' fills up twelve times a day, which means that the cheapest seat in the 'Continuous Show' brings in three shillings, one shilling more than the dearest in the ordinary show, while the dearest seats fetch six shillings apiece on the day, that is three times the price of the dearest seats in the ordinary show.

"The 'Continuous Show' has made the photoplay an article of everyday use instead of an occasional luxury. People who come to town through the day for the purpose of shopping can combine business with pleasure at the J. D. Williams theaters at a time that no other theatrical manager will be bothered catering for them. And this, which is most important, is a fact: the J. D. Williams theaters are the only ones in Australasia that give especial matinees for ladies and children. This fact is one of the great sources of the popularity of these theaters. The management carefully selects a special set of films for showing at these matinees. Another advantage to ladies is that the management specially invites them to make these theaters their rendezvous, and provides rooms and lady attendants for their comfort. In fact, the J. D. Williams Company has laid itself out in every possible direction to capture the good will of the women of Australasia.

"The success of the Greater J. D. Williams Amusement Company, Ltd., has been phenomenal. It has three theaters in Sydney. One is being erected in Brisbane, one is in full blast in Melbourne, a splendid structure. It has four in Maoriland, where it does the lion's share of the picture business. Eventually it will have four theaters in Sydney, three in Melbourne, two in Adelaide, five in Maoriland, and one in Perth. That is already decided upon.

"In addition to this, the company at present runs five film exchanges. It holds the sole agency for quite a large number of the best American and English film factories. When its films have gone the round of its own huge circuit they are hired out or sold to small suburban shows, which make a comfortable living by showing the forgotten films of the big metropolitan picture palaces. But the film exchanges do not confine themselves to the distribution of films that have been used. It supplies exclusive films to any manager in Australasia, and the large number of sole agencies that it holds make this branch of its business a lucrative one."

The enterprise shown by the Greater J. D. Williams Amusement Co., Ltd., in building beautiful, modern structures to house moving pictures, is unrivaled at the present time. The Melba, in Melbourne, cost $175,000 and will seat 1500 people. The Columbia, that is now being built, next door to the Melba, will represent an investment of $200,000 for the ground and building. It will also seat 1500 people. The Crystal Palace, that is being erected in the same block as the old Colonial No. 1, in Sydney, will cost $175,000. It will have a seating capacity of 1500.

"Our aim is to have a chain of theaters, each of which will be equal, if not surpass, theaters devoted to the drama or the highest type of vaudeville," said Mr. Williams. "We are providing the best modern appointments for comfort and safety. Each theater has its lounging rooms for ladies and men, a room where nurses care for children while the mothers are seeing the show, lavatories, smoking-room, etc. In fact, everything that will conduce to the comfort of patrons is provided by us."

American films are the most popular in Australia, those of Western life being very popular.

It will surprise Americans to learn that the yearly license for picture theaters in Australia, however costly, is only $50.

During his visit Mr. Williams will purchase electric equipment and other paraphernalia for the house in course of erection.

I learned from Mr. Williams that he has some big things in view that will be of interest to everyone in the picture industry when they are launched. With ample capital and a large reserve to fall back upon when necessary, the Greater J. D. Williams Amusement Co., Ltd., will be in a position to carry into effect any project decided upon, and there is reason to believe that the operations of the company will not be confined to the antipodes.

Mr. Williams is still a young man, full of energy and possessed of a keen business instinct. He has succeeded in getting the financial support of some of the best known business men and capitalists in Sydney and has the reputation over there of making half a million dollars in less than two years. His home people in Parkersburg, West Virginia, are proud of him and believe that with his present start he will bring renown to the picturesque and peaceful city. Mr. Williams left Chicago at the close of the week to visit his home.

Chicago Film Brevities.

The Essanay Film Manufacturing Co. has closed a contract with the National Commission for the exclusive picture rights for any and all world series championship games. The price paid has not been divulged, but it is known to be much in excess of anything paid in former years.

William H. Bell, manager of the General Film Co.'s branch at 435 N. Clark Street, has sold the Northwestern Amusement Supply Co., at 212 Wall St., Spokane, Wash., an exclusive moving picture supply house, to August Weaver & Son, Spokane, Wash.

The following paragraph was taken from a letter recently received by the Selig Polyscope Co. from Corlies & Greene, of the Imperial Theater, Jersey City: "We wish to take this occasion to compliment you on the character and quality of your present productions. They have certainly forged ahead in the last few months, where we regret to say that some of the other makers in their increased production, have lost sight of quality. We trust that Selig will not fall into this error."

Fifteen members of the Essanay stock company and two camera men visited Kankakee on Labor Day last in charge of V. R. Day. The county fair was on at that city and certain scenes were taken that will appear in a film shortly to be released.

S. S. Hutchinson, president of the American Film Mfg. Co., paid a flying visit to New York last week.

A. M. Kennedy, manager of the American Film Mfg. Co., who is in Southern California visiting the Western company, will arrange for the taking of Western scenic films before his return. He will be gone two weeks.

Allen Dwan, the Western producer of the "Flying A" cowboy films, is a graduate of Notre Dame, Indiana. Mr. Dwan is an ambitious young man of fine capabilities.

Neal Duffy, owner and manager of the Elite Theater, Appleton, Wis., was in the city last week. He stated that business last summer was the best experienced in the last three years. Mr. Duffy takes great pride in his orchestra, as his audiences pay particular attention to the music. Manager Duffy gets his service from the Western Film Exchange of Milwaukee.

The members of the Moving Picture Exhibitors' Association of Illinois received an invitation from Manager Sullivan, of the Princess Theater, this city, last week, to view "Dante's Inferno," each being admitted on presentation of a business card.

"Temptations of a Great City" is having a remarkable run. Joe Hopp announces that he has booked it ahead for two months. Frank Thielen has booked it for his circuit of vaudeville houses.

President Hopp, of the Standard Film Exchange, states that the fall season has opened up briskly and with a volume of business that he had not expected. His contracts are more than twice what they have been any preceding year. He also has observed that exhibitors are inclined to book better service, which shows that the public is demanding a better quality. Mr. Hopp states that the Standard, the Laemmle and the H. & H. Exchange has discontinued its slide department, referring all inquiries to song slide exchanges.

George Thomsen, manager of the Bijou Amusement Co., Ironwood, Mich., was a visitor at the G. F. Co.'s branch, 117 N. Dearborn St., last week. He reported business very satisfactory, as the mines in that district have been reopened and there is an abundance of money. Manager Thomsen also gives an exhibition in Hurley, Mich., on Sundays. Hurley is a small town five miles from Ironwood.

W. H. West, of the Majestic Theater, Kewanee, Ill., paid a social call at the G. F. Co.'s branch, 117 N. Dearborn St., last week. Mr. West at one time was a solicitor for the old Theater Film Service Co. His business is satisfactory.

A. W. Parker, former owner of the Photo-Play Theater, Pontiac, Ill., was in the city last week, arranging for a service for his new theater, the Cosy, which he purchased recently. Mr. Parker is a wideawake business man, but cannot quit the exhibition game. He will co-operate with the manager of the Photo-Play, and believes both houses will do a fine business.

The Truth About the Jest.

By Emmett Campbell Hall.

IN the index of The World, of September 2, I find "Trials of a Scenario Writer (Cartoon)" and on page 631 the pictures referred to. May I venture to point out that the World has accomplished the (for it, most unique) feat of falling down?

I think it will be admitted without argument that there is nothing quite so serious as a good joke; that the better the joke the greater the fundamental truth embodied? Also that the essential characteristics of a cartoon are as well defined and as precise as a rule in arithmetic. The Century Dictionary says that a cartoon is "a picture, either a caricature or a symbolical composition, designed to advocate or attack some idea or person." With regard to caricature, the same authority says, "The distinguishing mark of a caricature is that it absurdly exaggerates that which is characteristic." The series of pictures referred to does not, I submit, comply with this requisite; therefore is not a caricature, and consequently not a cartoon. We will call it a pictorial joke. (Oh, I know that the person who has to have a diagram with each joke is a sad specimen, but not nearly so sad as the joke which cannot be analyzed.) In short, this "cartoon"

EMMETT CAMPBELL HALL.
Snap-shot of the Well Known Scenario Writer.

makes the scenario writer simply ridiculous, and this was not, I am quite positive, the object intended. Had the title been "Trials of the Writer of a Scenario" I wouldn't have taken this present and terrible risk of being charged with the lack of a sense of humor, but "a Scenario Writer" means one who writes scenarios—who makes that his business, more or less. The pictured tragedy might occur to the first, and the pictures might be near enough the truth to be really funny, but not to "a Scenario Writer."

A good cartoon is a regular club, and almost as effective in an argument, but to be good it must be about 98 per

cent. hard truth and 2 per cent. jest, whether the jest part be caricature, burlesque, parody, or travesty. However, those of us who are endeavoring to lift scenario writing to the dignity of a vocation will appreciate the motives which inspired the cartoon to which I have raised mild objections.

It would scarcely be polite if I should fail to acknowledge the courteous attention paid me by Mr. "Inter Nos" in his letter published in the issue of the 2d, so I agree with him that he is a sore head. One cause of soreness seems to be that he isn't permitted to call several editors and directors by their given names. This might be a very valuable privilege. I cannot say from personal experience, but, Bill, I seem to recall something about familiarity leading to undesirable consequences, and that the friendship of kings and editors and sick folks is about as safe to carry around with you as a dynamite cartridge. Submitted a script on June 12 and wrote on the 28th asking for a report? My dear Bill, how many magazines report on manuscripts in eighteen days? Thirty days is a minimum average, many require from 60 to 90 days, if the manuscript is receiving serious consideration. I have found the average time required for a decision on a photoplay to be 20 days. Your testimony concerning the notation on your returned script is startling in its suggestion, but hardly conclusive. You have a common law property right in your idea. If the producer should presently release a picture embodying that idea, and you can fix the identity of the person whose handwriting appears on the manuscript, you will have the drop on them, I think. Yes, the revamping thing is becoming a little conspicuous. Yesterday I saw the introduction of "The Taming of the Shrew" done, and poorly done, under the title "A King for a Day." Also, in the rush of turning out steen films a week, details are beginning to suffer, as in "Archibald the Hero," for instance, where a telegram to be sent is written on a "Received" form. A small matter, yes, from one point of view.

Friend Bill, Inter Nos (and some others) seems to have gotten the idea that I am the champion, appointed or volunteer, of the manufacturers, and of present conditions. Not at all. There are many features of the picture business that fairly shriek for improvement, and I think the scenario writers are subjected to an unnecessary hardship by the failure of the manufacturers to give credit for authorship. We simply have a different idea of the proper and most effective method of bettering a situation.

OES RETURNS.

American Representative of the Great Northern Says He Has Surprises for the Trade.

Ingvald C. Oes, the energetic and far-reaching representative of the Great Northern Film Company, returned to New York on September 5, after a four-weeks trip abroad. In his travels Mr. Oes spent several days at the headquarters of his company in Copenhagen, made a flying trip to Berlin and skipped over to Norway for a short visit, and then had to hustle to get back to America on account of the great rush of returning tourists which has been taxing the transatlantic ferryboats to the limit. But, despite the strenuous time he had between business and pleasure, Oes came back in the pink of good health and spirits, prepared to push Great Northern pictures to the limit.

"While at headquarters, I spent most of my time looking at new pictures," explained Mr. Oes. "I went over for a certain purpose and that I accomplished. I am not at liberty to state the nature of the transaction, but that will come later and it will be in the nature of a surprise to the trade. The Great Northern has been working on a line of high-class comedies which will compare favorably with the best of American production. It may be of interest to readers of the Moving Picture World to know that, in the production of its dramatic and comedy subjects the Great Northern has the co-operation of the leading actors and actresses of Denmark—artists equal in ability and reputation to Sothern and Marlowe in America. And what is more, no amateurs are employed in our pictures. None but professional players are engaged for parts, which insures artistic work throughout.

"It is an interesting story, the manner in which our company succeeded in gaining the support of Denmark's leading players," said Mr. Oes. "Our efforts were directed first toward securing the services of the leading writers of the country in the production of scenarios. Then the big dramatic and comedy stars of the Royal and other theaters of Copenhagen were induced to portray those stories as a sort of novelty, just to see how it felt to work in pictures. The plan proved successful and, from a novelty they came to look upon the picture as a vehicle for the highest expression of their art, and a more enthusiastic company of photoplayers is not to be found anywhere than those engaged in producing Great Northern pictures.

"My story would not be complete if I did not mention the fact that the Great Northern had made a very considerable addition to its plant, necessitated by the immense European business it is doing. While in Germany I discovered that our pictures were very popular and could be seen in all the big houses in Berlin. The company has also been incorporated, the capital being 1,000,000 crowns—about $250,000—and there is no water in it either.

"Another point: we have 150 scenic subjects of the highest quality and interest, which have never reached America. This is unfortunate. The public want scenic pictures, but the exchange and the theater men have stood fast against them. The time is coming when the public demand will be irresistible and then we will have a real treat for the theatergoer.

"Regarding the trade generally I found the independent American product to be selling as strong in Europe as was the licensed. I look for the independents to do a better business in America this coming season than heretofore. Everything seems to point that way.

"Altogether my trip was very satisfactory and pleasant and I feel encouraged by the outlook here."

Mr. Oes expressed his hearty disapproval of the attempt of certain individuals to exploit the principals of criminal acts and said it was "killing the goose that laid the golden egg" to attempt to thrust pictures of that character upon the public.

THANHOUSER'S "DAVID COPPERFIELD" AT REGULAR RATES.

"David Copperfield," the Dickens story in three reels by the Thanhouser Company, will be issued as a regular release and on the same day of three successive weeks. Each reel is complete in itself and presents a concrete epoch in the life of Dickens' great character. As no extra price is charged for the reels, exhibitors are warned that no extra rental price should be paid. It has come to the knowledge of the Sales Company that rental agencies have been in the habit of late of demanding an extra price for subjects that are in great demand, such as the Thanhouser "Romeo and Juliet," Itala's "Clio and Phyletes," Nestor's "Mutt and Jeff" and others which are supplied at the regular rate. Manufacturers who issue feature reels feel that the business as a whole should benefit by their effort and that if anyone is to profit it should be the manufacturer by the sale of extra copies to meet the demand, thus encouraging them to still greater effort.

HIGH-CLASS RELIANCE FEATURES COMING.

The Reliance Company have a nice present in store for the exhibitor. They realized that during the reorganization of their stock companies a few months ago several films were issued which were much below their usual high standard. As the exchanges and exhibitors stood by them during the slump, they are to be rewarded by the early release of several feature subjects at no advance in price. The cost of these subjects to the Reliance Company was more than double that of any ordinary film, and in quality they excel some for which state rights are demanded .Great credit is therefore due to the Reliance Company for their generous attitude toward the exhibitor in giving them the best works of art along with and at the same price as the ordinary product.

ECLAIR'S PRESIDENT IN NEW YORK.

Charles Jourjon, president of the Eclair Company of France, is at present in this country, together with the chief mechanic of the Paris factory, to superintend the American plant at Fort Lee, N. J. The laboratory part of the building is now completed and in operation, but delay in getting special material has impeded the work on the studio. However, several American outdoor subjects have been filmed and at no distant date we shall see American Eclair films of the same excellent technique which characterizes the European product.

BERTRAM ADLER STILL IN HOSPITAL.

The latest reports from Lebanon Hospital, in which Bertram Adler, press representative of the Thanhouser Company, is confined with typhoid fever, is that Bert is getting on as well as can be hoped for at this stage of the disease, and it is expected by the physicians in charge that he will be able to leave in about two or three weeks.

Education and Science

BEULAH BINFORD IN PICTURES—NEVER ! ! !

Since this unfortunate young woman became notorious, the daily press in all parts of the country have been announcing her appearance in moving pictures. At first it seemed too impossible to become true; it appears as a fact, however, that work has positively commenced on a film with her as the center of the attraction. In that relationship which exists between moving pictures and the world at large, it is only of secondary importance what any governor, mayor, newspaper or society may think.

It is of first importance what the opinions of those at the center of the moving picture fraternity may be.

The Moving Picture World occupying this central position, and voicing the true morals of applied cinematography in life portrayals, must speak in no uncertain tone. It was commonly supposed that the day of evil pictures had passed away. It seems to be forgotten by some people that there are two ways in which a picture may be evil; one, where the plot is evil, even though the players may be pure; the other where the plot may be pure, and the players evil; in either case the results are sure to be evil and consequently mischievous. It is contended by those producing the "Beulah Binford" films that the subject is arranged to "teach strong moral lessons"; what flagrant hyprocisy! what shame-faced duplicity! Have these people discovered how to do the impossible—to "bring good out of evil"? The old satanic device of putting out an evil subject under guise of "teaching a lesson in the dire results presented" is certainly improved upon here, where an unfortunate and notorious immoral character is paraded and exploited to teach our pure young people "strong moral lessons."

The infamy of such a course is only augmented by the greater infamy of the degenerate mind which so cunningly hopes to deceive the world by applying stolen moral phraseology to entitle an immoral procedure. Those having charge of this nefarious business boast of having taken this unfortunate girl under the protection of their own home while "posing" her for the pictures "for humanitarian reasons." Was there ever such a wicked travesty of humanitarianism? To give this poor girl a home while exploiting her sin before the world, oh, the shame of it! Poor Beulah Binford! Would that some wise, humanitarian, motherly person or school, could take you into the secrecy you so much need, where you could atone for and forget the evil past, of which you are such an unfortunate victim.

The world pities and would aid this poor girl now so ill advised. Authorities everywhere desire her retirement, and is she does not seek it by her own efforts, for her own good, she will be forced into it by that same law which silences her paramour.

Those who would help this girl to that silent future will teach true "strong moral lessons" and give an example of true "humanitarianism." Those who would exploit her are doing her harm and injurying the public morals. No, Beulah Binford pictures cannot be.

AN ANCIENT LAW.

A scrutiny of the forthcoming releases shows a remarkable dearth of scenic, industrial and other instructive and really valuable films. With over twenty manufacturers ringing the changes between drama and comedy, comedy and drama, the unvaried programme is becoming rather wearisome. "The same old thing" was formerly the criticism on this monotony making it appear that the manufacturers have a secret law among themselves very much like the ancient law of the Medes and Persians "which altereth not." It should be noticed, however, that those ancient peoples who prided themselves upon their unalterable laws did not long exist, some of them only being known among the relics of ancient history. Is this prophetic?

A law always works true; that which will not alter is superseded: that which will not rise upon the wave will recede with the ebb. There is a wave of progress, as also there is a wave of public requirements. The wise ones ride upon it to the fulfillment of the required ideals; while the unwise ones drift back upon the ebb and, being caught in the undertow, are carried down into oblivion. The writer makes no prophetic claims, but ventures the hazard that simple drama and comedy will sooner or later work sad havoc with the moving picture business; in fact, it has already passed the first tiresome stage.

OBSERVATIONS.

In the "One Hundred Dollar Bill" (Vitagraph), it should be noticed that apart from the story it is practically a series of interesting views of New York. It is a pity to have a picture going into the country districts of the United States without this helpful information as many are the scenes of life and interest of the metropolis.

Washington Park and Arch, Park Place with the police arousing sleepers on the benches in the early morning. The famous "bread line" at the Bowery Mission, Chinatown and Baxter Street are all clearly seen as the background for the wanderings of the unfortunate possessor of the one hundred dollar bill. The strong feature of this playlet is its New York setting and it ought to have been pointed out; not to do so robs a good picture of more than half its value. Why spend valuable time and money in producing such scenes and then leave them nameless?

Pathe's "picture news" continues interesting, if news means knowledge and knowledge wisdom, there can be no doubt that the world-wide scenes are increasing the value of news. The unveiling of the Imperial Monument in Rome is a splendid picture, taken as usual at a precise moment of interest impossible in a still picture.

Events of interest everywhere are caught up in this series with a realism that is giving a new value to news and must prove helpful wherever shown.

MOTION PICTURES ON CARE OF TEETH.

As a means whereby the public may be instructed in the proper care of the teeth, and intended primarily to overcome the existing prejudice against dental examination in the public schools, Dr. Lyman L. Zarbaugh, D.D.S., of Toledo, Ohio, in an address before the National Dental Association, at their recent convention in Toledo, suggested and outlined a plan for the use of motion pictures in connection with the nation-wide educational propaganda which will be conducted in the near future under the direction of the Oral Hygiene Association.

Dr. Zarbaugh's plan is to show pictures of teeth in the process of decay and how decay may be averted; the action of the heart in causing the throb, by pumping the blood to the arteries of the tooth; the action of the saliva; the mastication of food and the gathering of germs. The pictures are to be distributed throughout the country and made so convincing that all who view them will visit a dentist and have the effects of bad teeth removed from brain and body.

The plan was well received and approved by the Association and steps will be taken in the near future for its development, the Oral Hygiene Association to have charge of the enterprise. F. R. M.

READ TOOK TOGO PICTURES.

Jack Read, formerly with the Imp Company, is said to have several thousand feet of fine views of the recent visit of Admiral Count Togo, of Japan, to America. Mr. Read had an exceptional opportunity to obtain intimate pictures of Japan's famous sea fighter and has some great pictures posed with the Admiral's consent.

A VITAGRAPH "COPPERFIELD" COMING.

The Vitagraph Company of America is working on "David Copperfield" by Dickens, "Vanity Fair" by Thackeray, "Ivanhoe" by Sir Walter Scott. They will all be three-reel subjects, and are the continuation of its literary films, the first of which was "A Tale of Two Cities," which met with such great success.

Projection Department

Edited by F. H. RICHARDSON

OPERATORS' UNION ADDRESSES.

No charge for insertion of name and number of union, and name and address of secretary.

L. U. 162, San Francisco, Cal. Headquarters, No. 68 Haight St.

L. U. 143, St. Louis, Mo.; F. J. Fuller, Fin. Sec., 6219 Ella Ave.

L. U. No. 182, Boston, Mass. Headquarters, Room 7, 724 Washington St.

L. U. No. 60, Cleveland, O. Headquarters, Herald Bldg., 310 Prospect Place.

L. U. No. 181, Baltimore, Md.; Frank Lewes, Sec., 1835 E. North Ave.

Aux. L. U. No. 35, New York City. Headquarters, 109 Third Ave.

An Imposition and a Swindle.—The word swindle, with which this paragraph begins, is a strong one. It is meant to be so for the subject demands handling without gloves. There are certain parties, some of them known to us and some not, who are building motion picture mechanisms and making repair parts in almost exact imitation of the leading American projection machine manufacturers' product. There are on the market today mechanisms in almost exact duplication, so far as the general plan of construction goes, of certain models of the Powers and Edison mechanisms, as well as of one or two others. If the imitations were equal in excellence to their models it would still be a swindle, since this maker has simply stolen the ideas of companies who have evolved them at enormous outlay of time, patient experiment and money. But this is not the whole story, for the machines are in no respect the equal of the mechanisms they seek to imitate. In fact, some of them are crude in the extreme. They are built cheaply for the purpose of catching suckers, and quite some of them have been caught. The curtain results produced by them is usually wretched, while the repair bill is, by comparison, enormous. Their life, too, is extremely short.

The matter does not stop here, however, for unscrupulous parties have been and are now duplicating, so far as looks go, the various parts of all leading mechanisms, and in some cases even having the petrified gall to stamp them with the name of the company producing the machine. These parts are also usually more or less crudely made and of poor material. It must be remembered, in considering this thing, that the machines and parts being forged (for it is forgery in a way) did not spring into existence in a day or grow up over night. They are the product of months and even years of study, thought, and careful and very costly experiment; yet these imitators calmly appropriate the result of all this and put it into the form of cheap, poorly made duplicates. They steal from the machine manufacturers and cheat the exhibitor by selling him inferior (usually very inferior) goods under the claim that they are "just as good" as the Powers, Edison, Standard, Motiograph or whatever make of machine it may be. My advice to exhibitors is to let this kind of stuff severely alone. If you buy it, you will perhaps save a few cents on a part, or a few dollars on a machine, but you will get the worst of it, not sometimes but every time. Buy machines and parts only from reliable exchanges or dealers, or from the manufacturers themselves. In every case make it clear that you want the genuine parts and if they are not such send them back and demand your money. In sending your machine to repair shops other than the manufacturer, make it very plain that you want none but genuine parts and will not pay for anything else. To help out this matter I would suggest that all machine manufacturers adopt some trademark small enough to be impressed upon every part they make. This would at least help some in stamping out the pernicious practice. It is entirely to the interest of the exhibitor to aid in every way possible in this matter.

I have written strongly, but, as I before said, it is a subject demanding strong treatment. In such matters a spade should be called a spade. Many an excellent machine has received a black eye through substitution of repair parts crudely made and of miserably poor material. To the exhibitor who is not a mechanic, a part may look the same as the real article, and yet be in fact very different both in workmanship and material.

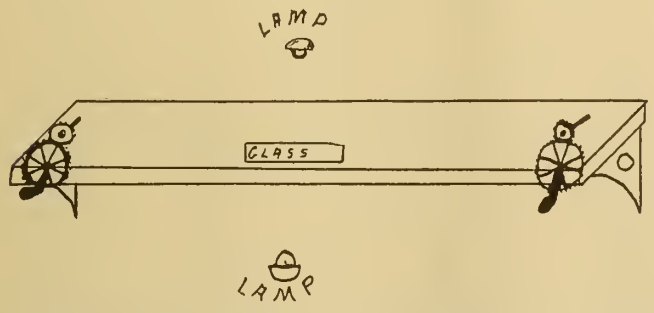
Spokane Situation.—From Spokane, Wash., comes a letter saying that I. A. T. S. E. local union has held out the olive branch to the recalcitrant I. B. E. W. operators' union "until it is worn out," and that every effort has been and is being used to settle the difference on a fair basis. Accepting this statement as true, we would advise the men in the I. B. E. W. union to do their share in reaching a settlement. Affiliated with the I. B. E. W., they have no standing with other operators' organizations and their cards are not worth the paper they are written on, outside of their own city. In the beginning there was probably wrong, to some extent, on both sides. This is almost invariably the case. Forget it, brothers. Never mind the past. It is dead. Live for and in the future. The suggestion has been made that an arrangement between the operators and stage employees similar to that between the H. & R. E. I. U. and the B. I. L. (waiters and bartenders) would be the best solution of the present situation. The suggestion is excellent and worth very serious study and consideration by both the operators and stage employees.

That New Lamp.—Seattle, Wash., writes, replying to my comments on his new ninety-degree arc lamp, page 711, Sept. 9 issue: "The first thing I sought to overcome in the production of a reliable automatic projecting light was the uncertainty of the carbons. My regulation is made so that I am actually independent of that feature, and the light is maintained continuously central with the condensers. I have the only practical way of doing this and as soon as I am a little further along with my patent applications I will tell you how it is done. I am absolutely independent of all magnets, solonoids and other uncertain electric effects, having tried them out to my heart's content. I can adjust as often as you desire—every quarter of a second if need be. I find, however, upon alternating current—using a compensarc—that I need not adjust oftener than every two minutes and get a very satisfactory light on a three-minute adjustment. I have spent nearly four years in hunting for a light that I could leave absolutely alone for six hours at a time and with twenty-four inch carbons I can leave it for twelve to fifteen hours at a time and it will continue to give a maximum light—readjusting at 3/64 parting of carbons—for the entire time. I do not blame you for being 'from Missouri. I was, and it took many a day to prove to myself that I really had such a light. In writing to local M. P. operators, I find little interest in an automatic light. Is it because they are as doubting as yourself? As to voltage and amperage, I am working it with ten, twenty-five, forty or fifty amperes—50 volts A. C.—and find no difference whatever. I believe if there is any difference it works the better the higher the amperage. In conclusion I will say that I was after a light that would project Lumiere Color plates, and they wrote it must be 40 amperes to be satisfactory. I find it takes as high as 60 amperes for some of them. If you have anyone on this coast that you will send to see it I am glad to show it and prove to you that it can be done, and is done, producing a **Perfect Light.** I use Electra P. L. Carbons cored. With this lamp you never touch the carbons further than to put in new ones. You can turn on the current with a time switch a mile away if you desire; the lamp lights itself and maintains a perfectly even light with carbons at 3/64 of an inch separation; adjustment every half minute or every minute, or longer periods as you may find the carbons will give the light desired."

You certainly have an abiding faith and plenty of confidence in your invention, Seattle. I shall withhold further comment until I see and test one of the lamps. It is no wonder operators are not enthusiastic, since they will naturally fear that such a lamp will injure them. But however this may be, history tells us that it is utterly impossible and foolish to attempt to suppress really practical inventions. Aside from the practicability of the lamp for moving picture projection, if it is all you claim, it will undoubtedly have a large

field in other directions. As soon as you are ready, I would suggest that you send on a sample for examination and practical tryout. While I am still unable to believe the lamp will deliver the goods perfectly enough for motion pictures, I will give it a fair and square trial and report exactly what I find. I shall await receipt of the lamp with much interest.

Mending Table.—California (name of town suppressed) writes: "May I utter a few words of commendation of your department and the clear, understandable way in which you answer questions. Many of the queries are not clearly put, which must cause you much annoyance. I have been in the business seven years and have had many puzzles to solve. Have also answered many foolish questions. I have much still to learn, and what I know has come through personal experience. The fact that I was an electrician has helped greatly in my work as operator. The manager says I am the best operator he has had, but nevertheless, I realize my own shortcomings. I have a motor, but never leave the machine an instant while the film is running.



"Enclosed find sketch of my rewinding and patching table. I have a rewind at each end so that I can run the film either way. The square of glass is thick plate glass, frosted on the under side. The lower lamp is shaded upward and the one over the table is shaded downward. It affords a smooth surface for scraping the film and the light through the frosted glass shows every line so that a perfect patch is easily made."

Many thanks for your appreciation of the work we are trying to do. Yes, some of the correspondents are a little careless in propounding their queries, but I have gotten used to that and generally manage to make out what they really mean. Questions that may seem foolish to you and me may not be so to the operator who has not perhaps had the opportunity you and I have had to learn. We must remember that up to a comparatively short time ago the operator had absolutely no method of education in projection except through experience, and while experience may be a good teacher, she is also a mightly slow one. A combination of study and experience is the only way by which any man can learn to excel in projection—or anything else for that matter. Life is too short for any man to learn all there is to know about operating through the medium of experience. He must study also and (I do not say this through conceit, but as a plain statement of fact), until my handbooks came out and this department was started, there was mightly little the operator could get to study. The table scheme is excellent. It has been previously illustrated in the department, but its re-publication will be of value to our new readers. The glass should be about eight inches long by any convenient width, not less than three inches. You can frost one side of a piece of plateglass by rubbing it with fine emery cloth.

Further Explanation.—Miami, Fla., writes: "I notice McPherson, Kans., did not quite understand my remedy for losing the lower loop. I simply removed the flanges on the bottom sprocket and then removed the steel idler and in its place put an Edison hard-rubber roller. I do not know myself just why substituting hard rubber for steel stopped the trouble, but it certainly did. If McPherson wishes to try the matter out, all right, but he must not blame me if it does not work out with him. I also must say that my sprockets are in perfect line and the lower sprocket idler is set so it just bears lightly on the film. Kansas must have his sprockets in perfect line—not 'nearly so'—but in perfcet line. I received the handbook all right and if I were to attempt to tell you how well I am pleased with it it would consume a whole page of the paper. I want to say right now, though, it is simply great. I hope that McPherson will be benefited by what I have said."

We are pleased to know you like the handbook. I see no reason why a hard rubber roller should be better than a steel one. However, I pass the matter along to our readers for experiment.

An Argument.—Leadville, Colo., writes: "I note, issue of September 2, that two operators (Norfolk, Va., and Mr. Wallace) take up the question of operating a projection arc without resistance on a motor-generator set. I claim space in which to answer their communications. First, as to Norfolk, who says: 'I notice sketch accompanying the article (my article) did not show the connections of his machine.' If by 'machine' he means my motor-generator set, it certainly does not, for the simple reason that I plainly stated on the drawing the voltage, etc., and in my letter said the generator was shunt wound. Those two statements should carry their own explanation. If by machine he means the moving picture machine (arc), the connections are shown on the diagram. Proceeding further, he says: 'I also am using a compensarc or, as they are generally known to the fraternity, a 'booster' or 'balancing set.' Now right here, Mr. Richardson, I want to say that I, too, am too modest to write 'E. E.' after my name, but I have certificates of efficiency in electrical matters from such schools as the Polytechnic and the South Kensington, both in England, and have been fourteen years in the business. This is the first time I ever heard a motor-generator set called a 'booster' or balancing set. I would like your judgment on this matter. As to likening a compensarc to a motor-generator set, why, I think the brother has made a mistake in writing, since any tyro in the business would dispute that proposition. Because I omitted a few unnecessary details from the sketch, Norfolk intimates that I do not know why I get certain results. Allow me to inform the brother that I designed the set myself and therefore may be presumed to understand it. Another thing: from his sketch I take it he is using a compound wound generator, whereas I distinctly stated mine to be shunt wound. His sketch shows a connection direct from his generator brush to his 230-volt A. C., and I should imagine there would be something doing. As far as our brother from Norfolk is concerned, he has failed to 'show me.' Mr. S. F. Wallace appears to be a practical operator, and if ever he travels to Leadville I should be glad to have him call on me. I again reiterate my statement that I am using a shunt wound generator and running my arc direct from the brushes with only the resistance in the arc itself. I thank you for the many useful hints and lessons gleaned from time to time from the department. I am not too learned to learn more. I would ask you, Mr. Richardson, to again look over Norfolk's sketch, as printed, and see if you don't find something rather peculiar. Norfolk should notice that I am using A. C. to drive my motor—not D. C. as he appears to surmise."

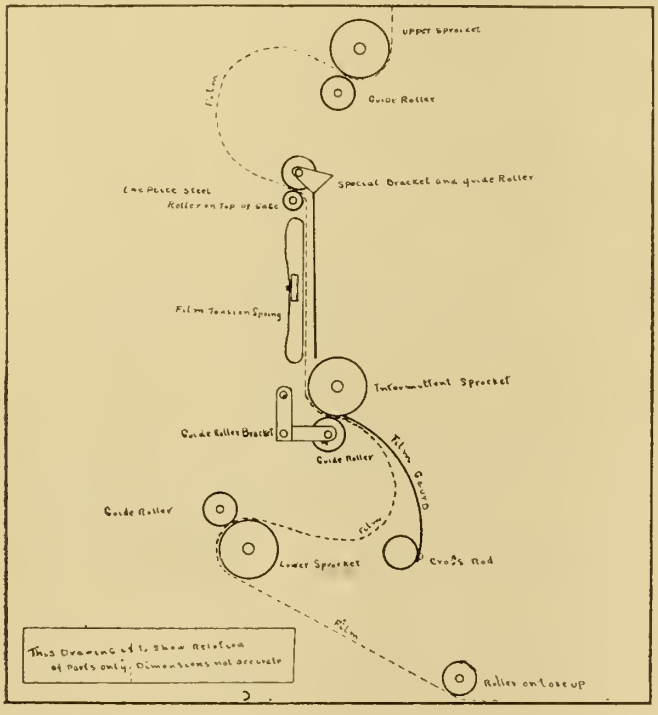
Now, gentlemen, arguments of this kind are distinctly valuable provided you keep good-natured. There were one or two points in Norfolk's letter I fully expected would be jumped on by someone—especially his reference to a "Compensarc." As nearly as I could understand him, he had a compensarc hitched in between his motor and generator. That would not put it on D. C., but I can see no earthly use in such a connection; moreover, I never before heard of connecting the brushes of a motor and generator. I took it that he had made an error in his drawing, but what the compensarc can be used for, in any event, you are at liberty to search me. More than this, however, the generator brush, on the other side, is connected direct to the 230-volt line. The way I learned things, a "booster" is a device for raising voltage on D. C. lines. Maybe there are other kinds of "boosters." Balancing sets I am not familiar with at all. However, I could not see the practicability of Norfolk's connections. Perhaps he can make matters more plain. The only "compensarc" I know of is a low-voltage transformer. If there are other devices bearing that name let Norfolk explain what they are. I do not profess or claim to be very well posted on the electrical effect of the various field windings of generators. Perhaps your shunt winding produces the constant current effect. If so, that explains, to me, the whole matter, and I apologize for casting doubt on your statements. Kindly set forth the exact electrical effect of such winding. My understanding is that the only dynamo on which an arc can be run without resistance is one with a light field and heavy armature reactance. This is an exceedingly important matter, Leadville, and if you can make matters clear I am willing to sit at your feet and learn. There is a large sum being paid daily for current wasted in rheostats by exhibitors using motor-generator sets. If, as it would appear from your writings, this is useless, we want all the particulars. Just assume that I don't know a thing, and explain precisely what the generator is and exactly how it controls the current. As for Norfolk, I am sure he will not become angry, but realize that somewhere and somehow he has made a mistake, either in his drawing or his explanation, and come across with the right solution. You may ask why I said his sketch was O. K. I have said many times before that I don't always say what I think about such things. It is often best to leave it to the wits of our readers to dis-

cover the fact that something is wrong. What I have said about operating an arc hitched to an ordinary dynamo without resistance, be that dynamo whatever voltage it may, I still maintain: The thing cannot be done.

Oil Casing.—Chicago, Ill., writes: "Have had cover of my Powers Six oil casing off and now it leaks. Have set screws up as tight as I can, but it still leaks. What can I do to remedy it?"

Remove the cover, clean it perfectly clean and coat the surfaces with shellac. Put it together immediately and tighten screws. Don't put in oil for a little while after completing the job. The shellac should be pretty thick.

Improvements for Edison Exhibition Model?—Mr. Wm. E. May, Bartlesville, Okla., sends in drawings of improvements for the Edison Exhibition Model machine.



It will be observed that Mr. May has designed an outside shutter attachment ,an oil casing for star and cam and arranged for a larger lower loop. The larger lower loop, provided it be had without undue sacrifice in other directions, I regard as distinctly excellent.

The oil casing looks all right, but, frankly, Neighbor May, I don't like that tumbling rod in the shutter arrangement. Maybe it will work satisfactorily, but I am from Missouri.

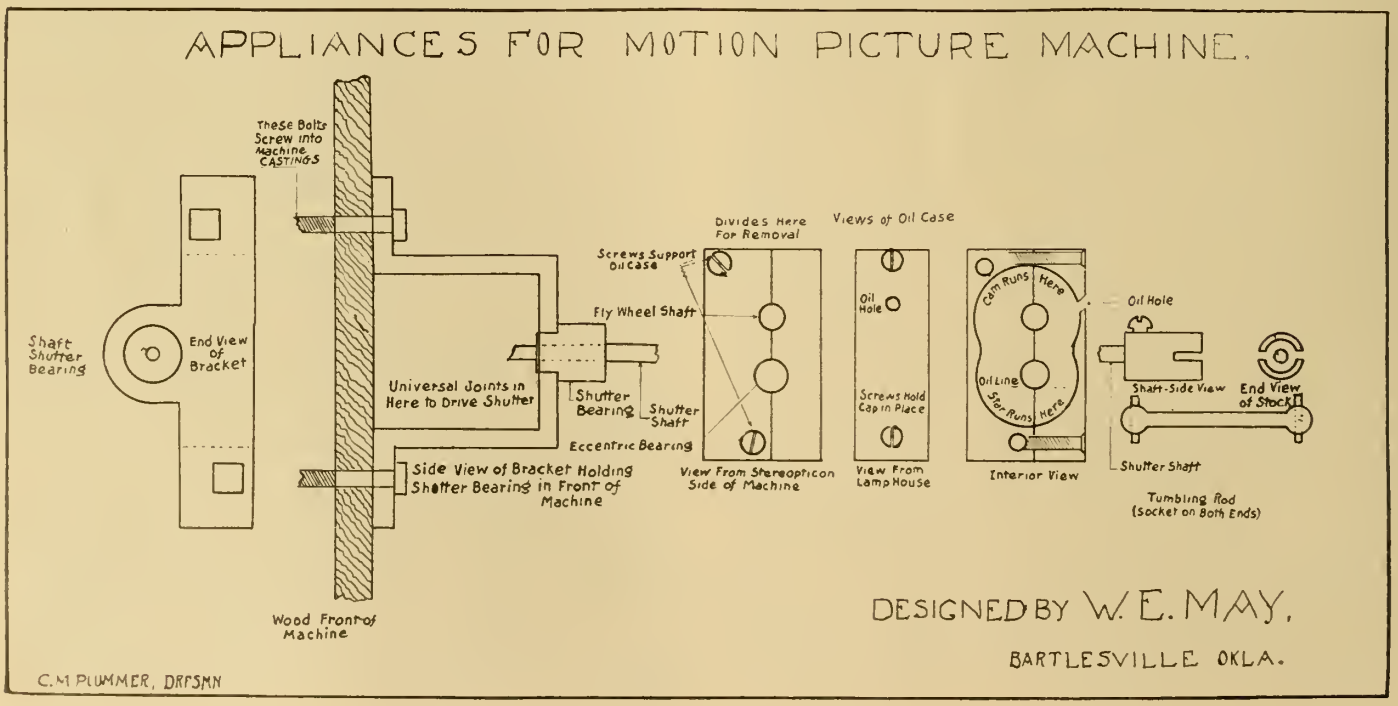
Chain Lubricant.—Chicago, Ill., writes: "Have a Standard No. 2 machine which has given good service. What oil is best for the takeup drive chain? Also is it practical for me to put in a new cam-pin myself?"

I believe you will find the bicycle chain graphite lubricant which comes in stick form and may be had of any bicycle dealer as best for the chain. Yes, you may remove the old pin by loosening the set screws in the edge of the cam, which holds it in place, driving the pin out by using a punch and tapping gently with a light hammer. Tap very lightly, however, if it is necessary to drive it at all. Maybe a pair of pliers will do the work. Get a new pin from the manufacturers and insert it, setting up the set screw very tight again. The pin comes out either way, forward or back.

Brains and Quick Work.—An operator of Hartford, Conn. (sorry I have not his name), is said to have pulled off a stunt recently which, if correctly reported, stamps him as a man of quick wit, resource and brains. The audience in the theater in which he works was startled by several sharp claps of thunder in quick succession and to start things moving nicely, two idiotic girls screamed "fire." That, of course, settled it. There was a short pause and then a concerted rush for the doors, though the manager and others did all they could to allay it, a panic was nicely under way. There happened, however, to be an operator of ability, brains, and wonderfully quick perception and action in the operating room. He seized a slide-glass, wrote on it and flashed the message on the screen. The panic was quickly turned into a laugh. "Don't hurry out! Only the wicked are afraid of thunder," was the message. Probably had a man of less decision and action been in the operating room there would have been people injured—perhaps killed. Moral: It pays to have brains in the operating room.

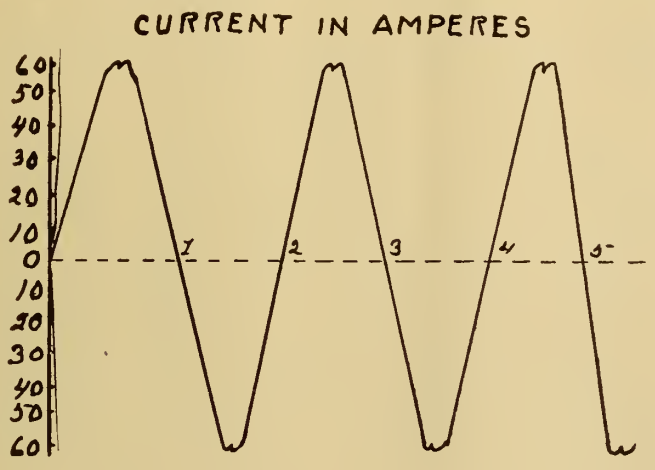
El Paso, Texas, Joins the List.—El Paso, Texas, writes: "Now that I am in El Paso I take pleasure in writing the department again. In all the years I have read The World I do not remember seeing anything from this city. El Paso is one of the best cities in Texas, and the only one having an I. A. T. S. E. local of operators. They are pretty strict in all things here. Last week I went before the City Electrician and was given a stiff examination—one I did not expect in a city of 39,000. I paid 25 cents each for license and working card, which is figured to cover the cost of printing only. The union initiation fee is $25, but as I already belonged I escaped that and secured position three days after arrival; salary, $21 per. Six hours a day is the time, opening at 3:00 p. m., two hours for supper, and close at 11:00 p. m. House furnishes relief at 50 cents per hour. All houses charge 10 cents admission and none open before 2:30 p. m."

Pleased to know the El Paso boys enjoy such excellent conditions. Would not advise operators to rush in that di-



rection, however, just on that account, since probably all positions are filled. Moreover, the union controls the situation. The El Paso managers have shown sound sense in adhering to the ten-cent admission, and we trust they will continue to do so until they feel able to introduce a fifteen-cent fee. Five-cent admissions breed "chase-'em-through" shows, cheap operators, and cheap everything. Of course, I readily admit that there are exceptions, but that is the general result.

Don't See the Point.—Cleveland, O., writes: "On page 374, August 12th issue, 'Corrects Editor.' An alternation is half a cycle. It is therefore represented by one of the half waves and there are two alternations for every cycle. Current



passes through a set of positive values, while the interval of time represented by 0-1 is elapsing and a similar set during the second interval represented by 1-2. This operation is continued so long as the dynamo runs and current is used, each wave occupying an equal interval of time. The two sets of values represented by 0-2 is called one cycle. We all make mistakes, but you ought to square matters with Mt. Jewett, Pa."

Well, Neighbor, I must confess I cannot see where I have anything to "square." I am perfectly willing to admit mistakes when made, but in this case I don't quite catch the point. Mt. Jewett said, "One cycle equals ½ alternation," whereas one alternation really equals ½ cycle. I merely called attention to his own error. As a matter of fact, however, we are both wrong, I think. Strictly speaking, an "alternation" represents nothing whatever except the reversing of the current. It is a term used to signify a certain action, viz: current reversal. A cycle, on the other hand, represents a certain current value, in work performed, during a certain period of time. At least that is the way I would look at it. We have, however, gotten into a habit of considering an alternation as representing the current action during one-half a cycle. In the diagram, the horizontal line represents the point at which the voltage is at zero, and the figures 1, 2, 3, 4, 5 stand for one, two, three, four and five one hundred and twentieths of a second, when dealing with 60-cycle current. O represents the point at which (at the line) the voltage is zero and the amperage therefore nothing at all. The vertical column of figures stands for the amperage which rises with the voltage to maximum each half cycle and sinks again to nothing, to again rise. This operation goes on continuously. With 60-cycle current, the voltage and amperage is absolutely nothing at all (zero) 120 times a second. From zero it rises gradually, but with lightning speed, of course, to maximum and again sinks. I think you have mistaken my meaning in the answer to Mt. Jewett.

Another One.—Galveston, Texas, writes: "I have noted lately in the Department, considerable discussion by several operators of the feasibility of running a projection arc without a rheostat. The boys are all apparently losing sight of the fact that in order to produce a satisfactory arc light (on direct current) the voltage must be somewhere between 40 and 50 volts at the arc. That is, the arc takes on an average of 45 volts. Now, anything over and above that amount is useless and must be choked back or dissipated in a rheostat. If the line voltage is 110, the arc will take 45, and the remaining 65 volts will be used up in the rheostat. But, if the dynamo only generates 45 or 50 volts to start with, that's the end of it. The arc requires just that many volts and uses them all up, so to speak; there are none left over to be choked back, therefore no rheostat is necessary. It might be well to add, however, that in "making the arc," the carbons should not be held together too long, as then the resistance is very low, which is equivalent to a dead short circuit on the dynamo, which in some cases would be fatal.

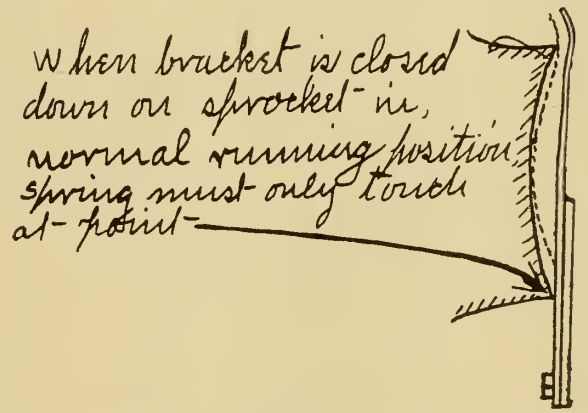
"With respect to Norfolk, Va., page 624, it is doubtful if any operators who have a so-called 'booster set' will 'find out the whys and wherefores of things' from a study of his drawing. I would strongly advise him to study out his connections again and make sure he doesn't get his dynamo in series with his motor and the 230-volt line."

I think your letter is fully answered elsewhere, Galveston. Like you, I think Norfolk has some explaining to do. You are wrong in supposing that an ordinary 45 or 50 volt dynamo could be used on an arc without resistance, or I am wrong in saying it can't. Let the wise ones come forward. By "ordinary" I mean the type of generator found in light and power houses.

Seats.—Omaha, Neb., propounds the following: "I have seriously considered the matter of grading the prices of my seats, which are all on one floor. The problem is, which ought to be highest in price, the front or back rows. I have heard that in England the seats furtherest away from the screen are highest in price and those nearest are cheapest. Is this the fact and why? I run nothing but pictures."

It is the fact, Omaha, and the English method is correct. The further the seat is from the screen the less defects in projection will be visible. The picture will not seem to jump so badly and slight trembling or vibration will not be visible at all. Rain marks, pinholes and similar faults will be less prominent and the illusion of looking at the real thing instead of a shadow will be greater. Of course this matter of distance may be overdone to such extent that finer details of the picture will be lost, especially if the eyesight be not very sharp. For ordinary vision forty to sixty feet is ideal and seats within that range, or even a little more distant, say even 75 feet, are the best in the house.

Lower Loop.—Minneapolis, Minn., writes: "Am having trouble with losing the lower loop of my Powers Six. It jumps continually. Can you advise me as to a remedy?"



I probably can. Look carefully at the spring holding the takeup roller bracket. You will note that when the bracket is closed the spring holds it in position by pressing on the lower one of two points. The top of the spring is curved back slightly, sometimes considerably, into the hollow between the two points. It occasionally happens that the top of the spring is bent back too much and touches either in the hollow or on the top point when the bracket is closed. This has the effect of allowing the front roller to be very easily raised, hence the film is likely to climb sprocket teeth whenever a patch goes through. Remedy: bend the top of the spring until it touches the lower point when the bracket is closed down in position on sprocket. In the sketch the heavy line shows how the spring ought to be and the dotted line how it sometimes is. Wearing off of the lower point will produce the trouble also. Remedy is the same.

Advice Wanted.—Newark, N. J., asks: "I have a New Jersey license; also carried a New York card from 1907 to 1910. Can I register for New York examination, or must I serve a six-months' apprenticeship? Would you prefer a Hallberg or an Edison transformer? My Edison gets very hot. Does not the heat represent wasted energy?"

We cannot make comparisons of goods of various makers in this department. Yes, the heat not only represents loss but shows something wrong. I have no doubt but that the Edison people will promptly make it right if you take it up with them. All transformers get slightly warm, but should not get so hot but that you can lay your hand on them anywhere at any time. The Edison transformer is considered

a good machine, as is also Mr. Hallberg's. As to the other matter; it is now in process of adjudication. Until such time as there is a decision against the law as it stands you will have to serve an apprenticeship. A decision, one way or the other, will probably be reached soon and it will be promptly published.

Arc Projector.—Quincy, Ill., writes: "In August 19 issue I note sketch of Jacobson's arc reflector—an excellent idea. However, I have an arc projector made from a condensing lens which does the work and does it well. Exactly opposite the crater puncture a pin-hole in the farther side of lamphouse. In any convenient manner support an ordinary condensing lens so that you can slip it back and forth to focus in front of the hole. At a suitable distance from the lens, which may be from one to four feet, place a square of white cardboard on which to focus the arc. A convenient holder for the lens is a round piece of tin one inch larger in diameter than the lens. Cut a hole, two inches across, in its center and then bend the edges of the tin over the lens to hold it. The projection is perfect."

That scheme has been published in the department before, but we thank Quincy for sending it in nevertheless. It is entirely practical, costs nothing, and works well. It is not necessary to use a whole lens. Half a broken one will do just as well. The right distance from the door may be ascertained by arranging the cardboard screen in position and moving the lens back and forth until a clear projection of the arc is had. The editor, however, prefers a circle of ruby and a circle of "pot green" glass, two inches in diameter, in the front end of the lamphouse door. The two glasses are put together in one mount so that you look through both You can look at the arc all day if you want to without any eye-strain whatever. He prefers this arrangement for the reason that once installed the glasses last as long as the lamphouse and is not in the way in any degree, at the same time answering every purpose of the projector.

The New State Law.—The legislature at Albany has enacted another piece of left-handed wisdom in the shape of a law prescribing how operating rooms in this state shall be built. As usual the legislative act bears every evidence of crudeness born of almost total lack of practical knowledge of the subject being dealt with. More than this, it begins to look as though there may be a large-sized African in the operating room woodpile. I am informed that Connecticut has, at least in some of her cities, made regulations which practically force the purchase of an asbestos room made by a certain firm in New York City. This information is not positively confirmed yet, and I should like to hear from Connecticut operators as well as from operators in cities or states in which an asbestos operating room is made obligatory as to exactly what the requirements are in that respect. The new New York law does not say nothing else will be accepted, but it goes into details of construction of asbestos rooms and merely says "or other fire-resisting materials." The impressions conveyed to the casual reader would be that asbestos rooms are required. The law, as a whole, is a wretched makeshift. It merely says that the structural members shall be angle and T irons not more than four feet apart on sides and not more than three feet on top and back; door to be framed with T and angle irons. Irons to be 1¼ x 1¼ x 3/16 inches. Size must be 48 square feet of floor surface for one machine and 24 additional square feet for each added machine, a stereopticon or spotlight presumably counting for a 'machine,' though it does not say so. Floor must be covered with asbestos board ⅜ inch thick. Openings must be of "reasonable size" and protected with shutters. Taken as a whole, the new law is a joke. Apparently it is merely a boost for asbestos "booths." Its creator may have been perfectly honest, however, in which case he has done himself small credit. I am informed that its interpretation and enforcement will be left to the judgment and discretion of the head of each Borough Building Department. That is another joke, isn't it? The exhibitor owning a house in three or four of the boroughs will probably have to go some to keep up with the various interpretations of the "law." Not one single word is said concerning a vent flue of any kind. We are getting entirely disgusted with such asinine attempts at legislation. It is an outrage on the business.

Motorcycle Operator.—Brother Brock, of the Cleveland union, is spending his vacation on a motorcycle and has covered the distance from his home city to Gotham already, calling on the department editor last week. He returns to Cleveland by motorcycle, taking another route.

Another caller this week was Mr. E. C. Turner, superintendent of electrical affairs, Atlanta, Ga. We enjoyed a lengthy chat with Turner, who seems to want to do the right thing as regards motion picture theaters and operating rooms. We tried to impress upon him the great importance of a vent flue of ample size from the operating room ceiling to open air, shutters that really work and absolutely fireproof walls. He informed us that some Atlanta houses now have such a vent flue, but that sheet metal was favored for operating room walls. With all respect to Mr. Turner the sheet metal part of it is distinctly bad. Sheet metal is not fit for a wall from any point of view. Brick, hollow tile, concrete or hard asbestos building board are the only materials fit for operating room walls.

And, by the way, I heard of the prize, double-distilled, star idiot of them all this week. I have forgotten the name of the town, but an exhibitor built a splendid operating room, the walls six inches thick and of solid concrete. An ideal fireproof operating room wall. It was paneled off on the outer surface and the inspector compelled him to cover the outside of that room with asbestos. Where on earth is the fool killer? Mind you, the chump made him cover those concrete walls with asbestos. Think of it!

Mechanical Slide.—Brooklyn, N. Y., writes: "A brother operator claims he made a slide producing the same effect as the Imp titles. Showing outline of stage scratched in opaque, he then causes curtain to rise disclosing an announcement. I tried to make such a slide, but have not succeeded. Have you ever heard of such a one and could you advise me how to make it? I have seen many mechanical slides, but the curtain raising effect has got me going."

The curtain effect cannot be had as it is shown on the Imp titles, but the construction of a mechanical slide producing such an effect, except for the actual rolling of the curtain, ought to be simple enough. It would be a matter of a clear space surrounded on three sides by outline, as you say, etched in opaque paint or cut in thin metal. You would have then to arrange a long roller with crank at bottom of slide, since the screen must go down, not up, and a couple of small, grooved pulleys at the top. Your clear space would have to be comparatively narrow up and down and you would pass two cords around the roller and pulleys, one at each side of the clear space and on these cords fasten a thin, opaque screen just wide enough to cover the clear space with 1-32 inch or so to spare on either side. This curtain must only be wide enough to reach down around the roller from the lower edge of the clear space and up just to the clear space on the other side. By revolving the roller the "curtain" would be pulled down off the clear space, which would of course be up on the house screen. You could also arrange a very thin screen on a roller at the bottom, with a couple of very flexible spiral springs at each end to pull it back up, the screen in this case to roll up on the roller. I know of no other way of accomplishing the effect you seek.

Large Picture Defects.—Denver, Colo., writes: "I have had quite an argument regarding size of picture. The question in dispute is: Is as good projection possible with a large as with a small picture. Agreement has been made to leave the matter to you."

There are of course points in favor of both large and small pictures. With the smaller one more brilliant illumination is had from a given current strength; also on short throw the definition is better. If the throw be quite short it is very much better. Defects in the film do not show up nearly so badly. Jump and movement of the film is not so visible. On the other hand the flicker, if any there be, is inclined to be more pronounced. With the large picture every defect in the film is hugely magnified—defects such as pinholes, etc. Rainmarks are very much more visible, since they, too, are enormously magnified, and this really is one of the worst objections to large pictures when running old films. Less curtain illumination per square foot is had, of course, from a given current strength. On the whole I think it may safely be said that curtain effect with the smaller picture is the best, particularly with old films.

Now is the time for all local fire chiefs and building inspectors to get names and photos in the papers by declaring that all the theaters in town are "fire-traps."

SEE ADVERTISEMENT ON PAGE 847.

Comments on the Films

Licensed.

"The Thumb Print" (Vitagraph), September 1.—This picture has all the elements of success except a story that can appeal to human sympathies. There are human scenes in it, but one of the important incidents outrages human nature. The film is artistically conducted and constructed, well acted and very beautifully photographed.

The plot is very well handled. The true lover, Plympton, is called to the East from the Western town. Case, the postmaster of the town, to deceive the heroine, Helen, destroys Plympton's letters and then marries her. A counter plot is then introduced and we see the villain postmaster defrauding an Italian. This character's desire for vengeance furnishes the picture's Nemesis. The Cases then come to the East on their honeymoon and Helen meets Plympton at a reception. The way this meeting is conducted is unnecessarily awkward. This is the only incident in the story of which this can be said. Helen explains the situation to Plympton and invites him to come the next day to her house, where the two are discovered by Case. Plympton accuses Case of treachery. To avoid a scandal (this is the way the leader puts it, though why a scandal was necessary is not shown), Plympton proposes to toss a coin to see who shall own Helen, the loser to kill himself at midnight, and it is he who loses in the toss.

Perhaps the scenario writer wanted to show Plympton as generously doing a brave thing, putting his life in peril for Helen's sake. There was a chance that he would win, and that would solve the difficulty. If he lost, however, Helen would lose a friend who could help her in many honorable ways, and it would leave her in a very sorry predicament, married to a liar and a villain. The incident shows Helen to the spectators as a mere chattel, for she consents to put her affection on the toss of a coin, to take the hero or the villain as a coin shall decree, and she, doing this, makes a pitiable figure. However, this furnishes a forceful climax for after Plympton has departed to prepare for suicide, the wronged Italian, whom we have seen following Case for vengeance, stabs him. It is just before midnight and Helen finds the body. Her first thought is to save Plympton and her efforts to accomplish this leave her open to suspicion as a murderess. She is saved by the evidence of a thumb print expert. The closing scenes are very effective.

"A Daughter of the South" (Pathe), September 2.—A war story, with the eternal triangle worked out by a girl, a Confederate soldier and a Union soldier. The girl loves the Confederate and the Union man loves the girl. There is a serious tangle, but eventually the Confederate is saved from a difficult position by the Union man and all goes well again. The acting is well done and the mechanical work could scarcely be improved.

"A Western Girl's Sacrifice" (Essanay), September 2.—The young man of this story breaks off a match with an Eastern girl because he did not understand a joke and hurries west. There he meets with an accident and is taken to a woodcutter's cabin, where he falls in love with the daughter of the house. Eventually they are married. The other girl hears of the accident, and hurries west, only to find that the man is married. The Western girl sees the couple together and realizes that her husband's love is not hers. She takes her own life, begging the two to marry after she has gone.

"The Easterner's Sacrifice" (Lubin), September 2.—The old idea of a girl making a sacrifice for her brother's sake is pictured on this film. Disguised as a cowboy, she holds up her own father to get money to save her brother from arrest. The lover protects her by exchanging clothes and riding back the same way. He is captured and would have suffered for the crime had not the girl confessed, showing her father her brother's letter. The father relents and the erring boy is assisted. The young man wins this girl, thus acceptably ending a pretty romance.

"Hearts and Swords" (Biograph), September 2.—This excellent picture has two characters that add greatly to its value. These are the faithful darkey and the courageous poor white girl. These poor whites of Virginia were descended chiefly from poor but honest English men and women, indentured to pay for their passage over, but there were among them many who were descended from deported criminals and also from those Hessian soldiers (most despised of all) whom Washington captured at Trenton. After the Revolution no one wanted these, so they took wives and squatted on the manorial and crown-grant lands. They were not molested because a lawsuit would cost more than the land was then worth. This girl plainly showed herself noble and her love and hand clearly honored the returned soldier.

The picture's weakness is the coldness that the proud Southern belle showed to this poor soldier. It was the reverse of typical and a libel on the well-known loyalty of Southern women during the war and after. It added nothing to the picture that a little show of warm appreciation and encouraging friendliness would not have given and seems as pictured a distinct loss.

"On the Warpath" (Kalem), September 1.—A Western story, featuring the adventurous bravery of a boy in attempting to defend a cabin against the attack of a band of Indians. The hurried escape of the family in the prairie schooner is a novelty which excites interest. The determination of the youngster makes him popular, but all feel relieved when he is rescued from his perilous position.

"Putting It Over" (Essanay), September 1.—This picture might be called "Courting in Disguise." That is what the gentleman did. He was an actor and the girl's father entered strenuous objections to his attentions and ordered him from the house. He called in a number of disguises and ultimately won the old gentleman's consent to wed his daughter.

"Miss Chatterer's Experience" (Essanay), September 1.—In comedy a woman agent is treated to an uncomfortable experience. She finds a package of money, which the owner is too surly to accept when it is offered to him. She proceeds to put some of it to work in a restaurant, but encounters the owner and a policeman when she goes out. It takes some time for explanations, but eventually everything is satisfactorily adjusted.

"Dad's Girls" (Selig), September 12.—There is no stalling in this lively Western melodrama with Indians. It has some good things, and while not all of it is fresh, it is all conducted freshly, so that there is little of the feeling in the spectator that some of it had been seen before. It is fairly well planned, though it wouldn't have been hard to have arranged the first few scenes so as to picture the situation clearly sooner. It is commendable, but not important.

"Her Crowning Glory" (Vitagraph), September 12.—Her luxuriant chestnut locks were the crowning glory of the rather angular governess. Her charge, the sentimental widower's little girl, cut them off at the instigation of a jealous nurse maid who was pretty. The picture is a cutting satire. No doubt satires are, to a certain extent, healthy. We are all more or less foolish and it does us good to get rapped occasionally. The governess of this picture was foolish, but she was most unmercifully punished, the hair was real. After she (Miss Finch) leaves in a very skilfully pictured torment, the widower (Bunny) makes love to the scheming nurse maid. It is a very competently produced and well acted picture.

"Jealousy" (Vitagraph), September 4.—In this picture the Vitagraph actors have rendered an adequate idea of the deep jealousy which may sometimes possess the soul of a woman. The alternate flashes of uncontrollable anger and the equally dark depths of despair are played with power by the leading actress. She carries her audience with her, so strong is her action. Then comes the final scene, the passing of the wine, the wine of death, the flash of the dagger the clasp of the dead hand, and oblivion. When the last scene disappears from the screen the audience feels as

though it had looked upon something beside a silent drama. It has seemed so lifelike and the players have succeeded so well in translating the emotions that a breath of relief follows its disappearance.

"How Algy Captured a Wild Man" (Selig), September 4.—The scenery in this picture will interest most audiences. It shows Santa Cruz Island and the story is a legend of the place. Algy is a character who will furnish good sport. His capture of the wild man, while it disgusted the girls of the picture, so amused the boys that they forgave his bragging. That is a very exciting race where the wild man appears suddenly in the midst of the surprised party and Algy makes hurried tracks toward his friends, leaving the girls to whatever fate might befall them. The escape and kidnapping of Algy, the second capture and the following recital of Algy's prowess are all good comedy and will be enjoyed by any audience.

"The Hermit" (Pathe), September 4.—A story of a hermit who makes friends with a little girl and gives her a nugget of gold. This leads her father to rob him. How the father is saved from the consequence of his crime supplies a dramatic sequel to the robbery.

"The Stuff Heroes Are Made Of" (Biograph), September 4.—The feature of this film is the ruse by which Alice prevents the burglar taking her sister's locket and assists in overpowering him later. She feigns to be walking in her sleep. While all the other girls are scared almost to death she calmly walks downstairs. The young man returning for a forgotten suitcase helps in the capture and no longer feels any doubt about which sister he wants. The disappointed one threaens suicide, but her country sweetheart objects and she doesn't press her intention.

"A Gay Time In Washington" (Lubin), September 4.—George gets away from his watchful wife by telling her he is to dine with President Taft. Of course she is greatly delighted at the signal honor. He and his companion proceed to have a gay time in the capital city. But his wife finds out that Mr. Taft is not in Washington. Hence the trouble. Many excellent views of Washington are shown.

"A Friendly Marriage" (Vitagraph), September 5.—In this film we are shown two people, one a Western heiress and the other a foreign lord, who agree to a friendly marriage. The lord has some ability and writes a novel which is accepted. Meanwhile he employs a very attractive stenographer and the wife, when passing his study discovers him conversing with the girl. This discloses the fact that she has fallen in love with him, and upon his return home she is quite ready to find fault and be more or less disagreeable. But she has also won his love as chance happenings show. It is all very romantic and told with a vim which does much to maintain the interest.

"The Three Musketeers" (Edison), September 5 and 6 (two reels).—Dumas' great story is given a fine setting in this film. It has caught the spirit of the story, reproducing it almost as the average person has imagined it. The setting, the costumes and the action are all just what the imagination naturally pictures them, hence the film cannot be anything but successful. The four friends, Athos, Porthos, Aramis and d'Artagnan, are there and their action is in harmony with what one may expect. Also those who have never read the story cannot fail to be interested in the film. It is filled with action, as befits the tale. Further, those portions have been retained which carry the audience forward and introduce them to the principal features in the chain of sensational events which the novel describes.

"The Totem Mark" (Selig), September 5.—In this Indian story a totem mark affords means for identifying a girl who had been stolen by Indians from a neighboring tribe when a child. Because of her beauty she incurred the jealousy of all the squaws of the tribe, and they charged that she was a witch. She was sentenced to be set adrift in an open canoe to go over a falls. But her brother, coming from the other tribe with presents, identifies her by the totem mark, and she is saved. It is very exciting. The wild, tumbling waters of the falls make a beautiful and, as background of this situation, fascinating picture.

"The Diamond Gang" (Essanay), September 5.—A sensational detective story. It is very well planned and its feature is a very exciting chase. The diamond gang in an automobile on the road, the police in a trolley car paralleling it. The gang take refuge in an old barn and the police have an old fashioned bandit fight with much revolver smoke before they can capture the thieves.

"The Willow Tree" (Vitagraph), September 6.—A new version of the loss of memory idea. Caught in the desert and getting a fall down a steep bank, the young man loses all memory of his former home and friends. His mother dies and his sweetheart sets out to find him. She succeeds, and only causes him to remember her by means of the willow which he planted before his cabin door in accordance with his promise to his mother. The acting where the girl undertakes to restore his memory is good. The change in his facial expression as his memory comes back to him is a very illuminating piece of stage business.

"A Question of Modesty" (Lubin), September 6.—In this comedy the principal feature is a widow's sudden discharge of her doctor after she has broken her leg. Modesty forbids letting him set the injured member. She sends for a young woman doctor, a sweetheart of her son's, whom she has forbidden the house. The leg is set, the widow is made comfortable, after which she gives the young people her blessing.

"Pardon Me" (Lubin), September 6.—The unfortunate gentleman shown in this film was always getting into difficulties and as constantly asking those with whom he collided to pardon him. Interference with a policeman lands him behind the bars and he is seen there asking with an imploring look for the proper authorities to "pardon him."

"Honoring a Hero" (Pathe), September 6.—This war story deals with the forgotten grave of a Union soldier which had been overlooked. The widow and daughter are the only ones to remember it on Memorial Day, excepting the young officer who marched away with the gallant officer when he went to the front and was in love with his daughter. He finds the bereaved women weeping over the grave and induces those in authority to honor the brave man who died of his wounds. The young man is rewarded with the gratitude of the mother and the love of the girl. The picture is commendable.

"A Tennessee Love Story" (Selig), September 7.—The fathers have long been enemies, but the young people disregard this fact and persist in falling in love with each other. The lover kills the girl's brother without knowing it in a very remarkable but convincing way, and the same night elopes with the girl. The father is led to believe that theyoung fellow murdered his son and swears vengeance. Some time later the father finds the couple in their cabin, but the young man sits by a cradle. This stays the elder man's hand, and the young man has an opportunity to explain. He does this so successfully that when his wife is brought in she and her husband find her father singing the baby to sleep. Not all stories of this type end so happily, especially when they look so dark at the beginning. It is an interesting but not important picture.

"The Dark Romance of a Tobacco Can" (Essanay), September 7.—A colored girl put her name and address in a tobacco can. A young man is informed that the uncle who has just died decreed that he must marry within a week or lose the fortune. He opens the can of tobacco he has just purchased, discovers the note, writes the girl to come on at once, yet he is horrified when he finds that she is a colored lady. In despair he drags the maid to the license office, where they are married just in time to save the fortune.

"The Redman's Dog" (Pathe), September 7.—The interesting features of this film are the horse which goes after aid, and the dog which trails the ranchman to the tree to which he has been bound by bandits. The work of these animals is very interesting. The holdup and the rest of it are no more than commonplace.

"The Hobo Cowboy" (Melies), September 7.—A hobo is befriended by a man and his daughter. Through the influence of the girl, he becomes once more an honest man, obtains work on a ranch and ultimately runs for sheriff and is elected. Later the man who befriended him shoots the saloonkeeper. The sheriff has the handcuffs on him, but the plea of the daughter causes him to relent, and he holds up the posse with his gun until the man has a chance to get across the border. Then he surrenders. Some of the boys are for lynching him, but after hearing his story they agree with his action. He feels, however, that he has violated his oath. So he dons his hobo clothes and boards the first freight that comes along. The picture is well acted and interesting.

"Japanese Dice and Butterflies" (Pathe), September 7.—A very attractive scenic film which will keep your audience pleased all the time it is on the screen. It is short, which is, perhaps, its only fault.

"A Society Mother" (Gaumont), September 5.—This picture might have been better called "An Ambitious Mother." She was a society woman, but the present title isn't descriptive. The picture seems to be the first in a series of "life as it truly is" photoplays. It is effective. In construction, acting and staging it is strong, but, though the sense of its being a picture of real life is also strong, it leaves a rather

unpleasant taste in the mouth. It is pessimistic. Save for this, it is a very good picture.

"The Old Confectioner's Mistake" (Biograph), September 7.—Good scenarios must be scarce when the Biograph Company will utilize one maimed from the start as this one is. The situation can be put in a nutshell. The old confectioner was friendly with certain children. Ice-cream was ordered for their picnic, which was to be held in a pleasant grove outside the city. The confectioner had a bad toothache and got laudanum to ease it. By mistake he poured the bottle full of laudanum in place of vanilla into the cream. Half an hour after the cream had been started on its way, the mistake was discovered and (hindered by cleverly arranged difficulties) the old man has much trouble in getting to the grove in time to save the children. They are saved, but their picnic is spoiled; they have no ice-cream. How can such a picture be popular?

"Clever Beyond Her Years" (Eclipse), September 6.—This picture's very little heroine runs the farm while her mother is sick. Everybody will see that such tasks as are shown are too large for a girl of the age represented. Some degree of interest may attach to a film of this sort, but such cleverness is so clearly impossible that the picture loses point. As pictures of farm life in France it is very interesting.

"Lake Thun, Switzerland" (Eclipse), September 6.—A very beautiful outdoor picture, giving a series of views of a lake which is almost a rival of Lucerne. The shores are shown for a distance of twenty miles. Beautiful villas and gardens give place to precipitous rocks and the whole closes with a tinted view showing a sunset behind a mountain range which is very effective.

"The Story of Rosie's Rose" (Lubin), September 7.—The love story of the Maine coast given on this film is very interesting and commendable. Rosie, the belle of the fishing village gave two roses away. Each of the two brothers got one. They were jealous of each other. The younger one, when they were out at sea, found the rose she gave to the older one and threw it overboard. Later, out in the dory, there is a fight for the other rose, and the dory is swamped. The older brother swims to the shore. The younger one is rescued by the father and his crew. Each supposes the other dead. The older one tells the girl and discovers that she was truly in love with the younger. The father with the younger brother reaches the house. The lad can't bear to go in. On the beach he finds his brother. Each hardly believes his senses. Together they find the girl, who is weeping. The older brother keeps the rose, but the younger brother gets the kiss. It was promised to each.

The first scene of this picture seems cramped; it has an unnatural, stagy look. If a bit more background had been shown, it might have had more atmosphere and looked more like life and less like a photograph.

"When the Sun Went Out" (Kalem), Sept. 8.—An eclipse of the sun in this picture is made to frighten a party of Indians into releasing their captives. This is in line with an old Iroquois legend. Fortunately the lovers make good time in getting away. When the sun reappears from the shadow a few minutes after the captives are released the Indians realize that they have been tricked and hasten after them. It is a hard chase, both their horses fall exhausted and they come dangerously near re-capture. They are saved by a party of emigrants. There is a short, sharp fight and the Indians are defeated. It is a good Indian story and the novelty of the eclipse adds to the interest.

"Cherry Blossoms" (Vitagraph), Sept. 8.—A Japanese love story in which cherry blossoms play an important part. The young man is false to his first love. In Japan he goes to meet the new love while the cherries are in bloom. As she comes toward him with her arms full of blossoms he realizes her insincerity and the cherry blooms remind him of the girl he has almost forgotten. He returns and again the lovers meet under the cherry tree and the man is forgiven. The cherry blooms are managed with skill and the pictorial effects are very beautiful.

"At Jones' Ferry" (Edison), Sept. 8.—This story is told amid unusual and novel surroundings. It will interest because it shows the lumberman's life, but while it is convincing in its description of human feelings, the incidents connected with the girl's fall and rescue from the river are not made to seem real. A feature is a quaint old-fashioned ferry such as was once common, but now seldom seen.

"The Wrong Glove" (Essanay), Sept. 8.—Here is a little love tale which centers around a quarrel among some young people occasioned by jealousy. The feature is that one of the young men carried in his pocket and adored for several days a glove which he supposed belonged to one girl, while, as a matter of fact, it was the glove of his old sweetheart. She finds it there and thinks his assumed ill nature was only a joke and hastens to make amends. It is amusing.

"Farming—Old and New" (Gaumont), Sept. 9.—The first picture shows an old-fashioned plow slowly and laboriously driven by horses, while in the second is seen the power plow with its multiple shares doing the work of a number of teams. It is a striking object lesson in the advance of agricultural operations.

"Jimmie's Job" (Vitagraph), Sept. 9.—Three very clever players make a thoroughly enjoyable picture of this little office comedy. It is not a picture that brings out hearty laughter, but it is entirely human and the skill of the three leading players puts it over in a way that gets home to the heart of the spectator and keeps him smiling, which is much better after all. This reviewer enjoyed it more than any picture he has seen in some time more than a week. Jimmie, the office boy, is the human "scape-grace" kid, that will find some way to get to the ball game. Originality is a valuable quality. Jimmie uses it to get to the game and also to save a lady's handbag from a thief. The office stenographer, however, is Jimmie's match in most things. She can hold her end of the office up. Between the two there is always a contest (good-natured underneath) going on to see who is who. When Jimmie has worked his game to get to the ball field, she craftily brings the advertisement of the great ball game to the boss's attention. He decides to go. The stenographer keeps glancing over her shoulder while the boss is reading the ad. Her eyes are black and these glances are impish; it's a very clever play. The boss sees Jimmie at the field, and his job is only saved for him by the lady whose handbag he had saved. The picture is wholly commendable.

"That Winsome Winnie Smile" (Edison), Sept. 9.—The scenario of this picture was written by Carolyn Wells. It's a comedy of social life in small community probably. It is light hearted and pleasing. The players all do commendable work. While not very important, the picture furnishes good amusement.

"No Cooking Allowed" (Edison), Sept. 9.—This on the same reel with "Winsome Winnie's Smile" makes a good second for it. It is in a little different vein, being a boarding house comedy, but has the same qualities, good nature and light-heartedness.

"The Heart of John Barlow" (Selig), Sept. 8.—John Barlow is the captain of a fishing schooner and this film pictures him as acting bravely and wisely when he discovers, by a note he chances to pick up from the sitting room floor, that his wife is about to elope with a young merchant of the village. The players act with a good deal of naturalness and the story, on the whole, is interesting and fairly strong. John's making the merchant come with him to the house to show him the two sleeping children is not shown convincingly. It is easy to see why it was done. In a stage drama John's words to the scamp would have got hold of the situation in something like the same way. The first method might be very effective; the second method, showing the children's part in the situation by picture, in this way is strained. The total effect of the picture is good; it is more than merely satisfactory, but the mind accepts and likes it with reservations. It stands high among the films of a not very distinguished week.

"Eva is Tired of Life" (Pathe), September 11.—Eva has been discharged by her employer. She decides that it is time for her to depart this life. Accordingly she undertakes a number of routes, with funnier results each time. It is a trick film; but the player who takes Eva's part is a competent comedienne.

"Little Moritz and the Butterfly" (Pathe), September 11.—A lively comedy which kept a New York evening crowd amused. The adventures of little Moritz will maintain good humor while the picture is on the screen and leave a pleasant impression.

"From Lourdes to Garvarnie" (Pathe), September 11.—A travelog which gives a series of interesting views between these two points. Like all Pathe's work of this character it is satisfactory. The viewpoints are well chosen and there is plenty along the way to interest an audience.

"The Village Hero" (Biograph), September 11.—That many times circumstances favor a hero will occur to the one who sees this picture. The hero business was not in Max's particular line, but he enlisted because his sweetheart insisted. While tired and hungry he enters a house which has just been attacked by revolutionists. They think a whole regiment is back of him and flee.

Independent.

"Three Million Dollars" (American), September 7.—The novelty in this comedy will keep the audience laughing. A will left three million dollars to a girl, provided she married within one week. It requires a kidnapping party to catch the man, and then an abduction to corner the girl. Eventually they are tied blindfolded in a barn while the justice is sent for. The guard plays cards and the prisoners escape.

"The Cowboy and the Artist" (American), September 4.—The story of how an artist deceived a simple Western girl, won her away from her lover and apparently left her in hopeless misery. The discarded lover is asked by the girl to find the artist, who is lost in a canyon. He does so, bringing him back to the ranch. The artist has written a note directing whoever finds his body to notify his wife. This note the cowboy presents to the girl. The girl, realizing the enormity of the offense she has committed turns to her mother for comfort, while the cowboy orders the artist to be gone.

"Inshavogue" (Yankee), September 4.—A story of Ireland, showing one of the legendary Irish heroes, a match for an entire British army. When offered pardon he is treacherously arrested and cast into prison, but escapes and flees to the mountains. His wife gives birth to a daughter and loses her own life. Lady Roderick gives birth to a daughter and the child dies. The doctor who attended both cases exchanges the motherless child for the dead one and she is brought up as the daughter of Lord and Lady Roderick. On her eighteenth birthday she is told her true history. Through the effort of a suitor she meets her father, who, when he is convinced that she is truly his daughter, proclaims himself, is arrested and cast into prison. He is afterward released through the efforts of Lord and Lady Roderick.

"Tangled Heartstrings" (Yankee), September 11.—The great fault of this picture is its inhumanity. It not only fails to convince the spectator that its hero acts as a man in his situation would be likely to act, but it leaves in the mouth an unpleasant taste because the man's action under the circumstances and the way the woman accepts it seem almost preposterous. The situation is this: The gardener's ambitious son has been educated by the lady who, in a way, has fallen in love with him. She is engaged to another man, who, as suitor, has long been jealous of the young gardener. The young man's old father knows this; the young man doesn't. The father procures from the lady a letter telling the youth that she is engaged to another. The youth has just won a large sum of money on Wall Street. He goes to the lady's home and in the midst of an evening gathering scatters the money around the room, making a declaration that he is repaying her for the sums spent on his education, and in truth making a public disgrace of the whole business. The woman accepts it as a just rebuke and later marries the man. Such peculiar characters as these are not pleasant companions even for the fifteen minutes of a moving picture; they are not even mildly interesting.

"The Stage Robbers of San Juan" (American), September 11.—The hero, "Slippery," and the heroine of this picture are robbers; the only mitigating circumstances being that they want to get to Mexico, where they can live "straight." They have a partner in the hold-up business who poses as a good man, but is treacherous and brings "Slippery" to justice on account of which he is considered a hero. "Slippery's" wife gets him out of prison and they escape, while the partner is "shown up." It is well acted in most of its scenes. In one scene "Slippery" is so badly wounded that he faints and falls from his horse; but a few moments later, when a gun is pointed at him, shows remarkable strength and agility. There is one remarkably fine photograph in the picture. It is interesting but is not an important picture.

"By the House that Jack Built" (Imp), September 11.—With good measure of success the Imp Company has produced this fantasy of Old King Cole's realm, with Boy Blue, Bo-Peep, Taffy the Welshman, the Man all tattered and torn, the Priest all shaven and shorn, the Cow with the crumpled horn, as well as Old King Cole, among the principal characters. There's a delightful little touch of poetry given to the picture at the very beginning. It is the message that the Old Woman of Bambury Cross brings to the poor little nurse girl. She is tired and weary, and the old woman tells her that Old King Cole has commissioned her to choose her as the bride for the prince. Could anything be better? It is just the human touch needed to grip our interest in the story. The projection, when it was seen, wasn't very good and the reviewer doesn't dare comment on the photography. Some of the scenes were very pretty, while others might perhaps have been improved by more careful rehearsing. The cow was a dummy and spoiled one scene, though a well-made dummy might have been better than a real cow. On the whole, the picture is delightful and very commendable. It is likely to please the majority of spectators very much indeed.

"His Dream" (Reliance), September 9.—Two women seated directly behind the reviewer watched this picture apparently with deep interest, and from their comments seemed to approve of and enjoy it. It is a sermon-picture, but it's a very human one. After some pleasing and natural love scenes (the woman behind the reviewer called them "sweet") the lover (Mr. Walthall) gets drunk at an impromptu jollification at the club. His friends have to put him in bed. He has a bad dream. He sees in himself the drunken husband who illtreats his wife and at length kills one of his friends. This is pictured as a dream and as such it would have been more pleasing if the sleeper's presence had been kept in the picture. It is a bad nightmare and it makes the dreamer decide to drink no more. The closing scenes are as pretty as the early scenes. It is very well acted.

"Count Ivan and the Waitress" (Thanhouser), September 5.—The story here told has its beginning in Russia with its unjust intrigues. The old musician was forced, an innocent man, to flee to America. Misfortune followed him there and but for a waitress and her policeman sweetheart he would have been taken to prison. However, she befriends him when he needs it most. Shortly afterward things change with him. His friends in Russia prove to the czar that he has been loyal. A pardon is issued, his estates are restored and he is permitted to return home to enjoy them. Before going, he liberally rewards his benefactors, leaving them beyond want for the rest of their lives. It is a well told and romantic story which is made all the more entertaining by the good work of the actors.

"Red Feather's Friendship" (Powers), September 5.—Here is an Indian picture which effectually emphasizes the fact that an Indian has gratitude. Befriended by a ranchman, the time comes when he has an opportunity to repay. The foreman undertakes to force his attentions upon the ranchman's wife, and because he is turned away, captures her by means of a decoy letter, and takes her away to the mountains. The Indian and the ranchman follow and arrive on the scene in time to see what straits the woman is in. A shot from the Indian's gun sends the former foreman to his deserts and pays the debt of gratitude at the same time.

"The Lost Letter" (Bison), September 12.—Jealousy causes one man to shoot another, but the bullet only grazes him and he is shortly up and after the attempted murderer. The sheriff's posse undertakes to stop trouble and takes a hand in the fray. The wouldbe murderer, believing he is in for hanging anyhow, writes a satirical letter and shoots himself. The other man, found near the corpse later, is accused of shooting him and despite his protestations of innocence is tried and convicted. The wind blew away the man's letter. His sweetheart finds the letter in the road as she rides to save him. It is played with much camera consciousness.

"The Temptation" (Reliance), September 6.—Several years ago one of the expensive monthly magazines printed a story the same in outline as the story pictured on this film; but the original setting of the incident was in the West, or at least in a lonely district; this is pictured as taking place in Mt. Vernon, N. Y. The woman's taking the injured stranger in and giving shelter for the night is not so convincing in a community where a telephone call would have brought an ambulance, as it was in the lonely locality. The original story was much more tragic than this. This picture is fairly well acted and effective.

"When the Law Came" (Champion), September 6.—Apparetnly an attempt is made in this picture to show the difference between trial by jury under the law and such lynch law as has prevailed at times in the West. The man in this picture, tried and found guilty, would have suffered just the same under lynch law, but the pardon from the governor on the strength of the testimony of the accidentally killed man's little daughter might not have been forthcoming. It seems to this reviewer that the film misses what it was clearly intended to portray—the coming of the law. Wouldn't it have been better to have had the little girl present the testimony at the trial?

"Hector's Inheritance" (Solax), September 6.—An entertaining comedy showing how a café keeper, reading that one of his most despised employees had been left heir to a million, gives him money and allows him to enjoy himself,

thinking that he may get some of the million in return. A few days later, after the young fellow has spent money like water, he reads again that the boy's relative was insane and thought he had a million. The no-account young man is thrown out and the café keeper proceeds to meditate upon the loss of his money.

"Duty" (Imp), September 7.—Many good qualities in this picture keep the interest awake from beginning to end. It is not a great picture, and it might have been more convincing if it had been acted more naturally.

It is a story of a rocky coast. In the opening scene we see that the wife of the keeper of the light is sick. The keeper has two children, the older merely a lad of about nine. The time comes when it is necessary for the keeper to make sure that everything in the lantern chamber is in good order for the night. He and the boy climb the tower stairs and we see that the light is encased in a large cylinder with six big bulls-eyes. The case is shown slowly revolving. As father and son busy themselves getting things in shipshape, the revolving lantern suddenly stops. The father attempts to get the machinery going again, but is unable. There is a handle by which when necessary the lantern may be turned by hand. Though this is a hard and tedious job, someone must do it or the stony reef will be dark. The lad is too young to row ashore for the gear that is broken on the motor; the father has to go, and reluctantly the lad is left to turn the lantern.

On the return trip, after he has procured the needed gear, the father staves in his dory on a half-submerged rock and is compelled to swim. It was not possible for the picture to show us how long this swim is. It partly makes up for this by showing that it took him till dawn to reach the lighthouse. Meanwhile, the lad has fallen exhausted. The mother, noticing as she lies on her bed, that the light is out, climbs weakly to the tower and turns while her strength lasts; then she too falls. At dawn, the father reaches the reef and can hardly climb to the light, where he finds the lad unconscious and the mother delirious. There is a pretty scene for the close. We see the government official presenting a medal to the keeper. This he won't accept, for he points out that his wife more truly deserves it.

"Picturesque Colorado" (Rex), September 7.—This is a very welcome and interesting scenic film. It is rather long, but so much the better, for there isn't one inch of it that lacks great interest. The least interesting part of it shows a parade with decorated floats seen recently in Denver. Perhaps among the best things shown is an excursion train photographed passing through the Royal Gorge. Some excellent views of the Garden of the Gods are included, among a surprising number of other features that make Colorado one of the wonder places of the world. It is a very good film—one that any reviewer could take pleasure in commending highly.

"Mutt and Jeff and the Escaped Lunatic" (Nestor), Sept. 9.—There is fun in this picture. Mutt and Jeff before they land in the mad house serve as waiter and cook in a restaurant.

"A Dream With a Lesson" (Great Northern), Sept. 9.—Here is a thrilling dream which represents the temptation of a young student who has as a neighbor a miser continuously counting his gold. He dreams that he has robbed him, as he was tempted to do and the troubles which followed are so vividly portrayed that when he awakes he no longer possesses any desire for wealth which might be gained that way.

"Foolshead, Hypnotizer" (Itala), Sept. 9.—Once again this comedian appears with a stunt that amuses with its unexpected developments. Of course, all sorts of difficulties pursue the gentleman in the course of his machinations, but these troubles afford amusement for the audience and laugh follows laugh as the film runs. It is not so good as some Foolshead films.

"The Twin Squaws" (Powers), Sept. 9.—Here is a film that is charged with thrills, though quite the most powerful comes toward the last. The renegade for revenge captures one Indian brave, the Indian maidens and a ranchman's daughter. Then he forces them all to the mouth of a bears' pit and is about to drive them to a horrible death when another Indian, lover of one of the maidens, appears and makes short work of the revengeful gentleman, and releasing all from their unpleasant and dangerous plight.

"A Western Tramp" (Bison), Sept. 8.—The unfortunate tramp is not received with favor by the men of the ranch except Jones, who gives him a helping hand. Smith is hard on him. Later he discovers that Smith is trying to make trouble for Jones by falsely accusing him to his wife of making love to another girl. The tramp finally makes the girl confess her part in the intrigue. Smith is driven from town and the tramp gets a good home. The film tells a good story. It is played with much camera consciousness. It is fair.

"Bill Buys a Lobster" (Lux), Sept. 8.—A farce in which Bill, after partaking of a lobster in company with an uncommonly pretty girl, takes on the characteristics of the crustacean and does a number of very surprising things backward. He has all sorts of difficulties until he manages to steer himself home, where he is tenderly picked up by Mrs. Bill and carried to safety.

"The Romance of a Wager" (Lux), Sept. 8.—Is or is not the public really generous? That is the question that was debated at length and a wager of $5,000 was laid that a man could live for a month upon charity. He assumes the disguise and at first is successful, but later is cast into prison charged with robbery. The stipulated time is up, however, he throws off the disguise and is released. Next he goes to the lady of his choice, not for a pittance this time, but apparently for something more important than alms. And the film ends with his getting it.

"The Best Policy" (Solax), Sept. 8.—Two brothers love the same girl. The gay one is in the lead as compared with the plodding, hardworking brother. But the gay one's debts accumulate and he must have money. So he steals from his father, placing a few bills in the brother's pocket. Here the girl intervenes and succeeds in running the real thief down. The story would be incomplete if she didn't marry the plodder.

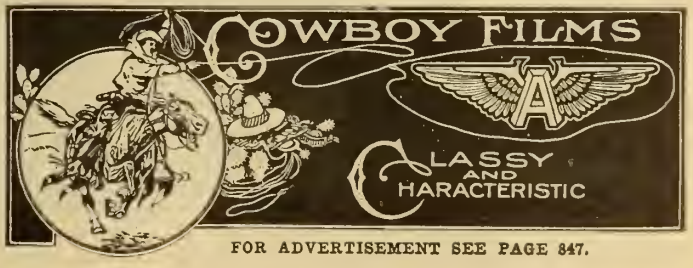
"Faded Roses" (Yankee), Sept. 8.—A young man sends his sweetheart a bouquet of roses in which is a note declaring his love. The girl does not see the note, consequently sends the messenger back empty handed. Thirty years after they meet. Both are single and he inquiries why she did not answer his note. Together they open the box and there among the faded roses lies the note. Even though thirty years have elapsed the lover gets a favorable answer. A Reliance picture of a few months back had a similar situation.

"Mesmerizing Moe" (Yankee), Sept. 8.—A good story in which two practical jokers are nicely beaten by an old negro whom they undertook to fool. They fool him with different sized fish, eventually replacing two small ones with two large ones. Uncle Moe thinks he better accept what the gods have evidently given and starts home with his fish. The jokers did not bargain for anything of that sort and are forced to buy their fish back in order to save them.

"Charlie's Buttie" (Champion), September 11.—Here is a Western story which introduces a thrilling race with Indians. A colored servant executes a bit of heroism by dismounting from his horse which was carrying him and the girl of the family and facing the Indians alone because it was impossible for the horse to carry both to shelter. The rest reach the fort safely and quickly return, only to find the poor, bruised body of the faithful servant who had given his life for "Little Missy." The race is thrilling and the story works out very romantically.

"How Poor Babies are Reared in Paris" (Eclair), September 11.—This film shows one of the most famous of the helpful children's institutions of Paris. It is the "Baby Home" and the picture tells how the children are cared for and closes with a reproduction of the recreation dance. The pictures of the kiddies seemed to please the audience very much.

"How Teddy Lost His Bet" (Eclair), September 11.—A comedy in which a champion bicyclist is defeated by a cripple whom he had seen fit to ridicule. The unheard of and unthought of obstacles which beset the path of the arrogant champion afford amusement for the audience. He arrives at last just in time to see his crippled rival win.



FOR ADVERTISEMENT SEE PAGE 847.

Manufacturers Advance Notes

"FRIDOLIN—THE WALK TO THE IRON FOUNDRY" (Gaumont).

George Kleine announces another exceptional colored subject with decided educational value to follow his release of "The Upward Way," which was reviewed in the issue of September 2.

"Fridolin" is a dramatization of one of Schiller's world-famous ballads. In staging the poem for use of the moving picture theater, Gaumont has carefully studied the costuming and architecture of the day in which the events of the poem are supposed to have happened, and faithfully recorded them on the screen. The coloring is of the usual Gaumont quality, showing careful study in the making of rich shades.

The story is briefly that of the gentle page Fridolin, who honors the Countess of Savern, his mistress, and watches her every move in order to please her.

The jealousy of Robert, the huntsman, is aroused to such a degree that he lays a plan to rid himself of Fridolin, whom he considers a rival. He plants the seed of distrust in the Count's mind by telling him that the Countess and Fridolin are sweethearts.

The Count, filled with rage, goes to the workmen of his iron foundry and gives them the order to throw the page into the furnace.

The Count returns to his palace and sends Fridolin to his death, but by a chance he is delayed. When the Count tells Robert what he has done, the jealous huntsman goes to the foundry to see if the Count's orders have been executed. The workmen, thinking Robert the person to be destroyed, cast him into the furnace. Later Fridolin arrives with the message and is told that the Count's command has been obeyed. The Count is astounded when he learns the result.

The film introduces many beautiful out-of-door scenes, and the pictures which represent the estates and grounds of the Count are especially artistic. The excellent coloring adds decided value to the production.

ANOTHER ESSANAY "SNAKEVILLE" COMEDY.

"Townhall, Tonight" Tells How "Snakeville" Was Buncoed Again.

The excellent Essanay Western stock company have added another big "yell" to their long list of popular "Snakeville" comedies and "Townhall, Tonight" which tells how two barnstormers again relieve the villagers of their hard-earned coin, is one of the funniest of this series which has yet appeared.

That clever little comedian, Augustus Garney, who, with Victor Potel, also in this picture, and who made their first appearances in the Essanay productions as Hank and Lank, is at his best in this film.

The story tells of the misadventures of the Schultz Brothers, "celebrated vaudeville artists," who come piking up the gravel-strewn ties of the railroad track into the lonesome little village of Snakeville. Between them they are carrying a large trunk and the sign on the little red station reads "New York, 2,810 miles."

Scene from "Fridolin" (Gaumont).

That night they show to a full house, but not for long. After two or three futile attempts on the part of the "orchestra," one man with a fiddle, to find something in common between his harmony and theirs, the audience becomes exasperated and yells out its derision. Finally, unable to stand more of the alleged music, Mustang Pete and Broncho Bill,

Scene from "Town Hall To-Night" (Essanay).

with their gang of rowdies at their heels, run the two comedians off the stage. The box office man having decamped with the receipts of the show, the two "artists" are as bad off as before.

After a sleepless night in the dressing room the pair start out foraging in the morning and one is pinched for stealing pies from a kitchen window. Making up as an old lady the one who escaped manages to convince the sheriff that it is her son who has been jailed and secures his release. The plight of the poor old lady and her son induces all Snakeville to contribute to send them home to little old Broadway.

Scene from "Town Hall To-Night" (Essanay).

Not until the two "artists" are safely on the rear end of a departing train do they give away their stunt, and not until the smaller Schultz brother pulls off his old lady's wig and does a jig for the edification of the "Snakeville" rubes, do these latter awaken to the fact that they have been very cleverly stung. Then there is some wailing and gnashing of teeth and when the train pulls out of sight around a curve there is a general mixup of scuffling fighting men, and several inquiries of "Where is that sheriff," who has been fortunate enough to beat a hasty retreat.

HOW TO GET HALLBERG'S NEW CATALOG.

In J. H. Hallberg's advertisement on page 923 is explained just what to do to get the new illustrated catalog which Mr. Hallberg is preparing to distribute to the picture trade. Exhibitors and exchange men, as well as dealers in moving picture accessories, will be better informed by having a copy of this handsome trade booklet where they can lay their hands on it.

THE BETTER WAY (Imp).

The reformation of a criminal through the influence of a Salvation Army worker furnishes a theme for a very interesting story, replete with pathos and the right sort of appeal. The erstwhile leader of a bad gang is released from prison only to join his former associates and resume a career of crime. The woman of the underworld, with whom he was associated before his conviction, again exerts her power over him and he is fairly launched on his downward career when he meets a sweet, sympathetic little Salvation Army woman

Scene from "The Better Way" (Imp).

who immediately becomes interested in him. The good influence triumphs over the bad and he endeavors to secure work. A nemesis in the way of his record of crime pursues him and when he is engaged an officer lays bare his past and he is promptly discharged. How he finally marries the faithful girl and assists her in her work and triumphs is a sad story. The former sweetheart endeavors to win him back to a life of crime and nearly succeeds when fortune favors him and all is made clear to the officers, who exonerate him. The gang is informed of his conversion and the influence on the abandoned woman is salutary by reason of the kindness of the wife of the ex-convict. The film is for release Thursday, October 12.

"MUTT AND JEFF" MIGRATE.

David (Nestor) Horsley and his whole office force, including Mutt and Jeff, Desperate Desmond and even little Charlie Simone, made a quick getaway from the neighborhood of Fourteenth Street last week and will hereafter be located in Bayonne, N. J. With a studio in Staten Island, a factory in Bayonne and main office in New York, Mr. Horsley found that too much of his time was taken up in traveling, hence he has put up a building in Bayonne which will accommodate the whole force. His address now is, The Nestor Film Co., 688 Avenue E, Bayonne, N. J. Beginning September 23, the Mutt and Jeff releases will be every Saturday one-half reel and the other half also a comedy. The Wednesday reel will also be a split reel, one-half Western and the other half a series of the famous "Desperate Desmond" escapades. There is certainly enough variety in the Nestor releases to please the public and the exhibitor, and, with the advantages of concentration of efforts that we have alluded to above, it is reasonable to suppose that increasing quality will maintain their position in the front rank of Independent films.

NEW POWER'S REPRESENTATIVE.

The Nicholas Power Company announces that it has engaged Mr. F. W. Swett to act as special representative. He will spend most of his time traveling, principally in the interests of Power's Cameragraph No. 6, which is enjoying unprecedented popularity, not only in the United States, but in foreign fields as well; in fact, wherever moving pictures are shown.

Leaving the position of chief electrician of the Dominion Atlantic Railway & Steamship Company, of Yarmouth, Nova Scotia, in 1906, he took charge of the Royal Opera House in Yarmouth and there gained his first experience with moving pictures. The pictures projected in this house soon became the standard by which others in that vicinity were judged.

Having in view a wider field of activity, Mr. Swett left there to take charge of the repair department of the F. J. Howard Film Exchange, of Boston, Mass. This gave him a thorough knowledge of the mechanical construction of the various makes of machines which he was called upon to repair and adjust.

Mr. F. W. Swett.

The Southern Pacific Railway Company, having added moving pictures to its publicity department, engaged Mr. Swett to travel throughout the country with Prof. James W. Erwin, the official lecturer of the company. In that position he had entire charge of the mechanical apparatus used by the lecturers for the company. After covering the United States, he went to England in 1909, and for five months with Prof. Erwin gave illustrated lectures at the Anglo-American Exposition, Earl's Court, London. At the close of the exposition they made a tour of the English provincial cities.

Since his return to the United States, Mr. Swett has been devoting his entire time and attention to the motion picture machine business and is one of the best posted men on the mechanical construction of the various makes of American and European machines now on the market.

He is a member of Local No. 2 I. A. T. S. E., of Chicago. Not only is he an expert in the handling of machines, but he has the rare faculty of quickly imparting his knowledge to others, and, where an inclination is shown to raise the standard of their work, Mr. Swett is always glad to give the operators what knowledge and assistance he can. His electrical training is especially valuable in this connection.

The Nicholas Power Company considers itself fortunate in having secured the services of Mr. Swett and feels sure that he will materially increase the host of friends it already possesses.

NEW STAFFORD CATALOG.

E. H. Stafford Mfg. Co., of Chicago, is now at work on a new opera house catalog which will be ready for distribution very shortly and will show a lot of new designs that will please the moving picture people. This catalog will be sent upon request; get yours in early.

THE HONEYMOONERS (Thanhouser).

A yarn about poodle dogs usually excites the suspicion of the public and the editor. He mentally chalks one more up against the poor press agent—and at the same time the aforementioned unfortunate individual goes down a peg in the editor's and the public's estimation. Indeed, only a press agent, with courage and the imagination of a shipping clerk, nowadays resorts to a dog yarn.

But there is no getting away from facts. The scorn of editors and the public must be braved in telling about five wilful, woolly and playful pets which nearly disrupted the Honeymooners production. Poodle dogs of a particular size are always scarce when you need them. The first one used used in the picture, which deals with the trials and tribulations of newlyweds who are separated by overzealous friends—and incidentally shows the Bridgeport wreck—was sold by its owner.

After a successful but trying experience in an endeavor to match this poodle, which is the inseparable companion of the bride, so that another part of the picture could be taken, [illegible] Hunting Grounds before the stage could be set. Other poodles were gotten and before the separated bride and groom fall into each other's arms, two more had to be pressed into service. Up in New Rochelle there is a dearth of poodles, and those of the proper shape and form that were in town at the time "The Honeymooners" was produced, mysteriously disappeared. The "Lost and Found" columns in the Hicksville papers will bear witness to the truth of these devious and various allegations.

"Cinematograph Fiend."

"THE CINEMATOGRAPH FIEND" (Gaumont).

The accompanying engraving is from the cartoon poster made for Kleine's Gaumont subject, "The Cinematograph Fiend." The subject is full of real laughs on account of the amazing situations into which the zeal of the cameraman leads him.

CURRENT EVENTS—VITAGRAPH.

The current issue of the doings "abroad in the land" is well recorded in this month's series. The opening of the Colonial Park and playground in New York City with appropriate exercises is a commendable picture of civic advancement for the benefit of the children of the crowded parts of the city, and will prove helpful accordingly. The visit of Admiral Togo is a good series previously described. How a city may be inundated by heavy rains is an unusual scene. The opening of the municipal free baths at Coney Island is another instance of civic progress for the benefit of the people, and besides affording interesting pictures of the attractive events attending the occasion, is a record of what can be done for the good of the public. The effects of an electrical storm on the famous "coaster" at Brighton Beach shows the havoc wrought upon that structure in an exceedingly short space of time. The long swim of Rose Pitonof from New York to Coney Island, a distance of twenty-three miles, is a prolonged event, pictures taken at frequent intervals showing this intrepid sixteen-year-old girl battling with the sea, are unusual ones and very interesting, the final one showing her successful finish on the arrival at her destination full of vigor draws applause from the audience. In striking contrast to the latter picture is the arrival in New York of Atwood after successfully flying from St. Louis. The unusual illustrations of two history-making records, one in the air and one in the sea, are valuable and instructive.

The most unique picture is that of "Bobby" Leach making his famous plunge over Niagara Falls in a specially constructed barrel—"the only man who ever performed that feat." It is rather a weird sight to see this elderly man—about sixty years of age—as he forces himself within the confines of his almost coffin-like structure and is fastened in with nuts and bolts perhaps never to be seen again. After being shown in the "rapids," the camera is unusually successful in following the mere speck of black as it takes its perilous leap over the falls and is finally captured in the river below, where it is quickly opened, with Leach found alive, yet stiff, stunned and bruised; a little refreshment and "Bobby" is soon appreciating the fact that after a strange fashion he is a hero.

Calendar of Independent Releases.

MONDAY, SEPTEMBER 18th, 1911.

AMERICAN—The Gun Man (Dramatic)	1000
CHAMPION—Shenandoah (Dramatic)	950
ECLAIR—Magic Music (Trick)	330
ECLAIR—When the Leaves Fall (Dramatic)	665
IMP—The Charleston Hurricane Flood (Scenic)	500
IMP—The Bicycle Bug's Dream (Comedy)	500
YANKEE—The Star Reporter (Dramatic)	

TUESDAY, SEPTEMBER 19th, 1911.

BISON—The Sheriff's Brother (Dramatic)	
POWERS—Lost in a Hotel (Comedy)	
POWERS—An Old Time Nightmare (Comedy)	
THANHOUSER—The Lie (Dramatic)	

WEDNESDAY, SEPTEMBER 20th, 1911.

AMBROSIO—Tweedledum's Riding Boots (Comedy)	
AMBROSIO—Tiny Tim as a Detective (Comedy)	
CHAMPION—The Stolen Horse (Dramatic)	950
NESTOR—Across the Divide (Dramatic)	
RELIANCE—The Stolen Play (Dramatic)	
SOLAX—Oh, You Stenographer! (Comedy)	

THURSDAY, SEPTEMBER 21st, 1911.

AMERICAN—The Claim Jumper (Dramatic)	1000
IMP—By Registered Mail (Dramatic)	1000
REX—The Rose and the Dagger (Dramatic)	

FRIDAY, SEPTEMBER 22nd, 1911.

BISON—The Missionary's Gratitude (Dramatic)	
LUX—Bill as an Express Messenger (Comedy)	344
LUX—The Stolen Diamond (Dramatic)	
SOLAX—Nellie's Soldier (Military Dramatic)	
THANHOUSER—The Honeymooners (Dramatic)	
YANKEE—The Girl and the Chauffeur (Dramatic)	

SATURDAY, SEPTEMBER 23rd, 1911.

AMBROSIO—The Mask of the Red Death (Dramatic)	
AMBROSIO—The Hornet	
GREAT NORTHERN—Caught in His Own Net (Dr.)	
POWERS—Red Star's Honor (Dramatic)	
RELIANCE—The Way of a Maid (Dramatic)	
NESTOR—Mutt and Jeff and the Dog Catchers (Com.)	
NESTOR—Obliging a Friend (Comedy)	

MOVING PICTURES IN PROVIDENCE, R. I.

Reports From a Special Representative.

It is a curious commentary on the spirit of the times, that of Providence moving picture houses two at least have been converted into their present state from churches. The two oldest picture theaters, which still adhere to their original style of entertainment and which have never yielded to the vaudeville delusion are the Bijou and the Nickel. The latter is a well conducted show house, situated on Westminster Street, above Grace Church, and has a seating capacity of about 1,000. It is a nickel theater only in name, as there are comparatively few five cent seats in the house. It was the first moving picture theater in Providence and seems still to be the most successful. Mr. Westgate, the manager, has the right idea about running a moving picture entertainment.

"The people of Providence," said he to a representative of the **Moving Picture World,** "are fond of the pictures and we get a very nice class of patrons. We show three reels, averaging about two weeks in age and have a special corps of capable singers, who appear in duets, quartettes and occasionally quintettes. It is quite different from the ordinary illustrated song and is thoroughly appreciated by our patrons. Our staff of singers at present consists of Percy Cann, John Farley, Tom Giblin, Emily Blanchard and Marion Rogers. One of my singers went abroad and achieved considerable distinction on the operatic stage. That will give you an idea of the material I have on my staff."

Another straight moving picture house is the Bijou, run something on the plan of the Nickel and catering to a desirable class of patrons. The manager of this place is Mr. M. J. Reilly. Licensed pictures are run in both the houses mentioned; in fact, independent pictures are used in only one house, the Casino, which features vaudeville above the pictures. There are two other houses, where moving pictures merely help out the gaps between vaudeville, the Scenic and Bullock's. The vaudeville in the places named is neither better nor worse than the brand inflicted on patrons in New York houses. The pictures were given more care and attention than is usually bestowed upon them in houses giving the "mixed" variety of entertainment, but it was easy to detect the superior management of the picture end in the straight picture houses.

The attendance in the straight picture houses seemed much better than that in the "mixed temples," both in point of quantity and quality. As in other places I have discovered here, too, that the cheap vaudeville attracts a most undesirable class of patrons, who soon scare away the more quiet and refined people and have the place to themselves. The conduct and attention of the audience in the straight picture places was far above the conduct and attention in the other places.

The writer was told that the rules and regulations governing the exits and safety appliances, together with building ordinances, are very severe in Rhode Island. "Only a millionaire," said the writer's informant, "could possibly build a new moving picture house in Providence and comply with all the rules, ordinances, laws and regulations, that have within recent times been put on the statute books."

All the exhibitors interviewed had a kind word to say of the **Moving Picture World,** and told the writer that they found the columns of the paper not only interesting, but practically useful in the conduct of their business. All watch the reviews and often have special articles reprinted to hang with the pictures in the lobby.

MOTIOGRAPH MODEL 1912.

The Enterprise Optical Manufacturing Company authorizes the Moving Picture World to make the announcement that it will be ready to make deliveries of the 1912 Model Single Motiograph equipment about October 1st. Particulars will be sent to anyone requesting them. The manager of this company reports to us that the demand for the Motiograph has been on the increase since early spring of 1910, and their sales for August of 1911 were about equal with any one month in the history of their business, which covers a period of over thirteen years. This company is issuing a little booklet with illustrations entitled "The Making of the Motiograph," which they will be glad to mail free to anyone asking for same.

FOR ADVERTISEMENT SEE PAGE 847.

Calendar of Licensed Releases

CURRENT RELEASES.

MONDAY, SEPTEMBER 18th, 1911.

BIOGRAPH—Dan, the Dandy (Comedy) 998
KALEM—The Ranger's Stratagem (Dramatic) 1000
LUBIN—The Senorita's Conquest (Dramatic) 1000
PATHE—The Fright (Dramatic) 754
PATHE—Fire Brigade in Moscow (Scenic) 230
SELIG—Noted Men (Topical) 180
SELIG—Lost in the Arctic (Dramatic) 880
VITAGRAPH—One Flag at Last (Military Drama) ..1000

TUESDAY, SEPTEMBER 19th, 1911.

EDISON—The Sailor's Love Letter (Dramatic) 1000
ESSANAY—Saved from the Torrents (Dramatic) 980
GAUMONT—Jimmie on Guard (Dramatic) 710
GAUMONT—Crossing the Alps in a Motor (Scenic) .. 285
PATHE—Pathe's Weekly No. 38 (Topical) 1000
SELIG—McKee Rankin's "49" (Dramatic).....1000
VITAGRAPH—How Millie Became an Actress (Com.)1000

WEDNESDAY, SEPTEMBER 20th, 1911.

EDISON—An Unknown Language (Comedy) 985
ECLIPSE—In Ancient Days (Dramatic) 1000
KALEM—Losing to Win (Dramatic) 1000
LUBIN—The Life Saver (Dramatic) 1000
PATHE—An Up-to-Date Squaw (Comedy) 754
PATHE—African Birds and Their Enemies (Edu.) 197
VITAGRAPH—Beyond the Law (Dramatic) 1000

THURSDAY, SEPTEMBER 21st, 1911.

BIOGRAPH—When Wifey Holds the Purse Strings (Comedy) 463
BIOGRAPH—A Convenient Burglar (Comedy) 534
ESSANAY—All on Account of the Porter (Comedy) ..
ESSANAY—Everybody's Troubles (Comedy) 980
LUBIN—The Human Torpedo (Comedy) 1000
MELIES—For $200.00 (Dramatic) 1000
PATHE—Starlight's Necklace (Dramatic) 951
SELIG—A Cup of Cold Water (Dramatic) 1000

FRIDAY, SEPTEMBER 22nd, 1911.

EDISON—The Battle of Trafalgar (Dramatic) 1000
ESSANAY—Live, Love and Believe (Mil. Dr.) 980
KALEM—The Cowboy's Bride (Dramatic) 1000
PATHE—Electric Boots (Comedy) 426
PATHE—Old Delhi and Its Ruins (Scenic) 285
PATHE—Surfing—National Sport in the Hawaiian Islands (Scenic) 285
SELIG—Shipwrecked (Dramatic) 1000
VITAGRAPH—Forgotten (Dramatic) 1000

SATURDAY, SEPTEMBER 23rd, 1911.

EDISON—The Big Dam (Western Dramatic) 1000
ESSANAY—An Indian's Sacrifice (W. Dr.) 980
GAUMONT—A Heart Breaker by Trade (Comedy) ... 710
GAUMONT—The Culture of Bulbous Flowers (Edu.).. 290
LUBIN—Her Inspiration (Dramatic) 1000
PATHE—Gypsy Maids (Dramatic) 900
VITAGRAPH—Over the Chafing Dish (Comedy) .....
VITAGRAPH—The Tired, Absent Minded Man (Com.)1000

ADVANCE RELEASES.

MONDAY, SEPTEMBER 25th, 1911.

BIOGRAPH—The Revenue Man and the Girl (Dr.) .. 999
KALEM—Arizona Bill (Dramatic) 1000
LUBIN—The Matchmaker (Dramatic) 1000
PATHE—The Disappointed Old Maids (Comedy) 490
PATHE—Whiffles' Hard Luck Stories (Comedy) 475
SELIG—Two Orphans (1st Reel) (Dramatic) 1075
VITAGRAPH—By the Camp Fire's Flicker (Dr.)....1000

TUESDAY, SEPTEMBER 26th, 1911.

EDISON—Mary's Masquerade (Comedy) 1000
ESSANAY—Lost Years (Dramatic) 980
GAUMONT—A Friend of the Family (Comedy) 850
GAUMONT—The City of Bordeaux, France (Scenic) .. 175
PATHE—Pathe's Weekly No. 39 (Topical).....1000
SELIG—Two Orphans (2nd Reel) 986
VITAGRAPH—His Sister's Children (Comedy) 1000

WEDNESDAY, SEPTEMBER 27th, 1911.

EDISON—A Cure for Crime (Comedy) 1000
ECLIPSE—The Trials of a Tall Traveler (Comedy) ... 458
ECLIPSE—Manufacturing Fireworks (Industrial) 542
KALEM—Hal Chase's Home Run (Dramatic) 1000
LUBIN—A Cowboy's Love (Dramatic) 1000
PATHE—Driven from the Tribe (American Dramatic).1000
VITAGRAPH—A Western Heroine (Dramatic) 1000

THURSDAY, SEPTEMBER 28th, 1911.

BIOGRAPH—Her Awakening (Dramatic) 997
ESSANAY—The Power of Good (Western Drama) ... 980
LUBIN—A Counterfeit Roll (Comedy) 1000
MELIES—The Mission Waif (Dramatic) 1000
PATHE—Gypsy Honor (American Drama) 1000
SELIG—Two Orphans (3rd Reel) (Dramatic) 1090

FRIDAY, SEPTEMBER 29th, 1911.

EDISON—The Death of Nathan Hale (Educational) ..1000
ESSANAY—When He Died (Comedy) 980
KALEM—The Blackfoot Halfbreed (Dramatic) 1000
PATHE—The Bell Ringer of the Abbey (Fairy Tale) .. 615
PATHE—Across the Polar Seas (Scenic) 397
SELIG—John Oakhurst, Gambler (Dr.).....1000
VITAGRAPH—Ninety and Nine (Dramatic) 1000

SATURDAY, SEPTEMBER 30th, 1911.

EDISON—The Maiden of the Pie Faced Indians (Com.) 500
EDISON—Turning the Tables (Comedy) 500
ESSANAY—The Strike at the Little Johnny Mine (Western Drama) 980
GAUMONT—Hearts May Be Broken (Dramatic) 1015
LUBIN—A Nearsighted Chaperon (Comedy) 1000
PATHE—A Convict's Heart (American Drama) 1000
VITAGRAPH—Her Hero (Comedy) 1000

WILL SELL YERKES' EFFECTS.

Mr. Horace S. Peed, formerly connected with the Electric Theater Supply Co., of Philadelphia, has associated himself with the Yerkes Company, the well-known concern, which supplies effects to exhibitors. Mr. Peed is a capable and energetic young man and his many friends wish him unbounded success in his new connection.

BLACHE RETURNS FROM EUROPE.

Mr. Herbert Blache and wife returned to America September 12 on the "Crown Prinzessin Cecile" after a highly enjoyable and profitable sojourn in Europe.

FOR ADVERTISEMENT SEE PAGE 847.

The Hudson Guild, of New York City, has inaugurated free moving pictures as the feature of their neighborhood playground activities in Chelsea Park. The outdoor exhibitions will be continued until October.

WARNING

All persons are hereby notified that H. T. May is not a solicitor for the Moving Picture World. Do not pay money to him under any circumstances. When last heard from he was in Boston, Mass. Information as to his present address will be appreciated.

—Moving Picture World

LETTERS TO THE EDITOR

OBJECTS TO CERTAIN RELIGIOUS PICTURES.

August 9, 1911.

Editor Moving Picture World:

Dear Sir—This letter is written to you as a protest from the East Broadway, West Broadway, Ideal, Baxter and Preston theaters, of the city of Louisville, in regard to two certain pictures, because of religious principles involved. Lately a picture called "The Nun" brought forth vigorous protests from thousands of people throughout the entire country, of different religious denominations, because it was considered by them sacrilegious and against the principles of Catholicism. This other is a picture which shows a young monk who was ordained to the priesthood, but later escapes from the monastery to make love to his former sweetheart, which love she rightfully rejects.

The reel "As Fate Decreed" goes still further and describes a monk who broke his vows and married. The main objectionable feature of the film, and which is utterly ridiculous, is that the monk is compelled to escape. It gives the impression to the public that he is imprisoned and barred in the monastery, which is untrue.

Such pictures involving the breaking of vows and religious principles are distasteful and insulting to people of all religions and we believe that they are made by companies either through the ignorance or prejudice of their scenario writers or stage managers. The houses mentioned above use strictly Licensed films and we write this letter for the betterment and the advancement of the motion picture business.

The writer read a short time ago the advance bulletin issued by one of the Independent concerns in which a minister of the Gospel had gone West with the intention of bringing the Christian faith to the cowboys (who are, as the film suggests, drunkards and gamblers, and utterly dispossessed of any religious principles). The minister finds the cowboys in a saloon and intends to deliver a sermon to them and convert them to the Christian faith, and to better their condition as men. Instead of succeeding he was forced to partake of liquor from a bottle, which was pressed to his lips by the cowboys, and in the end the minister becomes intoxicated and hilarious and wishes to serenade his wife, and asks the intoxicated cowboys to assist him. The bulletin stated that this was a comedy reel; but instead we believe that it is a tragedy and an insult to Christian religion and morality.

We believe that all religious subjects should be eliminated from pictures, unless they are presented with all the sacredness that is due the subject and should be strictly facts and not imaginations and fabrications.

Hoping that the manufacturers of both Licensed and Independent subjects will consider this matter more thoroughly and that the censors bar all subjects that tend to injure or insult any or all the sects of Christian religions.

Yours truly,

FRED J. DOLLE, Pres.

WANTS REAL RIDERS.

Editor Moving Picture World:

Akron, O., Aug. 14, 1911.

Dear Sir—I note in your columns that you would be grateful for just criticism on picture plays. I want to be enlightened on several matters that interest me. I witnessed a picture the other night where a young lady was impersonating a riding-bred Western girl, and such an exhibition I never witnessed in my life. The poor little Indian broke mustang, how he must have felt! The rider had the reins in her right hand and had hold of the saddle horn with her left; toes turned out like an alligator, but that was all right for her, as I suppose she yelled to the pony to commence, and is happy in her own little mind to think she came through that thrilling ride of sixty feet without a scratch; but the humiliation of the poor pony—he must have felt mighty cheap. And I would also like to know why the manufacturers persist in trying to keep actors up in front in Western pictures and, if they have any real riders, they and the ponies must be covered up.

There was a couple of real people who played a vaudeville house in our town and they were sure enough. "Real" and together with their "real" ponies, real saddles, and gorgeous attire I thought it the grandest sight I ever saw, so asked the gent why he didn't get himself a position with an M. P. concern and he laughed and replied, "They don't want any folks like us in their game; they just want to fake the people till the people won't patronize their game any more, then they will say Western pictures ain't no good." He showed me the riding game on the level till I can see now that actors only tend to make the pictures look raw.

One forenoon these folks went up to our fair grounds and we witnessed some of the most remarkable riding.

On the way home my little daughter remarked, "Those ladies in picture shows must be just learning to ride."

Now I became interested in this couple and volunteered to write to some of the manufacturing companies and I found out he was right; they don't want any "real" people in their pictures, as they all told me their company was full; but they didn't say of what.

I also wish to inform you that it doesn't matter how much wardrobe a man or woman puts on, if they are not accustomed to wearing it, they will give themselves away. I was born and raised in the heart of the great Panhandle of Texas, and I say it is a disgrace to have the reputations of the hero horseman of the greatest country on earth pulled down by the display of low down, horsemanship I see in the majority of pictures.

Now I ain't rapping any one, but this should be profitable criticism to some of the film manufacturers.

The names of the people I referred to in this letter are Madge and Buck Bailey, known to the show world as the Baileys, and they are visiting their relatives at 2724 Queen Avenue, Cleveland, O. Their outfit is sure the "real" thing. Now you can publish this, as I know the Western game from A to Z, and you can ask my opinion on any subject any time. Yours truly,

M. DEVERING,
G. D., Akron, O.

LOOK OUT FOR SHOALS AHEAD.

Editor Moving Picture World:

Dear Sir.—Your warning to the Motion Picture Exhibitors, under the title of "Exhibitors Rise to the Occasion," in the issue of August 19, 1911, is worthy of consideration by all exhibitors who have the best interest of the photoplay industry at heart, and it is only with a friendly feeling to all and animosity to none, that I again ask the exhibitors to look out for shoals ahead. And while at all times let your slogan be, "Organize," organize; don't try to form into one organization three separate factions, whose interests are only identical in so far that they all get their profits from the motion picture film.

As you all know, the manufacturers are organized in the Motion Picture Patents Company, and the Sales and Distributing Co.. You also know what a big mistake the Film Exchanges made when they formed the Film Service Association, by admitting to membership the manufacturers. When they did that their organization was doomed, and it was only a short time until the fact was exemplified that man is guided by his material interest.

The organization of manufacturers was necessary, not only to protect their own interest, but through the many minds there is, and there will be, concerted action upon ideas best suited to their line of business.

And now that the exhibitors have formed their national organization, it is the duty of all motion picture exhibitors to make application for membership in a State, or the National organization, and form locals in their home towns, as the advantages to be gained through the League are many.

Members of Pennsylvania League get anywhere from ten to twenty per cent discount on many things we purchase for our theaters, and the supply houses cater to our committees and offer inducements, knowing that as an organization we purchase in larger quantities and they can sell to our members at a lower rate, saving for them much more than the dues in the League.

The League has been instrumental in staying much of the adverse legislation. The motion picture theater pays an excessive license or tax, and receives in return nothing but contempt, and just as long as you are unorganization and depend upon individual action, you will not be deemed worthy of consideration.

With the above facts in view, and the many other evils that we have to contend with, we ask you to organize. Now, exhibitors, get together and be guided by past history, and don't make the mistake that the film exchanges did by admitting into their organization others than exchange men. Let our League be for and by the exhibitors only, and for the best interest of all concerned in the moving picture business in general.

Get your organizers out in the various States and when the time comes for the second National Convention, held at Chicago, go there, like business men. Know what you want and how to get it; you have nothing to lose and everything to gain through organization. We are, yours for united action.

Motion Picture Exhibitors League of America,
Pennsylvania State Headquarters, Pittsburgh, Pa.
233 Fifth Ave., 3rd Floor, Roberts Bldg.
Per Fred J. Herrington, President.

LIKES FOREIGN PICTURES.

Boston, Mass., Aug. 15, 1911.

Editor Moving Picture World:

Dear Sir.—Is it the intention of American motion picture manufacturers to drive all foreign films out of the market? If such is the case, it seems to me it would be a pity, as part of the present product of the American manufacturers is beneath contempt. There seems to be a regular carnival of vulgarity, both as regards dramatic and comic films.

When the motion picture business first started, I took the greatest interest in motion picture exhibitions, chiefly on account of the foreign films, which give one a fairly good idea of European life, street scenes, etc. But as the American films have increased in number, and have practically driven out the foreign product, I patronize the motion picture theater about a third or a half as much as I did, because I do not care for pictures dealing with American life, with which I am familiar, and which is lacking in picturesqueness and dramatic interest.

Another question that I should like answered. Have the Germans gone into film manufacturing? If so, why do we not see some of their films? They would be welcome for the sake of novelty and variety.

Very truly yours, JOHN CLEMENT.

(We give space to the above letter because it expresses an opinion that is shared in by many of our readers, viz., that foreign-made films are popular with a very large section of the public. This is contrary to what the exchanges will tell you and what the exhibitors repeat, parrot fashion, but it is true. Films of German manufacture have not yet had a look-in, owing to peculiar trade conditions, but beginning next month the releases of the National Distributing Company will include films from two German manufacturers. Needless to say that they are, such as we have seen, in keeping with the accepted standard of German exactitude and quality. Ed. M. P. W.).

AN OPERATOR TURNS ON THE SEARCHLIGHT.

Boston, Mass., Aug. 23, 1911.

Editor Moving Picture World:

Dear Sir—Seeing an article in the World August 5 by "J. M. B." saying that his films are in bad condition when he receives them from the exchange (naturally so because exchanges don't bother much with them except to take in the money), that his operator had twenty breaks the first time he ran Il' Trovatore and refused to run it a second time, and then ask, who is to blame for it? I say it is up to his operator to put the films in good condition before he starts his show. I have had films where sprocket holes were gone and terribly scratched; in fact it was on the "bum," so that it could not be fixed. These I have refused to run and they went back to the exchange, due to carelessness of operators (of course allowing for poor film stock).

A new film goes to a certain house for three days. The operator takes it from the can, puts it in his machine and runs it. The film is not given a particle of care from the time it arrives until it leaves that house. Then several other houses get and treat it in a like manner. After two months it is a piece of junk. Operators should be careful, as a few of us are, to look over all films, both new and old, and keep them in perfect condition. This can be done by looking them over each time after they are run when they are being rewound. That is the way I do. Now if every operator or his helper would do this and also keep a good light on their pictures and run them at proper speed we would have some classy projection.

I know of operators, and old tiers too, who should known better, but who run the films just as they come from the exchange. Every film that leaves my theater is in perfect condition. Of course I know how reels are "examined" at the exchange. Lizzie and Maggie sit and chew gum and eat candy and talk about the dance they were at the night before; if a film breaks while rewinding it is "fixed," which usually takes five minutes to each patch, and the reel is pronounced "O K." But I still insist that it is up to the operators to do their part and keep the reels in good condition, for all will benefit by doing it. Also keep their machines in good condition so that the reels of film will not get damaged while they go through more than the ordinary amount of wear, which no one can help.

I remain, truly yours, for good operating.

ABRAHAM GOLDSTEIN.

"WOMAN WITHOUT A HEART" DISLIKED.

Wichita Falls, Texas, August 24, 1911.

Editor The Moving Picture World:

Dear Sir: We desire to hand a certain manufacturer a very much deserved knock for manufacturing such a picture as the "Woman Without a Heart." This is nothing more than a scene in a house of degredation and leaves that impression on the mind of anyone witnessing the picture. I consider it an insult to decent, respectable, high-minded people to put such a cheap, vulgar suggestion of a picture on the screen and any manufacturer that makes such a picture, to our mind, doesn't deserve the patronage of the public, and we have written our Exchange not to send us another picture made by that company.

We write this letter hoping and trusting you will print same and by doing so you will be doing humanity a favor. We, who are trying to uplift the moving picture business and place it on a high standard and hold it, should rise up in arms against such trashy, low down stuff. Such pictures should be eliminated and makers put out of business.

We sincerely hope you will print this letter in The World, and we do not care if you use our name. Yours very truly,

WREN and BERRY.

Larmar Air Dome.

ANOTHER GOOD OPERATOR.

Cleveland, O., Aug. 31, 1911.

Editor Moving Picture World:

Dear Sir.—Having read an article complimenting an operator on his good work, I feel it my duty to say a few words of praise in behalf of the two operators employed at the Dreamland Theater, this city. As electrician and operator for six years, and with a traveling production at the present time, I can truthfully say that I never saw any projection equalling that to be found in this theater. I have visited this place four tiues, and will say the projection is perfect, notwithstanding that a plain screen is used, the picture is as brilliant as the more costly screens. Upon inquiring, I found that I could not see the operators, but learned their names to be D. R. Canady and Raymond Ray, each working one shift of seven hours per day. Anyone having visited this theater will verify my statement.

Very truly yours,

'Old Timer."

BACK OF THE
YANKEE Trade Mark
are the combined efforts of a splendid organization of Moving Picture Experts second to none.
MONDAY
FRIDAY
SEPTEMBER 25
FOR THE WEARING OF THE GREEN
An Irish patriotic masterpiece full of stirring incidents and beautiful scenic settings.
Code Word, Green
SEPTEMBER 29
MAN
An original story, magnificently portrayed on Pope's famous lines:
"Know then thyself, presume not God to scan,
The proper study of mankind is man."
Code Word, Man
YANKEE FILM CO.
344 E. 32nd St., New York City

FOR ADVERTISEMENT SEE PAGE 847.

INQUIRIES

Correspondents are advised that no attention will be paid inquiries which do not give the name and address of the writers. For the purpose of reply, initials or noms de plume may be used.

Inquiry as to the private affairs of photoplayers will not be answered. This includes the question as to whether or not they are married.

No inquiries of a general nature will hereafter be answered by mail and only in special cases when a stamped self-addressed envelope is enclosed. Many correspondents ask the same question and we have initiated this department to save our own time and yet help out our readers when we can.

J. H. B.—An average of six weeks in obtaining decisions on your scripts is rather good. The story may have to be read by two or three persons before being passed, and the delay is favorable rather than the reverse. (2) Never send a script to more than one company at one time. Both may accept and cause you embarrassment, and possibly a market for other scripts. Experienced authors aim to keep from twenty to thirty scripts out all the time, rather than ten copies of each of three scripts.

G. W.—Charles Ogle is the Washington in the Edison "The Battle of Bunker Hill."

Ned.—Sydney Drew, who produced "The Red Devils" for Champion, is the same player who was starred two years ago in "Billy," which play, by the way, was the work of Mrs. Drew. He is not the son, but the brother, of John Drew. He has been best known of late through his work in the vaudeville theaters, and is now doing some of his sketches into photoplays. Kalem's "When Two Hearts are Wou," for instance.

B. N. C.—The Talking Pictures you see advertised are not produced with a phonograph. The dialogue is supplied by actors, who work behind the screen. Parts are not supplied, but the players improvise, so that there is no market for scripts with "full parts."

T. L. H.—Jimmie, in the Gaumont pictures, is a little French boy. His name is not on record. (2) Henry Walthall, of the Pathe company, is now with Reliance. (3) We do not know where Marion Leonard is. It is understood that she is in Paris.

D. Mc N.—Most photoplayers have qualified on the dramatic stage, but some have worked into the business through the playing of minor parts in the studio. You might get a chance as an "extra" with some company, and gradually work up, but it would be slow, uncertain work. The fact that you are a good elocutionist is no argument in your favor, for obvious reasons.

O. M. T.—The names of Mutt and Jeff, of the Nestor company, are not announced.

Geraldine.—Billy Quirk is the comedian of the Eastern Pathe company. (2) We have no idea that he would be offended if you wrote and told him how good you think he is.

D. H.—The small boy in the Edison company, is Yale Boss. Kenneth Casey is the Vitagraph boy. It is not possible to say which is the better. That is purely a matter of personal opinion. Be content with the evident fact that both are good.

O. E. S.—Maurice Costello is still with the Vitagraph, and there is no prospect of his leaving. This is one of the reports that seem to enjoy perpetual life.

J. C. G.—Emmett Campbell Hall reports a scenario sale at $100 dollars, and there are other records, but higher sums have been paid for subjects. The Edison company, for example, probably paid Mark Twain a sum in excess of $100 for the use of his "The Prince and the Pauper," and have probably paid in three figures for original scripts by Carolyn Wells, and others. The average script is seldom worth much beyond the value of the idea, since changes are almost invariably necessary.

Vera.—We do not deal in personal information, but if Adele de Garde was the daughter of Maurice Costello and Florence Turner, as you suggest, there would be some exciting scenes in certain sections of Brooklyn.

D. S. U.—It is customary to hire street cars as wanted. It is better than using scenery cars, and at the same time cheaper. A car costs from $5 to $10, according to the distance run and the time required. Railroad trains cost from $50 up.

Biff.—The Selig fire pictures were made in Los Angeles. They are actual fires, filmed by arrangement with the Department. (2) The Thanhouser company burned down an "actual house," and they did it on purpose.

L. P.—The Lubin Western pictures were made at a camp in New Jersey. The camp has been abandoned. (2) Your second question is out of order.

G. A. H.—Hobart Bosworth was the Knight in Selig's "A Knight Errant." (2) Miss Turner plays in as many Vitagraphs as she can, but they have a number of companies, and she cannot head them all. (3) Seven to ten days are required to make the average photoplay. Some styles of trick pictures may require two or three months. (4) Gene Gautier is still with the Kalem company, but she has been with the Irish section, and these pictures are just starting to come.

C. W.—The way to locate a film quickly, is to ask the exchange, since the house is probably supplied by a local concern. We know of no house using all the first-runs each day. That means five or six new reels daily.

Kidder.—See answer to D. H. The girls are Gladys Hulette and Enda May Wleck, of the Edison studio, and Adele de Garde, of the Vitagraph. The Biograph child has no name for picture purposes.

V. M.—The "loop" is just a loop of film above and below the opening in a projection machine. The film comes down off the reel with an even movement and is wound below. The loop provides play for the intermittent movement as the film is jerked past the projection opening.

Victor.—Actual Indians are not used for acting parts in Western pictures for the reasou that they lack the requisite dramatic training. There are some blood Indians in the pictures, but Frank Lanning is uot one of these. You can probably purchase his picture from the Kalem company. Helen Gardner was the favorite in "The Death of Edward III."

K. L. S.—Mary Pickford was the girl in Imp's "The Call of the Song." She is not the sister of Florence Lawrence, though she succeeded her both at the Biograph and Imp companies.

Constant Reader.—Edward Genung played the lead in the Thanhouser "Little Old New York." (2) We do not know the present address of Miss Caines, formerly with the Lubin Co., but we believe that she is still in Philadelphia, though not with a company. (3) Harry Meyers is still with the company and has worked in recent releases.

Mac.—We cannot give you the addresses of companies "that steal ideas," because we do not believe that the companies steal ideas. Now and then some dishonest employee may appropriate an idea. Usually the company pays for it.

CORRESPONDENCE

LOUISVILLE.

The next ten days promise to provide factors which will boom business. The Louisville Lodge of Elks has arranged for an aviation meet to be held this week, in which Harry Atwood and other premier birdmen of the world will perform. Of course this attraction will draw thousands of out-of-town visitors even before the 1911 Kentucky State Fair opens for a week's run at the Kentucky State Fair Grounds in Louisville. The Fair will bring tens of thousands of country visitors who constitute a highly desirable element of photoplay patronage. Both of these events are calculated to swell the gate receipts of the picture men and make the first fortnight of September a bumper trade period.

L. J. Dittmar, of the Majestic Amusement Company and promoter of the company which is handling kinemacolor colored pictures of the recent coronation in England, throughout Indiana, Ohio and Kentucky, has made arrangements for the introduction of the well-known "new process" films in Louisville. The run of kinemacolor offerings commenced last Monday, to continue for a week at the Shubert Masonic Theater in the Gateway City. Their introduction was a distinct success as the public took to the colored scenes with a vim and capacity houses were in evidence at every show, the price scale being 25 cents for the afternoon and 50 cents in the evening.

The Majestic offered a fine American Biograph bill this week, playing to excellent audiences. The two headline attractions were "The Wages of War," an emotional drama of the Civil War portraying the devotion of a sister to her wounded brother convicted as a spy, and the "Bathing Girl," a comic reel depicting the adventures of a petite young damsel on the beach chaperoned by her grouchy dad.

The successful motion picture show must be made to stand out as the scintillatingly bright spot of its neighborhood. Thousands of dollars are spent by Louisville picture men every year to provide an abundance of illumination for their houses and in this connection the Princess Amusement Company, operating the Orpheum Theater on Jefferson Street near Fourth Avenue, is mighty glad that the Orpheum is where it is. Last week, as the result of a campaign instituted by a local light and power company for better lighting in Louisville, fourteen handsome lighting standards were erected on the square in which the Orpheum is situated. Each standard contains five high-powered Tungsten bulbs and the result is that the street is made as bright as day from dusk to sunrise, considerably enhancing property values in that neighborhood and making the square one of the most prominent sections of the downtown district. The remuneration for the lighting company for its establishment of "The Great White Way" is paid proportionately by property owners and merchants along that square and the Orpheum operators say that increased business at the theater because of increased popularity of the square as a promenading district certainly justifies expenditure for better street lighting.

The Avenue Theater has but a week more to run its moving picture bill. After next week the Fourth Avenue playhouse will return to melodrama.

A moving picture theater with a seating capacity of about 500 persons, to be called "The Star," is to be erected at Seventh and Market streets in Louisville in the near future. The plans for the new structure are in the hands of architects Joseph & Joseph, but the identity of the owners is not disclosed at present. The Star will be up to date in every particular and will be fireproofed throughout. It is situated in a downtown section where the field is practically virgin, the nearest competitor being half a dozen squares away, and should make good in every way.

Miss Grace Lair, soprano prima donna at the Majestic Theater, will soon be one of the few women in Kentucky to have attained the distinction of being an aviator, or aviatress. At the coming aviation meet to be held by the Louisville Lodge of Elks, when the McCurdy-Willard bird-men will perform hair-raising stunts and also demonstrate the passenger-carrying ability of the aeroplane, Miss Lair has signed up to accompany Aviator McCurdy on one of his flights. She was one of the first of the numerous women who applied to be selected.

A. B. Arnett, of Midway, Ky., recently commenced a moving picture theater in that city, giving the first show on September 1. The Arnett pictures are being shown in the Masonic Temple in Midway and first-class accommodations are provided, from the house equipment to the quality of program offered.

The Crescent Amusement Company has started work upon its new theater in Bowling Green, Ky., which will be a twin to The Columbia, which is now under Crescent management in that city. An up-to-date structure for the show is now being erected at Main and State streets in Bowling Green and will be ready for occupancy on September 15, when an A-1 bill of the latest releases will be offered to the public in the western Kentucky town.

William J. Wise has completed plans for the erection of a handsome photoplay theater in Midway, Ky. Mr. Wise has secured the Midway Opera House for his attractions and is now equipping the auditorium with a Power's No. 6 picture machine and a service of high-class reels. The house will be started in operation as soon as possible.

The Gay Theater, in Knoxville, Tenn., has been remodeled and is now being thrown open for a winter run of five vaudeville acts and three reels of high-class motion pictures. The Gay management proposes to run four shows a day with a 10 cents admission charge for matinees and ten-twent-thirt schedules during the evening.

The managers of the Bonita Theater, in Knoxville, Tenn., are putting forth some of the best-written newspaper advertising notices that have made their appearance in Southern picture exploitation circles for many a day. The Bonita policy involves distinctly educational features along the most approved lines and succeeds in getting and holding public attention not through sensationalism or unethical announcements or lures, but through intrinsic values of the films themselves. The idea stands for all that is best in the photoplay industry, for by featuring the legitimate worth of various releases the theater manager arouses permanent interest in his offerings and in the scattering cases where such consistent and educational advertising has been noted it has certainly brought home the bacon for its users. The Bonita notices have supplanted the "Come one, come all" ballyhoo type of display ad.

J. D. CRAIN, JR.

NEW ENGLAND NOTES.

An attempt to exhibit the Johnson-Jeffries fight pictures at Music Hall, Bar Harbor, Me., has resulted in the bringing of an action against the promotors of the exhibition for a violation of the State law prohibiting the public exhibition of prize fight pictures.

J. Fred Lovett, formerly manager of the Empire and Scenic Theaters, Providence, R. I., has been chosen to manage the Casino, of the same city.

Mutt and Jeff, featured at the Franklin Opera House, Nashua, N. H., brought a good response.

The name of the Nickel Theater, at Manchester, N. H., has been changed. It is now Auditorium, under which title it opened Sept. 4.

Senator Powers, of South Boston, Mass., who is deeply interested in motion picture theaters throughout New England, has offered Major Fitzgerald, of Boston, $50,000 for the portion of the G. F. Parkman estate situated on Belleview Avenue, Newport, R. I., to be used as a site for a large motion picture theater, dance hall and restaurant.

Dante's Inferno played to such pleasing business at the Providence Opera House, Providence, R. I., the first of the week, that it was held over for the second week, Sept. 13. Prices ranged from 10c to 50c, and it was S. R. O. twice daily.

T. Delassio, of Westfield, Mass., has completed plans for his new picture theater. The house has a good location on Elm Street, and will be 200 by 30 feet.

Jacob Lourie, general manager of the large Colonial Theater, Nashua, N. H., has made arrangements to run a legitimate attraction one night each week and high-class Licensed pictures for the rest of the week.

Col. W. G. Stanton, manager of Central Square Theater, Lynn, Mass., has employed lady ushers at his theater for the coming season. An orchestra will also be added.

The Scenic Theater, Clinton, Mass., is doing good business with Independent pictures. J. A. Jasper is the proprietor.

The Library Theater, Bennington, Vt., has added a six-piece orchestra and is doing a nice business.

George Delmore, of the Old Howard and Bowdoin Square Theaters, Boston, is also owner of the Rockland Opera House, Rockland, Mass.

H. L. Strong, proprietor of Dreamland Theater, Keene, N. H., remarked to the Moving Picture World man the other day that he is finding business bigger than ever.

George Graham, formerly owner of the Palace Theater, Fall River, R. I., has sold his interests to John W. Barry, of New Bedford, Mass.

R. F. Kinder is the proprietor of the Lenox and Aceo, Bridgeport, Conn. Both are doing good business with Licensed pictures.

Lynn Theater, Lynn, Mass., opened Sept. 11, with pop vaudeville and pictures, and with Jeff Callan as local manager for A. Paul Keith.

The writer is informed by an official, that there are over 1,000 picture theater operators licensed in Massachusetts.

The Operators' Union 182, of Boston, has 200 members, and is most prosperous. There are but two houses in Boston not using Union operators.

The Gaiety Theater, Boston, will run a Sunday night concert of pop vaudeville and pictures.

Independent service seems to agree with Whitney Theater, Bennington, Vt., as the house has done better with that service than before.

Kinemacolor pictures of the coronation have done so well at Tremont Temple, Boston, that they were held for a third week.

Al. Bevin, manager of the Klein branch of the General Film Co., was married on Saturday, Sept. 2. Managers who gather at his office to see the pictures in advance, have presented Mr. and Mrs. Bevin with a handsome 130-piece dinner set.

Nat Burgess, formerly of the Old South and New Washington Theaters, Boston, has accepted a position as manager of Sheedy's Theater, Brockton, Mass. The house opened August 28.

Openings of theaters have been particularly numerous during the past few weeks. Here are some of them: Scenic, Waltham, Mass., of the William Bradstreet circuit, newly decorated and renovated, Aug. 28; Auditorium, Malden, Mass., Aug. 28; Vien's New Bedford, Mass., Aug. 21; Savoy, New Bedford, Mass., John W. Barry, manager, Lincoln, Bridgeport, Conn., C. E. Coles & Co.; Auditorium, Concord, Mass., Charles McNulty, proprietor; Congress Hall, Portland, Me., F. Earle Bishop, manager, Sept. 2; Broadway, Lawrence, Mass., Sept. 4; Majestic, Keene, N. H., C. W. Shaefem, manager, Aug. 28; Colonial, Nashua, N. H.; Thornton's, Riverpoint, Arctic, R. I., Sept. 2; Music Hall, Lewiston, Me., Sept. 4; Sterling, Ansonia, Conn., Aug. 28; Hudson Opera House, Hudson, Mass., under new management, Sept. 2; Loomer Opera House, Williamantic, Conn., J. H. Gray, manager, Aug. 24; New Cambridge, Cambridge, Mass., Sept. 4.

BOSTON.

The contention of this writer, stated on several occasions, that the Savoy Theater, on Washington Street, has always been a distinctly losing proposition, has been publicly verified. The house is on the market today, the price being asked is $20,000, and $12,000 has been refused to date. $100,000 has been sunk in the venture. The trouble with the Savoy is, that it has a poor front having no attraction for the passerby. It might be termed self-effacing.

Mr. John J. Maloney, a member of the examining and executive board of the local operators' union, has been engaged as chief operator and electrician of the Star Theater, succeeding Al. J. Reith.

Manager Joe Roth, of the Olympic Theater, reports very brisk business with W. E. Green's service.

The Jolliette Theater flopped over to the Licensed service of the General Film Co., and is getting three firstrun reels, one a week old and one commercial.

Josephine Clement, manager of B. F. Keith's house, is presenting some fine programs, a one-act play, musical numbers in very appropriate settings and costumes, camera chats and motion pictures that are carefully selected. Miss Clements maintains the highest standard of excellence in her pictures and always shows reels of unusual value.

SEATTLE.

At a dinner party of representative motion picture men held here recently, and at which John D. Williams, of Australia, was present, it was proposed that two large photoplay theaters be erected in this city. Mr. Williams reported that the plan of devoting larger theaters to pictures had worked out satisfactorily in Australia, where he has been for the past two years. Arrangements for a confereuce to be held upon the return of Mr. Williams from London in November were made at which time the details of the theater project will be worked out. At the dinner were Mr. Williams, E. Lindsay Thompson and Leon Phillips, of Sydney, Australia; Eugene Levy, proprietor of the Grand Opera House and a circuit of theaters in Seattle; Arthur S. Kane, manager of the General Film Co., and Mel Simmons, assistant manager, Seattle; P. Stephens, manager of the General Film Co., Portland, Ore.; and Alex Singelow, of the Star Theater, Everett, Wash.

Plans for a $100,000 picture theater of modern construction and equipment on Second Avenue, between Union and Pike Streets, have been completed, and the building will be pushed as rapidly as posible. The venture is being financed by John H. Clemmer, owner of the Casino and Clem theaters in Spokane, and his son, John Q. Clemmer, owner of the Dream Theater of this city. A seating capacity of 1,500 is to be provided and among the accessories will ve a pipe organ costing $10,000.

George Endert, manager of the Pacific Film Exchange, is off on his vacation, which consists of a tour of the State by automobile. He will visit the exhibitors enroute, thus combining business with pleasure.

Manager Elwell, of the Peoples Amusement Co., states that the policy of the Alaska Theater will be a daily change of three reels with a 5 cent admission.

ST. LOUIS.

A section of freshly laid concrete roof of the Olive Theater, being erected at Olive and Saharab Streets, by the E. H. Pipe Co., collapsed and injured several workmen the other day. The accident will delay the opening of the house at least a week.

Elmer H. Coudy, manager of the Aubert Airdome, became a Benedict on Sept. 2. At the close of the performance Mr. Coudy and his pianist, Miss Eunla Parmele, went to Clayton, Mo., and were quietly married by Justice Weinmeyer. The wedding had been planned for some time in October, but the couple thought to surprise their friends by getting married at once. By some means their move became known and when they appeared for the performance Sunday evening they found the house placarded with the announcement, "Here's Wishing Mr. and Mrs. Coudy a Long and Happy Life."

The moving picture contest conducted by the St. Louis Times has been concluded and the judges have decided that the "travelogue" is the most educational and the most interesting of subjects. The winner was awarded a prize of $25.

The Imanita Theater was packed to the doors last week with "Jesse James In Missouri," which has proved a great drawing card.

O. S.

PITTSBURG.

Mr. H. R. Karnes, of Huntington, W. Va., visited Pittsburg this week. He is the owner and manager of the Lyric Theater, of Huntington, which has a seating capacity of 450. Independent films from the Pittsburg Photoplay Company are used at this theater. Mr. Karnes states that Huntington is a nice town for all moving picture houses. Although it only has a population of 35,000, it has eleven theaters, and with good prospects of having two more added to the list in about a week or so.

Mr. J. J. Burns, of Ridgway, Pa., was also a visitor in this city. He states that business is very good in Ridgway. He is part owner of the Star Theater of that place, which has a seating capacity of about 180 and standing room for 80 more. It is equipped with a fireproof booth and a No. 6 Powers machine. Three reels of good run independent films from the Pittsburg Photoplay Company are used.

The Opera House, Curwensville, Pa., is now under the able management of Mr. Harry Charnas. Although a comparatively young man, he has had a wide experience in both moving picture shows and legitimate theater management. His innovations while at the head of the Pastime Theater, Altoona, Pa., and the Photoplay, Harrisburg,, Pa., brought him into the moving picture limelight. The Opera House is running independent films from the Pittsburg Photoplay Company.

Mr. J. F. Behnn, general manager of the J. Frank Hatch Film Company, during Mr. Hatch's absence with his water carnival in Illinois, reports to good business and states that few of the houses which use the Hatch service have closed for the season.

Mr. Silverman, the manager of the Liberty Film Service, states that if business comes his way in the manner it has come during the past month he wouldn't complain even if the warm weather were to continue to next year.

The Peerless Film Exchange, at 411 Ferry Street, with its paragon film service deserves praise worthy of comment. Mr. J. L. Fay is the manager.

The Homewood Airdome, located in the aristocratic portion of Pittsburg, under the able management of Mr. W. H. Priest, is continuing to play to capacity business. The Airdome is the only one of its kind in the county, being constructed of structural iron and fireproof canvas sidewalls and top. It has a seven-foot air space from the side walls to the top. A one-pin Edison machine is used and is operated by "Pete" Alderman in an able manner. The Homewood Airdome is owned and controlled by Messrs. J. J. Ballard, E. C. Elliott and W. H. Priest. Independent films are used.

Mr. J. Boyle, of the Majestic Theater, Johnstown, Pa., was in the offices of the General Film Company this week. He reports that things have been very good with him and the box office receipts are very gratifying.

Mr. Chas. E. Reamer has just returned from his pleasure trip to Atlantic City. Mrs. Reamer accompanied him on his sojourn.

The "Temptations of a Great City" film is being booked by Mr. E. B. Clark, of Dubois, Pa. This film has proved a great attraction everywhere, and it is expected that the film will be booked solid. Letters to Mr. Clark may be addressed General Delivery, Downtown P. O., Pittsburg, Pa.

With due apologies, the following poetic muse: A little ballplaying now and then is relished by the busiest men, is appropriate to describe the game between the Columbia branch of the General Film Company, at 436 Fourth Avenue, and the Calcium Light branch of the same company. The battery work of "Jim" Galvin, the University of Pittsburg star and Dave Mellontree, of the Calcium branch, would put the great battery of Marty O'Toole and Kelly to shame. Eddie Fitzpatrick made one of the most daring plays of the day. He stole third base with three men on the bases. Mr. Arthur Vostberg, the worthy film doper of the Calcium branch, caught a hard fly in deep center. The Columbia branch won to the tune of 11 to 7.

The "Silverine" Brilliant Glaze Curtain Company has installed a number of their curtains in this city and vicinity in the last week or so.

The camera men of the Selig Company spent a busy two weeks in this neighborhood. Their coming was unheralded. They originally were sent under the auspices of the United States Government to secure views of the coal mining and iron and steel industries. As everybody knows, these are the industries that made Pittsburg world famous. The Bureau of Mines was mainly responsible for their visit. When the photographers came they arranged matters with the Pittsburg Chamber of Commerce, who gained them an entrance to everything they wanted to see and as a natural result millions of people throughout the United States will see reliable pictures of this great district which is first in coal production, iron, steel, structural iron and plate glass manufacture. Also the leader in the cork industry and the pickling and preserving of fruits. Moving pictures could be more profitably used to advertise all sections than the using of expensive space in the magazines.

EDDIE WHEELER.

HARRISBURG, PA.

The Star Theater has reopened after being dark for two weeks while undergoing a general renovation and remodeling, including addition of more seats.

Sunday night, August 27, 1911, Silverman Bros., of the Photoplay, gave a special exhibition to all of the delegates of the Young Men's Hebrew Club of Pennsylvania, which is holding its annual convention in this city.

Ben Buckwalter, of the Theatorium Theater, has a force of men at work repainting and papering the interior of his theater; he is also negotiating for the adjoining building, and if he succeeds in securing the same will enlarge his theater to a seating capacity of seven hundred.

Eugene Hoffman, operator at Keith's Orpheum at Altoona, is spending his vacation with friends in this city.

Chas. Adams, chief operator and electrician for the Photoplay, has returned to Altoona, where he will resume his duties at Silverman's Pastime Theater.

The operators of Harrisburg held their final meeting Sunday last and will send their application for a charter in a few days.

As a special feature of the State Medical Society convention in this city next month, Mr. Hite has been engaged by Dr. Ellenburger to give moving pictures showing the stomach in action and showing the digestion of the food and its preparation for absorption.

Manager Miller, of the Summit, featured Uncle Tom's Cabin recently to an appreciative audience.

The Victoria featured as special release the White Caps, with lecture, and it drew exceptionally well.

MAXWELL H. HITE.

SO. BETHLEHEM, PA.

The Lehigh-Orpheum will be the name of the new theater now being erected. The house is expected to open on New Year's Day.

Arthur Blacker, the manager of the Bijou, is one of those live wire up-to-date moving picture men who is always adding improvements to the house he controls. The interior and exterior has been remodeled, and was done without closing the house.

The Pastime Theater, which has a seating capacity of 250, will in the near future annex their open air addition, adding 200 more seats. This is the only theater in town having an open air combination, and was originally designed by J. G. Bellen, the manager of the house. Nestors' Mutt and Jeff pictures are run every Monday, and have proven to be a big drawing card. Beginning Labor Day, four reels of pictures will be run instead of three, as has been the policy of this house.

The Palace, which was closed during the summer months for remodeling, was reopened on Labor Day with a record breaking crowd. The theater is worthy of comment, and the highest praise is due Albert Longo, the manager. About three years ago he entered the moving picture field, giving the public a different and better show than the rest, and today the Palace is the by-word of the picture loving public. A Powers No. 6 is used, and the projection is far superior to that of any other house in town. A five piece orchestra furnishes the music, and in every sense of the word the good work of the operator gets the pictures over the "lights."

Under the managership of A. Tocce the National Theater is doing a good business. The house has a seating capacity of 400, and the program consists of four reels of licensed films.

The Victor, which is the newest theater in town, runs five reels of Independent photoplays, and will add a five-piece orchestra and two vaudeville acts to complete the program. Herman Buraks, the manager, believes in giving the public a big show for a little money, and this is the secret of the Victor's success.

The Gem, under the management of Fred Eddinger, which was open Wednesday and Saturday during July and August, reopened on Labor Day and will run every evening during the season. Three reels of new Independent films and an illustrated song form the program.

SAMUEL CRISTOL.

INDIANAPOLIS.

Charles Olson and Benjamin Barton, who own a string of moving picture theaters, are preparing to build the most elaborate moving picture theater in this city. This will be located in North Illinois Street and will be a five-story structure, costing $50,000. The first floor will be used as a moving picture theater, while the upper floors will be devoted to offices. A film exchange operated by Olson and Barton will also be housed in the new building.

John F. Brynes, representating a picture company of Chicago, was in the city a few days ago, arranging for the taking of films of places of interest in this city. These pictures will include principal thoroughfares, principal buildings and the homes of prominent citizens.

The Urban-Smith Kinemacolor motion pictures are showing for several weeks at the Murat Theater, one of the Shubert houses, and are drawing large crowds.

H. A. Gird, W. T. Law and Dan Brown, Jr., have organized the H. A. Gird Co. in this city for the purpose of conducting moving picture theaters. The company is incorporated with an authorized capitalization of $5,000.

A moving picture theater will be established at Evansville by the Main Theatorium Co., which has been organized and incorporated with a capitalization of $4,500. Those interested in the company are Isaac Hamburg, Philip Holzman, David Ringelsky and Abe Mack.

Robert Sherman, of Rockford, Ill., will erect a $20,000 moving picture and vaudeville theater on the site of an airdome he has been operating at Princeton.

CUMMINS.

Among the Exhibitors.

Sioux City, Ia.—Harry Cassidy is looking for a desirable location for a motion picture house in Sioux City.

Memphis, Tenn.—Plans are now being prepared for a new motion picture theater, to be opened by the Majestic Amusement Company, at an early date, at South Main Street. It is said the improvement will entail an expenditure of about $10,000 and it is claimed the building, when completed, will be the handsomest of its class in the entire South.

Omaha, Neb.—The Lyric Theater has again changed owners. Chamberlain & McCarthy have sold out to a man named Hopkins, who owns a theater at Kearney.

Sioux City, Iowa.—D. E. Fyock will build a big motion picture theater at Storm Lake.

Allison, Ia.—J. W. Thompson has leased the Opera House here.

Louisville, La.—Building Inspector Tilford has been notified that the West Market Street Amusement Company, which plans to erect a $35,000 motion picture theater at Twenty-third and Market Streets, also is planning the erection of a similar theater on the north side of the Bardstown road, near Transit Avenue. It will be known as the Baxter Theater, and will cover ground 60 x 150 feet. It will seat 1,500 persons, and will cost about $20,000.

Milwaukee, Wis.—The Victoria Theater, Milwaukee's newest moving picture house, located at Winnebago and Eleventh Streets, has opened. The Victoria occupies the site of the old Schuster store, and is most centrally situated for an enterprise of this character. It is owned and will be operated by a stock company, composed of some of Milwaukee's capitalists.

Racine, Wis.—Plans and specifications have been prepared for the erection of a new theater at State and Main Streets.

Niles, Ohio.—Mgr. Jack Strafford, of the Niles Opera House, is having plans prepared for a new theater .

Belford, Ia.—Lincoln Bent, of Maryville, has been awarded the contract for the erection of the new Opera House here.

New York, N. Y.—Eberle & Demmer have prepared plans for installing an open air theater at 115th Street and Eighth Avenue.

Aurora, Neb.—Emil Schwarz and Paul Hoppen have purchased the Lyric Theater, and will manage same.

Utah, N. Y.—Superintendent of Buildings granted a permit to L. H. Chapman to remodel the first floor of the Owens Building, in Bleecker Street, for theater purposes. The entire building is now being remodeled. Plans for the theater, which is to be a picture house, were filed by the architect a few days ago. The estimate of the cost of the work in making the first floor into a theater is placed at $2,000.

Wilmington, Del.—Plans have been drawn for alterations to the St. Paul M. E. Church property, in Market Street, above Seventh, which will be converted into a moving picture theater after the St. Paul congregation moves into its new edifice.

Scranton, Pa.—The new Nickelette, known as The Grand, in the O'Malley Building, has opened, under the management of Austin O'Malley.

Philadelphia, Pa.—Henry P. Schneider is estimating on plans for a moving picture theater at No. 5517 North Fifth Street, for Hampson & Wierman.

Of all "writing-for-pay" work picture play writing is easiest. No literary style needed. Film makers pay for ideas alone. Our course tells you all about the profession and form of scenario. Complete for $1.00. **Photo-Play Syndicate, Box 20, Cleveland, Ohio**

ST. LOUIS CALCIUM LIGHT COMPANY
Established 187 [illegible]
Oxygen and Hydrogen Gas furnished in tanks for Stereopticon and Moving Picture Machines. All orders to any part of the United States filled promptly.
516 Elm Street, ST. LOUIS, MO., U. S. A.

DRUMMERS
Our new 32-page Catalog P of drums and traps is now ready **Send for it.** Lowest prices in the U. S. on high grade goods.
Jenkins Music Co., Kansas City, Mo.

FOR SALE—Moving Picture Theater, Waukesha, Wis.; 10,000 population; $20 month rent; $600, $300 down; or will rent complete, $50. One at Watertown, guaranteed $50 weekly profit. For Sale—All makes Film, $5 per reel; new Motiograph, $175; new Powers No. 6, $175; Edison, Lubin, new, $100; Model B gas outfits, $15, $20, $25; Plush Opera Chairs, $2; Light Reducers, $15; Song Sets, $1; Passion Play, $75. For Rent—Any make Film, $1 week. Will Buy—Johnson-Jeffries Film, Passion Plays, other Film, Machines, Tents.
H. DAVIS, Watertown, Wis.

Salem, Ore.—John F. Corday has sold the Grand Opera House to F. L. Watters.

Racine, Wis.—A new vaudeville theater, that will cost $70,000, will be erected at Main and State Streets.

Lincoln, Neb.—Plans have been prepared for the remodeling of the moving picture theater at 1327 O Street, to cost $10,000.

Philadelphia, Pa.—Henry P. Schneider is taking estimates on a new theater to be erected here at 5517 N. Fifth Street for Hampson & Wierman.

Wheeling, W. Va.—Mike Avis, of the Victoria moving picture theater, will enlarge the seating capacity of his house.

Columbus, Ohio.—Architect J. S. Goldsmith is preparing plans for remodeling the Krause, Butler & Benham Building, on North High Street, for a moving picture show for John Pekras.

Sunlap, Ia.—L. D. Cogswell has purchased the Opera House here.

Milwaukee, Wis.—An addition will be built to the Elite Theater at Green Bay and Auer Avenues, to cost $5,000.

Sheboygan, Wis.—The Jones-O'Brien Amusement Company has had plans prepared by W. C. Weeks, architect, for the erection of a theater.

Storm Lake, Ia.—J. M. Russell will erect a moving picture theater, at a cost of $5,000.

Pittsfield, Mo.—The Sansen Amusement Company will erect a moving picture theater in the near future.

Au Sable, Mich.—A. F. Affelt will erect a moving picture theater, to be known as the Rex.

Chattanooga, Tenn.—William S. Nell, owner of the Crescent Theater, has leased a new building, which will be remodeled, at a cost of $10,000, and will be occupied by the Crescent, October 1. Mr. Nell is the principal stockholder in the Picto Amusement Co. here and controls five other picture houses in other cities.

Wilmington, Del.—Bader & Company will start to erect the moving picture theater for the Wilmington Stores Co., where St. Paul's M. E. Church now stands, about September 1.

Albia, Ia.—The Comet Moving Picture Theater has been sold by the Comet Amusement Co., of Red Oak, to Alex Long.

Savanna, Ia.—Al Dockstader will establish a new moving picture show here.

Aiken, S. C.—Dr. T. C. Stone is interested in the movement for a new Opera House, to cost $10,000.

Newark, N. J.—F. F. Proctor has plans for a new Opera House, to be erected in Bijou Park, Market Street, Newark, N. J.

South Scranton, Pa.—A new Nickelet to seat 500, will be built by Stephen A. Smith, at 527 Prospect Avenue.

Milwaukee, Wis.—Moving picture theaters are having a boom. A new one is to be erected at North Avenue and Fourteenth Street, for Borum & Goldstein, the one at Walnut and Seventh Streets will be remodeled, at a cost of $2,000, and alterations costing $4,000, will be made to the Elite Theater, on Green Bay Avenue.

Louisville, Ky.—Opposition having developed to the erection of a motion picture theater at Second Street and Burnett Avenue, the promoters have decided to select another site on which to build.

Columbus, Ohio.—John Perkins, proprietor of the Hippodrome Moving Picture Theater, will remodel the premises at 21 North High Street, into one of the largest moving picture show places in Ohio. The name of the new theater will be Dreamland.

Wheeling, W. Va.—The Victoria Moving Picture Theater is to be enlarged to meet the requirements of greater patronage.

Louisville, Ky.—Plans have been drawn for a motion picture theater at Twenty-third and Market Streets, to cost $35,000. It will seat 2,000 people.

Taunton, Mass.—Music Hall is being remodeled and redecorated, and is to be opened as a motion picture house on Labor Day.

Sayville, N. Y.—Contractor John Van Ysseldyke now has the frame up for the new Novelty Moving Picture Theater, which is being erected by Kost & Webber, on the easterly side of Railroad Avenue. The new amusement hall will be quite a large structure, 35 x 70 feet. The interior will be lined with metal ceiling and will make an attractive little theater. The building is to be steam heated, and will be hurried to completion. It is expected that it will be in use within the next two weeks.

Memphis, Tenn.—The Majestic Amusement Co. will establish a new motion picture show at 49 S. Main Street, to cost $10,000.

Minneapolis, Minn.—H. L. Ware, 1530-32 Lake Street, will alter building into moving picture show, to cost $1,800.

Louisville, Ky.—The West Market Street Amusement Co., will erect a new theater to cost $35,000, at 23rd and Market Streets.

Aurora, Neb.—A Mr. Hopkins, of Kearney, has purchased the Lyric Theater here.

Minneapolis, Minn.—Emma C. Hagstrom, 1704 E. Lake Street, will establish moving picture theaters, to cost $1,500.

Louisville, Ky.—L. J. Dittmar is planning a large new motion picture theater to occupy the site of the Majestic Theater, in Fourth Street, near Chestnut, which will cost approximately $75,000. It will have a seating capacity of 1,500.

Pittsburg, Pa.—Arrangements have been made for the erection of a high-class moving picture theater at 634 Smithfield Street, for the Union Amusement Company, which will cost $3,500.

Philadelphia, Pa.—Henry P. Schneider, architect, is making plans for Messrs. Hampson & Wierman, for the erection of a moving picture theater, to be located at 5517 North Fifth Street.

Sheboygan, Wis.—Sheboygan is to have another elaborate picture theater erected here, which will be known to the public as the Princess Theater. It will have a seating capacity of 800, and will be under the proprietorship of Mr. Jones, manager of the Majestic Theater. This new enterprise is situated on Eighth Street, opposite the Foesti Hotel

Duluth, Minn.—Extensive improvements will be made to the Sunbeam Theater.

Racine, Wis.—The Orpheum Amusement Co., capital $32,000. The Racine Theater Co., capital $10,000; M. J. Gillen, Milton Knoblock and Frank H. Miller.

Morgan, Pa.—A new moving picture theater is being planned for this town, which will be situated in the Addis Hall, under the ownership of James Tarr.

Philadelphia, Pa.—Plans have been filed with the building inspector by the Allegheny Amusement Company, for the erection of a high-class moving picture theater.

Ida Grove, Ia.—Mr. and Mrs. C. C. Frie have purchased a moving picture show at Eldora, Ia.

Kansas City, Mo.—A moving picture show will be conducted at Charlotte and Independent Avenues.

Newark, N. J.—The Crescent Theater Co., will erect a new theater in the rear of the present building. Old theater will be remodeled as a lobby.

Philadelphia, Pa.—Extensive improvements will be made to the Chestnut Street Opera House.

Hood River, Ore.—A new Opera House will be erected here.

Birmingham, Ala.—R. D. Burnett has plans to remodel building at 19th Street and Second Avenue, for theater to cost $10,000.

Tampa, Fla.—J. G. West will erect a moving picture theater.

San Antonio, Texas.—J. M. Nix, of the Royal Theater, has purchased the Majestic Theater in Waco, from Adolphus Busch.

Philadelphia, Pa.—Messrs. J. Rose and Sons, have begun the erection of a new moving picture theater at 2716-2718 Girard Avenue, for Morris Spiers, which will cost about $15,000. Another is also being planned for this town, which will be located at 3139 Frankford Avenue, for the Allegheny Amusement Company.

Binghamton, N. Y.—Charles Savery, proprietor of a moving picture theater here, is planning to erect another, which will be located at 38-49 Clinton Street. The estimated cost of this new enterprise is in the neighborhood of $10,000.

Brooklyn, N. Y.—The Olympic Theater, formerly the Court, on Adams Street, will again reopen within a few days, and will remain under the old management of the Fourteenth Street Theater Amusement Company

Wilmington, Del.—The St. Paul's M. E. church, at Market and 7th Streets, will be converted into a moving picture theater.

Pasadena, Cal.—Dr. Rudolph Schiffman will erect a new theater on Colorado Street.

Kewanee, Wis.—A new opera house will be erected here, to be known as the Herschfieldt Opera House.

Milwaukee, Wis.—The Butterfly Theater, an absolutely fireproof playhouse, built expressly for the picture show business, has opened. It is one of the finest picture show theaters in the country. The building stands on a solid foundation of reinforced concrete. The framework is of steel, the walls, floors and roof are of re-inforced concrete, making the entire structure completely fireproof from foundation to roof. The building has a frontage of forty-five feet on Grand Avenue, between Second and Third Streets, and a depth of 150 feet, with an L in the rear, measuring 50 by 20 feet. The theater has a capacity of 1,500 people at a sitting and the seats are large and comfortable. The ventilating system completely changes the air every three minutes. The lighting will be the indirect system, by means of which not a single lamp is visible, although there are 2,000 lamps used in illuminating the house.

Daylight pictures are being used in this theater. One of the big attractions is the $10,000 pipe organ, which will be played at every performance, in addition to an orchestra of ten pieces. The theater was built, and will be personally managed, by A. L. Ries, formerly a leading theatrical manager of St. Paul.

Albany, N. Y.—P. J. Shea will establish a moving picture theater at 22 Third Street.

Princeton, Ind.—Robert Sherman is planning to build a $20,000 theater on the site of his airdome here.

Milwaukee, Wis.—Charles L. Lesser is preparing plans for a motion picture theater, to be erected by the Kosciusko Theater Company, to be erected on the north side of Lincoln Avenue, near Fifth Avenue. It will be 30 x 100 feet, and will have a seating capacity of 400. The cost of this new enterprise is estimated to be $10,000 when completed.

Albany, Wis.—Mr. Richard Thurman has purchased the lease on the Opera House here, and will continue to exhibit moving pictures.

Red Bank, N. J.—The Beach Park Amusement Company has sold its rights in Beach Park to Ira Lewisohn, who will commence the erection of a vaudeville and moving picture theater in it.

Williamsport, Md.—The Pythian Opera House here, has reopened under the management of Robert Victor, who will exhibit moving pictures and vaudeville.

South Amboy, N. J.—Joel Sickles has opened the K. of P. hall as a high-class picture theater.

Minneapolis, Minn.—A new vaudeville theater will be erected here, at Chicago Avenue and Lake Street, at a cost of $25,000.

New York, N. Y.—Plans have been prepared for a new theater, to be erected at Fifth Avenue and Cathedral Parkway, to cost $75,000.

Hastings, Pa.—Plans are being prepared for a new opera house, to be erected on Main Street, by John Siehert and J. A. Commons.

Hamilton, Ohio.—Sims & Benzing will make improvements to the Jewel Theater, to cost $7,000,

Baltimore, Md.—The Madison Amusement Co. will erect a new moving picture theater at Madison Avenue and Bloom Street, to cost $4,000.

Storm Lake, Ia.—D. E. Fyock will establish a moving picture theater here.

Milwaukee, Wis.—A $25,000 vaudeville and moving picture theater is being planned for 20th Street and Fond du Lac Avenue.

Wildwood, N. J.—W. C. Hunt has taken a lease on the Holly Beach Pier and will convert it into an elaborate picture house.

Louisville, Ky.—A permit has been granted to Mrs. Lula B. Greely, for the erection of a moving picture theater to be built at Fourth and O Streets.

Lancaster, Pa.—The Family Theater has reopened under the new management of Mr. Charles M. Howell.

Stroudsburg, Pa.—The airdome "East Stroudsburg" has opened.

Sheboygan, Wis.—The Pastime Theater has opened to the public.

Cincinnati, Ohio.—Messrs. Meis & Cohen, owners of a moving picture house at Northside, have closed a deal here for the erection of a moving picture theater on the west side of Vine Street, near Calhoun.

Darlington, Ind.—A $7,000 opera house will be erected here, to be called the Little Gem.

Bedford, Ia.—A new opera house will be erected here, to be known as the Clark Opera House.

New York City.—Arrangements have been filed for the erection of a high class moving picture theater at the northwest corner of Madison Avenue and 102d Street for J. & C. Fischer, to cost about $12,000.

New York City.—Plans have been made for the conversion of the building situated at 368 7th Avenue into a moving picture theater for Messrs. Duross & Co.

Sharon, Pa.—A new picture theater is being erected on Shenango Street.

Chicago, Ill.—An elaborate moving picture theater is being planned, to be established in the building situated on North Avenue and Fourteenth Street, for David J. Borum. It will cost when completed $17,000. Another picture house will be erected on National Avenue between Thirtieth and Thirty-first Avenues, to cost $8,000.

Des Moines, Ia.—A new theater is being planned to be built on University Avenue, between Twenty-fourth and Twenty-fifth Streets, which will exhibit moving pictures and illustrated slides and be under the management of Charles Namur.

South Bend, Ind.—Harry G. Sommers has purchased the Auditorium Theater here from the Studebaker Bros. Mfg. Co.

Newport, Wash.—C. A. Fiedler will erect an opera house here.

Columbus, Ind.—John S. Crump will erect an addition to Crump's Theater.

Omaha, Neb.—A new moving picture theater will be established at 2416-18 Lake Street, to cost $5,000.

Wilmington, Del.—Work has commenced for the erection of a high class moving picture theater, which will be situated on the old St. Paul's M. E. Church property, on Market Street, near Seventh.

Philadelphia, Penn.—Arrangements have been made for the erection of a high class picture theater, at 519 East Girard Avenue, which will occupy a space of 50 x 100 and will cost when completed about $15,000.

Houston, Tex.—The Temple Airdome, which has been closed for the past week, has again opened under new management.

Milwaukee, Wis.—R. Bruce Douglas, who is building a moving picture theater on Greenfield Avenue, to cost $8,500, has sold the building to Earl E. Cotanch and Clyde Hofferman, who will operate it when completed.

Chillicothe, Ohio.—The Apollo Moving Picture Theater has been sold by Mrs. Henry Hamm to C. A. Smith.

Key West, Fla.—John Carbonell is having plans prepared for a new theater, to cost $12,000.

Bowling Green, Ky.—The Crescent Amusement Co. has leased the building at Main and State Streets, and will remodel same for theater.

Richmond, Cal.—Local business men are forming a company for the erection of an opera house on McDonald Avenue.

Louisville, Ky.—Plans for a moving picture theater to occupy the site of the Hast building in Fourth Street, just south of Chestnut Street, are being drawn by B. Davis, architect.

Licensed Film Stories.

SELIG.

SHIPWRECKED (Sept. 22).—Annie Jackson, who is living with her uncle, Horace Gregory, an old fisherman on Val Dez Island, is injured by an automobile. John Kingdon, who happens by, takes her in his machine to the hospital. There he learns to love her, but his advances are not wanted by her uncle, for his choice for his niece's hand is Joe Runyon.

So when Annie returns to her home, and is told she has to marry Runyon, she refuses.

In the meantime, Kingdon leaves for Honolulu. The vessel is wrecked. Kingdon, cast into the sea, clings half exhausted to a spar.

By a trick of Fate, the wreck occurs on the rocks of Val Dez Island, and Annie sees the spar, rows out and succeeds in dragging it to shore, where Kingdon is recognized.

The young people declare their love for each other, but Runyon plans to get Kingdon out of his way.

The "best laid plans of mice and men gang aft agley," and so Kingdon escapes the trap laid for him, and taking Annie with him to the mainland, they get married.

THE TWO ORPHANS—1st REEL—(Sept. 25).—Diane Eleanor De Vaudrey secretly marries a man beneath her. A child is born, Louise, the blind girl. Diane's father kills her husband and forces her to marry the Count de Linieres, who remains ignorant of Louise's existence.

Louise is placed in the keeping of a peasant woman who has a child of her own—Henriette.

Eighteen years later, the peasant woman dies and the two orphans start for Paris. The day they arrive in Paris, the Marquis de Preales notices Henriette and decides to kidnap her.

Henriette rescues Marianne, an outcast, from suicide. Henriette is abducted by the Marquis.

Marianne, in order to escape from Jaques Frochard, surenders to the Gendarmes.

Louise ,left alone, starts toward the river and is saved from falling into the water by Pierre Frochard, a brother of Jaques. La Frochard, an old woman beggar, lives with her two sons. Louise now falls into their hands.

The Marquis has brought Henriette to a garden fete, given in bonor of the Chevalier. Henriette appeals to the Chevalier's bonor to save ber. In an ensuing fight De Preales is killed. They start out to search for Louise.

THE TWO ORPHANS—2d REEL—(Sept. 26).—The Count De Linieres, now Minister of Police, discovers that there is in existence secret archives containing the histories of noble families. The Countess tells the Chevalier of her early marriage and baby Louise. The Count overhears enough to make him suspicious. The Chevalier tears out the incriminating page and burns it.

The Chevalier, deeply in love with Henriette, arouses the King's displeasure by proposing to the girl. She refuses him and he renews his search for Louise.

Meantime, poor Louise, clad only in rags, is forced to sing on the snow-covered streets, by Frochard. Pierre attempts to aid Louise, but is rebuffed by Jaques.

The Countess pleads with Henriette not to marry the Chevalier. Henriette hears the voice of her blind sister in the street below, and attempts to rush to her, but is arrested. Louise is dragged away by Frochard.

THE TWO ORPHANS—3d REEL—(Sept. 28).—Henriette is exiled, but Marianne, the outcast, changes places with her.

The Chevalier's valet, Picard, has located Louise in the old tumbled down hoathouse of the Frochards. Picard carries the tidings to Henriette while the Chevalier goes to enlist the aid of the Count and soldiers.

Henriette arrives at the Frochards, and finally finds her sister, but when they attempt to leave, Jaques bars the way. Pierre has previously determined to free Louise, and now he engages Jaques in a knife fight. Jaques is beginning to best his weaker brother when the soldiers arrive and batter down the doors and the girls and Pierre are saved.

Frochard and Jaques are arrested. Pierre is rewarded and Louise is restored to her mother, the Countess. Henriette places her hands in those of the faithful Chevalier, and once more life takes on a golden hue.

ESSANAY.

LOST YEARS (Sept. 26).—John Walters, foreman of a construction gang, at work on the river front in Chicago, has occasion to reprimand one of his laborers, James Brown, for loitering at his work. A quarrel follows, in which Brown is worsted by Walters and later the laborer is heard to make threats against the life of the foreman. The next day Brown receives his check and is told that he is no longer needed. Brown and Walters are alone and Brown, still determined to carry out his threat, again attacks the foreman, but is again defeated. Walters then pleads with Brown to make up their quarrel, which the latter finally agrees to do. Walters turns to go, but slipping on a wet plank plunges head first into the river. Unable to swim Brown finds it impossible to rescue the man, and a moment later when two policemen arrive on the scene and when it is finally decided that Walters has been drowned, they arrest the laborer, charging him with murder. Walters, however, is not drowned, and has effected a landing on a rude sort of landing underneath the pier. Here he is captured by two river pirates, who, in fear that the rescued man will disclose their retreat, shanghai him to a strange port, where he is thrown on his own resources. He engages as a farm hand and falling in love with the farmer's daughter marries her, and deciding that farm life has proven more attractive than city life, he decides to spend the rest of his life in the country. In the meantime, Brown, accused of murdering the foreman, is found guilty and sentenced to a life term in the penitentiary. Forty long years pass by, when there is a visit to the prison by the board of pardons. Brown pleads for his release, but to no avail; but Walters, reading an account of the denial of the pardon of Brown for his own murder, hastens to the prison and soon obtains the release of his former asociate. Brown is then taken to Walter's home, where he is made a member of the family and given a good home for the rest of his life.

THE POWER OF GOOD (Sept. 28).—Jim Reed, an outlaw, holds up a stagecoach, but is seen by a horseman, who hastily rides to the sheriff's office and shortly after, the sheriff and posse are in pursuit. Finding the trail of the desperado they follow him through a dense woods on the mountainside before he is aware that he is being pursued. He easily eludes them and coming across a miner's hut, enters and holds up the miner's wife and daughter, while he forces them to prepare him a meal. The sheriff and the posse, in the meantime, have found his trail and tracked him to the hut, but the outlaw, threatening to kill the mother, forces the daughter to tell the sheriff and posse that the man has not appeared at their place. No sooner has the outlaw left the cabin than the daughter runs to call back the sheriff and sets them on the right path again. In a battle between the sheriff and Reed, the latter is wounded, but succeeds in again throwing the man-hunters off the scent and finally falls bleeding on the doorstep of another cabin. Here he is taken in by an old backwoodsman, who makes him swear that his wound has been caused by an accident, which Reed does. He remains with the backwoodsman until he has recovered, thanks to the care of the old man's daughter. His association with her, a woman, despite her rough beauty and culture, is pure at heart, has worked a change in his own mind. During his illness she has read to him out of her Bible and the old man's prayers at night have also stirred his conscience. One Sunday morning he is invited to go to church with them, but declines, assuring them that he will go when he is more able. After they are gone he hurriedly packs his few belongings, and leaving a note, explaining what he had been and promising to reform after he has served his time, he goes to the sheriff and gives himself up.

WHEN HE DIED (Sept. 29).—Phil Flooey, a clerk in a broker's office, is suddenly taken ill at his office and begs permission of his employer to go home for the rest of the day. The boss permits him to do so, and he leaves the office with the boys, tendering him their sympathy and hope he will feel all right the next day. When Flooey arrives home he finds that his wife has a lady caller, Mrs. Jabber. The Jabber child is with her and she and his own little girl are playing with their dolls. They are noisy, however, and when Flooey says that he wants to sleep, the little ones are told to go out doors on the steps and play. Here the children play with their dolls and one of them, who has a black veil for her doll's dress, hangs the veil on the door-knob, which makes it appear as a signal of mourning. The next morning, Flooey feeling much better, proposes a picnic, and he and the family leave the hackway to catch a car to the country. Shortly after, one of the boys, employed at Flooey's office, passes the house and sees the crepe. He immediately starts the story that Flooey has died. During the day, the office force make preparations to give Flooey a real royal send-off and in the evening, having purchased an exquisite floral piece they go to the Flooeys' home to console the bereaved widow. Upon their request to look upon the mortal remains of their departed co-worker, Mrs. Flooey is thunderstruck, but ushers them into the parlor, where her husband is asleep on the couch. But suddenly the "corpse" becomes animated and sits up in surprise, and the surprised friends, as soon as they have collected their senses beg an explanation. The little girl clears up the mystery when she explains that the crepe is her doll's dress, and the mourners' sorrow is turned to mirth.

THE STRIKE AT THE "LITTLE JONNY" MINE (Sept. 30).—Young Jim Logan, a miner at the "Little Jonny" mine, is in financial straits owing to the long illness of his wife. Other misfortunes follow when Jim learns of the discontent of other miners and their grumbling at the present wage scale they are receiving. It is finally decided to make demands to the mine owners, and Jim is chosen to appeal to the superintendent, J. C. Phillips. Phillips' answer is to tear up the communication and to kick Jim out of the office, into the arms of the enraged miners. Vowing vengeance, the whole crew throw down their tools and repair to a nearby saloon to make plans for making their employer "come through." Jim refuses to be a party to their intended violence, and going home he tells his wife of the strike. He is then visited by a committee of the strikers, who ask him to join them, but he refuses to do so. Jim then learns that his wife has received a check from Supt. Phillips to tide them over during the strike and Jim, who is confident that, while the miners are partly in the right, he must prevent them from resorting to violence, decides to watch out carefully and to warn the superintendent of his danger. After he leaves the house, his wife, struggling from her sick bed, mounts a horse and after a long ride notifies the sheriff who, with a posse, rides to the relief of the superintendent, whose life is in peril. Back at the mine a crowd has gathered and have attacked the building, determined to lynch Phillips. Logan and Phillips, inside, hold them off and finally, seeking to escape through a window, Phillips is wounded. Logan fights off the half dozen miners until a few minutes later, he is overcome just as the sheriff and posse ride up and disperse the mob. Later, when Logan again calmly asks the superintendent to grant the demands of the strikers, Phillips seats himself at his desk and writes an order granting all their demands in full.

GAUMONT.

A FRIEND OF THE FAMILY (Sept. 26).—The quarrels of married life generally arise through quite insignificant causes. The young couple whose troubles form the reason for this story, separate in consequence of jealousy, resulting from incidents of the most trivial nature.

Each rushes off at once to confide in some reliable friend, and as luck will have it, they both go to the same old gentleman. Being possessed of tact and resource, he at once devises a scheme whereby to bring the couple together as early as possible.

By exciting the curiosity of each in regard to the occupants of the rooms adjoining their respective chambers, which, by the way, are adjacent, each making for the other a room with a mysterious tenant, he brings them together under circumstances so humorous that a reconciliation is effected.

THE CITY OF BORDEAUX, FRANCE (Sept. 26).—One of the finest commercial cities of France, about 370 miles southeast of Paris. In this series we see many of the most important streets and public buildings.

The city has a most striking water front, and though the streets in the older part of the town are narrow and crooked, the streets of the newer portions are broad and well paved. Scenes: General View of St. Michel's Tower; the "Monument Des Girondins" with its Bas-Reliefs; Place Des Quinconces; the Tower.

HEARTS MAY BE BROKEN (Sept. 30).—Tired of his present surroundings, Robert Manville, artist, seeks a quaint little country village which contains many beautiful picturesque spots, and is an ideal place for a vacation.

Upon his arrival he engages a room at a pretty old fashioned dwelling, and as a diversion flirts with his landlord's pretty daughter. Therese, who falls deeply in love with him, not knowing that he has a beautiful wife of whom he is very fond.

Robert, however, soon tires of the country maiden and sends for his wife. Therese meets her at the gate, and upon learning that she is Mrs. Manville, states that she will seek her husband for her.

She finds him busily engaged in painting a picture of the old mill.

Therese calmly informs him that his wife is awaiting him at the farm, and paying little attention to the change in her attitude toward him, he joyfully hastens away and affectionately greets his wife.

From a distance Therese watches their meeting, and when they go for a row on the stream follows them to the shore.

Heartbroken because of his deceit and heartlessness, she creeps slowly into the waters, and while the boat containing the happy husband and wife drifts quietly with the current. Therese sinks to the bottom of the stream and her lonely passionate heart finds rest.

ECLIPSE.

THE TRIALS OF A TALL TRAVELER (Sept. 27).—Mr. Long has his own private little troubles in finding a room large enough to accommodate him. He first makes application for a room at the Mermaid Hotel, and finding that the hostelry is full, attempts to force them into making a place for him.

After his ejection he tries the Royal Hotel, where he gets a room, which is so low that he forces his head through the ceiling, much to the astonishment of the occupants of the room above.

His next attempt is at the Green Crab Inn, where he is installed in the attic, where the bed is much too short for a man of his height. He falls asleep at last, but an involuntary movement causes his feet to go through the partition.

Ejected again, he sleeps on a street seat, but is interrupted by the police, who arrest him. The next morning in his cell the traveler comes to the conclusion that he has found the best hotel of all when breakfast is served to him by the polite officers.

MANUFACTURING FIREWORKS (Sept. 27).—Making Shells:The case mold—turning and joining. Filling shells with smaller shells and stars. Fixing fuses and lifting charge. Firing a huge shell—Mortar drawn by team of four horses. Weighting mortar with sandbags. Hoisting the shell into mortar. Firing. The Result—Midnight, stars and golden rain of fire. Making rockets. Filling and firing rockets. Wonderful display. Preparing Living Fireworks and Night Effects. Human figures outlined with points of fire. A novel boxing match, figures invisible, only firework outlines remain; humorous. Making set pieces on trellis and lattice work; expert and dexterous. Night scenes. Final display. Coronation flower bouquets. Fascinating exhibition of shells, bombs, rockets and fire showers.

KALEM.

ARIZONA BILL (Sept. 25).—Arizona Bill, a cowboy on the Bar 3 ranch, is paid off and discharged. Mounting his horse, he rides to town. Black Dog, a worthless Indian, passing through the ranch riding a crowbait pony, exchanges for one of the ranch horses. Riding off, he takes his way toward town. Passing Arizona Bill's house he sees Bill's handsome horse tied outside and concludes he will make another exchange. Shortly after the departure of the Indian from the ranch one of the cowboys discovers the loss of his horse and rides in pursuit. Reaching Bill's home he finds the horse tied outside and accuses Bill of stealing it. While this is going on Nancy, the rancher's daughter, has ridden off to the far section of the range to inform her father of the theft of the horse. The father, accompanied by a number of the cowboys, starts after the thief.

Bill succeeds in getting away from his captor and rides for the hills, but is pursued by Steve, who eventually gets the drop on him and compels him to walk in front of his horse toward town. In the meantime Bill's wife sees the Indian thief and recognizes her husband's horse. At the point of a gun she effects a capture and rides in with the Indian just in time to rescue Bill from an extremely serious situation.

HAL CHASE'S HOME RUN (Sept. 27).—Grace is somewhat disgusted with her sweetheart, Tom, because he is such an ardent "fan" and seems to give more attention to baseball than he does to her. Tom induces Grace to attend the game and she becomes as enthusiastic as he.

The home team slumps and the fans are quite disheartened. To clear things up Tom asks Grace to marry him, but she replies she will not give her consent unless the home team wins the pennant. Quite discouraged, Tom calls on his friend, Hal Chase. Hal says the team can win out if they capture a decisive game to be played that day, and he assures Tom he will try his best to bring home the victory. At the game Tom and Grace are quite despondent when the game stands 2 to 0 in favor of the enemy in the last inning. With two men on bases, Hal Chase knocks a home run and excitement reigns supreme. The home team has now won the pennant and Tom has won his bride. When he calls to present Grace with the ring Hal drops in on them and is heartily congratulated by the grateful fans.

THE BLACKFOOT HALFBREED (Sept. 29).—Colonel Baker, in charge of a regiment stationed at Fort Nelson, near the Blackfoot Indian Reservation, marries Goffersocks, a full blooded Blackfoot Indian. The fruit of their union, a beautiful daughter, Maude, is sent East to be educated.

Our story opens with a letter from Maude to her father, advising him of her intention to return home. On Maude's return to the fort her Blackfoot mother begs her to visit the Indians. While occupying her mother's tepee, Big Chief, the chief of the tribe, covets the handsome halfbreed. Maude, finding Indian life unbearable, returns to her father. Captain Tingley, next in command to Colonel Baker at the fort, has long been an admirer of Maude, and their engagement is finally announced. Maude's return to the fort angers the Blackfoot chief, and she is urged to return to her mother's wigwam to prevent hostilities. On arriving at the Indian village, Goffersocks plans to marry her to Big Chief. Fawn, an Indian girl friend of Maude's, goes to the fort with news of Maude's situation, and asks for aid. Captain Tingley, at the head of a party of soldiers, effects a rescue and Maude renounces her tribe.

LUBIN.

THE MATCHMAKER (Sept. 25).—Evelyn Bruce, a finely educated girl, whose mother was in reduced circumstances, secured a position as governess in the home of the wealthy Mrs. Satterlee. This wealthy lady had arranged a match for her daughter, Helen, with Sir Henry Osborne, but Helen was in love with her mother's gardener, Thomas Gordon. She used to run away while Sir Henry was at her home and meet Gordon clandestinely. It didn't look very good for mother's plans. Of course, mother didn't introduce her son to a mere governess, but Harold managed that anyway and when he did, he fell in love with her, while Evelyn did the same with Harold, and it wasn't very long until they were engaged.

Helen discovered them one day at a secret meeting and promptly told her mother that Harold was throwing himself away on a mere governess. Mother, being a good general, immediately discharged the governess. Then Helen got a dose of her own medicine, for Sir Henry found her in a very loving scene with the gardener. Sir Henry wasn't a bit jealous and promptly offered himself as an ally to the young people and a few days later Helen and the gardner eloped, leaving ambitious Mrs. Satterlee literally "flabbergasted." Then the good Sir Henry discovered the affair between Harold and Evelyn and managed to bring that to a successful culmination. The joke was certainly on Mrs. Satterlee. It's a delightful and lively love comedy.

A COWBOY'S LOVE (Sept. 27).—It all started when an automobile carrying Cleo Graham and her fiance, Herbert Fitzroy, broke down in the West. Handsome Bud Marsdon, a cowboy, hitched his horse to the machine and pulled it to a hotel, indignantly refusing Fitzroy's offer to pay for the service.

The next evening the cowboys held a dance and it must be admitted that Fitzroy had grounds for jealousy because Cleo danced nearly all the time with Bud.

Fitzroy and a "sorehead" cowboy named Dan, plotted to get Bud into trouble. In a preliminary gun fight Bud got the better of Dan. Then the latter wrote a note signing Cleo's name and asking Bud to meet her at the "Forks." When Bud arrived there he was held up by four masked men. They took his saddle on which his name was stamped, placed it on a horse that they had stolen and turned the animal loose. A little while later they released Bud, after putting into his pocket a face mask.

The alarm was soon spread and the sheriff set out to find the horse thief. Of course, when the animal was discovered with Bud's saddle there seemed no doubt as to who had stolen it, and when Bud was found with the mask in his pocket, assurance was made doubly sure. He was arrested. Shortly after that the jail was broken into by a mob and Bud was taken out to be lynched.

Meanwhile Dan and one of his pals quarreled over the money that Fitzroy had given tehm and Dan shot his pal. Cleo passed in an automobile, found the wounded man, and he told her the whole story. Cleo rushed with all speed to the jail and from there followed the mob, arriving just in time to save Bud.

A COUNTERFEIT ROLL (Sept. 28).—Albert and Ethel are their names, and it happened one day that they left their respective clubs, forgetting their respective purses, and it happened also that they went for lunch to the same restaurant and happened to sit at the same table. When it came time to pay for their respective lunches they discovered that they had forgotten their respective purses. Each tried to explain to the proprietor, but he had been "stung" by that little story before, and he turned them over to the police.

The scene now shifts to a saloon where Bob, a half-witted fellow, found a roll of greenbacks. He immediately decided to celebrate, but when he offered one of the bills to the bartender, that functionary declared it a counterfeit and handed poor Bob over to the police. Albert, Ethel and Bob were brought up for trial in the same batch and Bob, hearing that they had no money, offered his roll in payment of the restaurateur's claim, for which they thanked him, and were released.

A short time later the restaurant man discovered that he had been "done" again, this time with counterfeit money. The police went scurrying to find the two supposed crooks. They found Ethel in the act of buying a railroad ticket and just as they took her into custody, Albert arrived prepared for travel. Both were taken back to the station house. Bob was also there and explained how he had found the roll. Albert and Ethel called up their clubs and then everything was adjusted.

THE NEARSIGHTED CHAPERON (Sept. 30).—Although Kingston Howard and Virginia Remington had been sweethearts a long time, Virginia's aunt considered it her duty always to be in the room throughout the young man's calls. One evening they decided to get ahead of her, and accordingly stole out of the drawing room into the library, but they could not shake aunty. She soon discovered their absence and followed.

Then Kingston had an idea. Right under aunty's eyes he wrote a message on his cuff telling Virginia to have her maid dress in one of her evening gowns and James, the butler, slip on a full dress suit. Aunty was near-sighted and would take the two servants for them. This was soon done and James and the maid took the places of Kingston and Virginia in the library, while the two sweethearts found a cozy nook in the conservatory.

There is a whole lot of comedy when Aunty finally addressed the supposed lovers on the subject of the lateness of the hour. Poor James was almost at his wits' end and finally attracted Kingston's attention by throwing one of his slippers across the court. The lovers then quickly resumed their former position in the library and a moment later Kingston bade Aunty and Virginia good night.

EDISON.

MARY'S MASQUERADE (Sept. 26).—Mrs. Van Court, who is giving a dinner party, receives word at the last minute of the twelfth hour that one of her guests is unable to attend. She is very much disappointed, but as her niece, Mary, is due on the same day of the dinner party from boarding school, she has Mary substitute in place of the missing guest.

Mary, although quite a young girl, looks real cute in her long dress with its train, and is behaving like a full grown person. As Mary has not quite fully learned to manage her dress, she stumbles quite a number of times. Mr. Randolph, the guest of honor, is attracted by Mary's girlish ways, which she occasionally lapses into, and when Mary begins to dance with Mr. Randolph, she breaks down completely, and rushes outside. Randolph, in searching for her, discovers a photograph bearing her autograph as Mrs. Van Court's niece, and the secret is out. He finally finds her in the summer house, where he manages to dry her tears, and also produces a smile. It is needless to say that within a few years, she will, no doubt, change her name to Mrs. Randolph.

A CURE FOR CRIME (Sept. 27).—Bill Crook, a sneak thief, enters Doctor Livingston's home and is caught in the act of helping himself to what doesn't belong to him. The distinguished surgeon in a humorous way gives the thief the alternative of arrest or submitting to an operation on his skull. The thief chooses the latter and is led by the doctor and his colleagues into the operating room, where they place him under the influence of ether, after which they bandage his head. When he awakens he is made to believe that his bump of acquisitiveness has been removed, thereby making it impossible for him to commit crime. Moreover he is warned that the removal of the bandages under a month means instant death. Bill Crook now goes forth under the impression that he cannot commit crime. Although he has several interesting and amusing encounters with temptation, he pursues honesty to the bitter end and begins to think that there are exceptions to the rule that "honesty is the best policy." At the end of the four weeks, however, he meets Doctor Livingston, who removes his bandages and pronounces him cured, after which he rewards him for an act of bravery and secures a permanent position for Bill, who is crooked no longer.

THE DEATH OF NATHAN HALE (Sept. 29).—Captain Nathan Hale receives orders from General Washington to join General Putnam in the defense of Long Island. On his way he stops to visit his sweetheart, where he finds his rival, Dalton, who has just proposed to and been rejected by Dorothy. Dalton, seeing that Hale is the favored suitor, resolves to be a soldier also, and promptly enlists with the British.

Hale proceeds to Long Island, where he and his command fight bravely to prevent the British advance, but Howe and Clinton hurl such an overwhelming force against the little army that they are obliged to take shelter in the forts. General Washington, seeing the impossibility of holding these, orders a retreat to New York. Leaving their camp fires burning, they silently steal out and under cover of a heavy fog, board the waiting boats and cross to New York. When Howe moves forward to the attack the next day, he finds nothing but a deserted camp. Washington, being anxious to learn the movements of the British, Hale volunteers to obtain the information and disguised as a schoolmaster, he makes his way to the British camp. Here he is recognized by Dalton, who at once reports that Hale is a spy. Hale is arrested and searched and, plans of the British position being found in his possession, he is condemned to be hanged as a spy.

He is thrown into a temporary prison to await execution. He is not permitted to write to his mother or his sweetheart, even the consolation of the church being denied him. But his sweetheart manages to slip by the guards and bid him a tearful farewell before she is roughly torn from his embrace.

The next day Hale is led out and executed as a spy. As he speaks his last words, "I only regret that I have but one life to lose for my country," the scene dissolves into the statue of Nathan Hale in City Hall Park, New York City, the transformation to the everyday activity of a great city being a startling one.

THE MAIDEN OF THE PIE-FACED INDIANS (Sept. 30).—This travesty begins with an encampment of Indians eating their daily luncheon of Boston beans and custard pie. The sunshine of this particular camp is Ha-Ha-Minnie, the chief's daughter, who has a marked fondness for pie. One day she strays from camp to a mountain stream joyously eating a pie, when she encounters a fierce Mexican. Her screams for help quickly bring little Fauntleroy, the big cowboy, to her rescue and instanter she falls in love with her preserver for his bravery. The Mexican, seeking revenge, imparts a pack of lies about Fauntleroy to her father, the chief, who commands her to marry a red man. This statement brings two Indians, who are rivals, into a warm dispute, which they settle with boxing gloves. The winner presents himself to her only to be rejected point blank. The chief, now thoroughly aroused, declares war against Fauntleroy and together with his braves they pursue and capture him. He is brought back to camp and tortured in a most ridiculous manner.

Ha-Ha-Minnie openly and boldly declares her undying love for Fauntleroy. This throws her father into a terrible rage and he orders her under guard to the wigwam, from which she escapes to a ranch, where she tells of Fauntleroy's cap-

ture. The cowboys quickly leap into their mounts and make for the camp with lightning speed. All the Indians but one bite the dust. The survivor, strange to say, happens to be the rejected lover, who follows, kidnaps the beautiful Indian maiden, and dragging her to a railroad, binds her secnrely across the track to meet her fate. But brave Fauntleroy once more arrives in the nick of time, snatching her from the very jaws of death just as the train thunders by and ever after they live in peace and happiness.

TURNING THE TABLES (Sept. 30).—A mild mannered man is John, the second husband of Martha, a domineering shrew, who makes his life miserable by nagging and constantly pointing out the good traits of her first husband, lost at sea, wishing he could return to her. John determines to cure her by inducing a sailor friend of his to impersonate Martha's first husband and abuse her to such an extent that she will never mention his name again. Things do not work out quite so smoothly as John had planned. The friend who impersonates her first husband does it so remarkably well that it attracts the police and by a most laughable mistake Martha is dragged to jail charged with disorderly conduct.

John then sets about to secure her release and finds that although she was arrested by mistake, it has served the double purpose of completely taming her and allowing him to be master of his house.

VITAGRAPH.

THE CHILD CRUSOES (Sept. 13th).—Jack, a little orphan, is anxious to become a sailor, and although Captain Rhines refuses to take him aboard his ship, manages to sneak in as a stowaway. When out to sea a few days, he is discovered, and is about to be disciplined, when the captain's daughter, May, intercedes.

A terrific storm strikes them, and the ship is dashed to pieces. The captain, with the assistance of Jack, builds a little raft, and with little May, they set out for an island which they can hardly discern, as it is so many miles away. After drifting for many hours, they at last reach the island, which is inhabited by a savage tribe. The captain, making his way over a rock-bound coast, misses his footing and is dashed to pieces. Little Jack and May are now left alone, and together they succeed in building a crude shelter.

A fire is started for cooking purposes, and the smoke attracts the attention of the savage inhabitants of the island. Jack, seizing his rifle, manages to shoot the foremost one. The report of Jack's rifle is heard by an officer of an American man-of-war, who happens to be on the island, and he, together with his men, go to the rescue of the little tots. It is not long before they are on their homeward journey. (This subject, which was announced for release on September 20th, has been changed to Wednesday, September 13th, and the publication of the synopsis was delayed on that account.)

..BY THE CAMP FIRE'S FLICKER (Sept. 25).—Madge, a young artist, is in love with a military officer. Suddenly he is called away to the Philippines, where he is shot. He lies upon the battle field, half dead, but he has enough strength left to crawl to a nearby stream. There he is found by Anita, the Spanish girl, who is also very much in love with him. She notifies the ambulance corps, who carry him to the hospital tent, where Anita nurses him.

Madge, who has now become a red-cross nurse, goes to the Philippines, and fate has her stationed at the very hospital at which her affianced husband is convalescing. There is hatred between the two girls, as each one claims that he belongs to her. So Madge leaves a note in the hands of Anita, with instructions to give it to him, saying that she has gone to another part of the island, and trusts that he will be happy with his new-found love.

Anita does not deliver the message, and in a jealous rage, leads the Philippinos to Maxwell's camp, where he is attacked. Anita is killed in the midst of a battle, having thrown herself on Maxwell's neck, thereby being killed by the bullet which was ostensibly meant for him.

After the battle Maxwell is sitting alone in front of his camp, thinking of Madge, when Madge, who has heard from him before, appears in her red-cross uniform. A happy reconciliation is the result.

HIS SISTER'S CHILDREN (Sept. 26).—Harry Burton's sister and her husband are suddenly called away for a few days on business and telegraph him to come to their home and take care of their two little boys, "Toddie and Budge." He at once complies, and is soon with the children, assuming his duties as "governor."

Helen Manton, stopping in the same town, thinks a great deal of Harry Burton, and naturally he of her. This is quite noticeable in the first scene, when Harry arrives at his sister's home, where Miss Manton is waiting to receive him, in behalf of his sister. He gets a lively handling from the two boys, and before he gets through they manage to get him "in wrong" with his sweetheart, Helen Manton, when he arranges to send her a box of flowers, and they transfer the flowers from the box to the waste basket and replace them with their "mangy" doll, which Harry sends to Miss Manton, supposing that the box contains the bouquet. When Helen receives the box and beholds the contents, she is insulted, and sends him a note to that effect.

The next day Harry goes to her hotel to apologize and ask her to come to his sister's house to assist in caring for one of the children, who has been taken sick. She hesitates, but finally consents to go. Under her kind services the sick child is quieted when she kisses and comforts him. The little fellow insists upon Helen kissing Uncle Harry, whom he thinks everybody should love as he loves him. Harry and Helen are surprised at this request, and somewhat embarrassed, but, to humor the child, they are not unwilling subjects of his whim. The doctor and little "Budge" tiptoe from the room, "Toddie" falls in a peaceful sleep, while the two lovers stand contentedly alone in each other's embrace.

A WESTERN HEROINE (Sept. 27).—Louis Ransome intrusts some silver and a large sum of money to his foreman, Roger Peters, to take to his partner, Ralph Howell, in a neighboring town. Lopez, a Mexican, working in the mine, overhears the instructions given to Roger, and with the help of two companions, Ford and Jenkins, he resolves to waylay and rob Roger. They follow him by a cross-cut and shoot at him. Roger dashes on, but one of the shots hits him; finding himself wounded, he resolves to take refuge in his own home, where his niece, Sue, keeps house for him. He eludes his pursuers for a time and reaches home, only to die of his wound. He gives the money and the silver intrusted to him to Sue, and with his dying breath makes her promise, if possible, to deliver it safely to Howell. She hears the others, who have again got on Roger's trail, coming; she bars the door and window and goes to the attic.

Lopez and his companions arrive. Seeing there is no back door to the house and only the attic window, they turn their attention to the front of the house and proceed to break down the door. Meanwhile Sue, taking a rope, escapes out of the attic window, and, mounting Roger's horse, dashes off for town.

Breaking in the door and searching in the attic, Ford and Jenkins see her riding off in the distance. They pursue her, but after a desperate chase, Sue reaches the town. The people turn out to drive off the robbers and Sue fulfills her trust by placing the silver and the money in the hands of Ralph Howell, who discloses his love for her, to which she is a submissive listener.

THE NINETY AND NINE (Sept. 29).—Asa West is a wild sort of a fellow, and is driven from home by his father for disobedience. After a long time of absence, Asa secures a position on a farm, and soon gains the respect of his employer.

Mr. West takes his wife and daughters on a motoring trip through the country. Their machine breaks down, and while the chauffeur is repairing the car, Mr. and Mrs. West take a walk down the road, and the two daughters wander off in the opposite direction.

Asa emerges from the woods he has been working in, and when walking home on the road, meets his sisters. They are very pleased to see him, and take him back to the car, where they meet their parents. When Mr. West's eyes meet the statue of his son, he at once embraces him and once more the family is united.

HER HERO (Sept. 30).—Mr. and Mrs. Brown are a newly wedded couple old enough to know better. Mrs. Brown is somewhat nervous and constantly in fear of the unexpected happening. She is particularly solicitous about house breakers and burglars, and when she communicates her fears to Mr. B., he assumes an air of bravado and "tut-tuts" at her anxieties, declaring that while he is near she has naught to fear. His better half looks up to him as her brave hero, and he basks in the limelight of her admiration, telling her of the many wonderful deeds of heroism and daring which he has performed upon the plains as a cowboy, and defender of the helpless. So vividly does he describe these "Munchaussen" fairy tales that she sees, in her mind's eye, each one distinctly enacted before her, and to add to their seeming reality, the audience has a view of the same performances.

Thoroughly pacified, Mrs. B. retires for the night, Mr. Brown locking all the doors and windows before he follows her. During the night, Mrs. Brown hears a grating noise. She awakens her husband, and tells him that there is someone breaking in the house. Mr. Brown, thinking it only an offspring of her imagination and nervousness, sallies bravely forth, pistol in hand, to meet the intruder. Imagine his surprise when he really meets an actual burglar. Brown goes all to pieces, shakes like an aspen, and is unable to control himself, crying lustily for help. Mrs. Brown rushes to the assistance of her husband, seizes the revolver and fires point-blank at the retreating burglar. During all this, in the excitemnet of the moment, she is unable to realize what she has done, and falls upon her husband's agitated bosom, where she reposes contentedly and happily, while Brown, with much bluster, takes all the glory to himself, convincing his trusting wife that his intrepid courage has scared away the thief.

MELIES.

THE MISSION WAIF (Sept. 28).—In the days when Indian uprisings in the West were common, there took place a massacre near an old California Mission, in which all were killed save a tiny girl, who slept safely in her dead mother's arms. Mission Fathers, on their way to vespers, heard the child's cries, rescued it and adopted it. For seventeen years she waited upon the aged fathers faithfully, at the end of which period, a tragedy occurred that broadened her life considerably.

Captain Courtesy, a bandit, had held up some cowboys, who when free, gathered a posse and followed him. The captain held them all at bay, and by a clever ruse, escaped and sought refuge in the Mission. The Mission fathers received him graciously, and the girl admiringly. He hid his identity, and soon became a favorite at the Mission, especially with Mary, the one-time waif. It was her first love.

One day, while walking, Mary read a sign, offering a reward for the person dead or alive, of Captain Courtesy, distinguishable by a cresent-shaped scar on his forehead. She took no notice at the time, but upon arriving at the Mission, Courtsey declared his love to the girl, and she, in response, placed her hands upon his head to imprint a kiss. Her fingers slightly disarranged the hair, and there was exposed to view the crescent-shaped scar. The

Scene from "The Mission Waif" (Melies).

truth of the situation came to her and she ordered Courtsey from the room, but by no means dispelling the affection from her heart.

Courtsey had not proceeded far when he discovered another and still greater Indian uprising than had caused the extermination of Mary's family. His first thought was of the Mission and the girl it harbored. He reached the old structure just in time to warn Mary and the fathers, who escaped into an underground passage. Courtsey remained to defend the Mission. From the subterranean passage Mary gained access to a camp of cowboys and called them to action. After a fierce conflict, the Indians were put to rout. Mary and the fathers emerge from the cellar and begin the search for Courtsey. He had been killed defending the girl he loved.

PATHE.

DISAPPOINTED OLD MAIDS (Sept. 25).—Two fieldian manner. He, being a gentleman, paid them in a little village, side by side, and spend their time in casting their eyes over the horizon, to see whom they may devour. The fact that the village is small accounts for the charming ladies having lived thus long in single blessedness. One day a youth of exceeding beauty arrived in the village and set all the ladies by the ears. The two old maids were particularly delighted by his Chesterfieldian manner. He, being a gentleman, paid them much attention, as was his wont with all ladies. They, being old maids, took it too seriously, and finally, after much tittering, arranged to compose two notes, bidding him meet them at the fountain,—which he did, but with his fiancée on his arm, to the disappointment of the old ladies.

WHIFFLES' HARD LUCK STORIES (Sept. 25).—Whiffles, being in straightened circumstances, decides to raise a little money. Just how he does it, forms a film that is guaranteed to raise the risibility of every spectator.

DRIVEN FROM THE TRIBE (Sept. 27).—A very little boy makes his escape from the massacre, and having been captured by the Indians, is allowed to live and grow up with the redmen. Years pass and little Richard is now a full-grown man and wins the love of the belle of the tribe, much to the jealousy of the chief's son. Finally, the chief dies, and his son is made chief and the pale faced Indian makes his escape from the tribe with his dusky bride. Their thrilling race for life across the arid desert form a thrilling picture, which one wants to see.

GYPSY HONOR (Sept. 28).—A gypsy girl, who is selling flowers, is seen by the mayor of the town where the gypsies are in camp. He immediately takes a fancy to the girl, and calls at the encampment to see how they are situated. In the course of his visit, he displays a fat wallet, which proves too much for the cupidity of two men of the tribe,

TRADE MARK

EDISON FILMS

TRADE MARK

Tuesday, September 26th 1911

Mary's Masquerade

CAST.

Mary.....Mabel Trunnelle
Her Uncle.....Harold M. Shaw
Her Aunt.....Miriam Nesbitt
The Young Man at the Dinner Party
Sydney Booth

Light comedy, showing how Mary, a schoolgirl, posed as a society woman in order to prevent having thirteen at the dinner table. The consequences were a little unexpected.

Wednesday, September 27th, 1911

A Cure for Crime

CAST.

Dr. John Morgan, a Distinguished Surgeon.....Charles Ogle
His Friend.....Robert Brower
The Vagrant.....Edward O'Connor
Dr. Morgan's Little Boy.....Yale Boss

This is a comedy showing the power of mental suggestion. A vagrant becomes good because he is made to believe that it is impossible for him to do wrong. An unusual plot.

Friday, September 29th, 1911

The Death of Nathan Hale

(United States History Series, No. 5.)

CAST.

Nathan Hale.....Harold M. Shaw
Dalton, a British Soldier.....Marc McDermott
Nathan Hale's Affianced.....Marie Tener
George Washington.....Charles Ogle
Israel Putnam.....Robert Brower

Telling the story of the Battle of Long Island, with Washington's masterly retreat, and Nathan Hale's attempt to do his country a service, resulting in his execution as a spy. At the close the scene dissolves into the statue of Nathan Hale in City Hall Park, New York City.

Saturday, September 30th, 1911

Maiden of the Piefaced Indians

(On reel with "Turning the Tables.")

CAST.

The Maiden.....Rolinda Bainbridge
A Cowboy Hero.....John R. Cumpson
A Villainous Mexican.....Charles M. Seay
The Indian Chief.....Robert Brower

A Western burlesque, showing all the familiar types in ridiculous situations. Full of laughs from start to finish.

SCENE FROM
"THE DEATH OF NATHAN HALE"

Saturday, September 30th, 1911

Turning the Tables

(On reel with "Maiden of the Piefaced Indians.")

CAST.

A Henpecked Husband.....Edward Boulden
His Wife.....Lorette Wells
His Sailor Friend.....George Nichols
A Policeman.....Edward O'Connor

Broad comedy, telling how a henpecked husband turned the tables on his wife by making her believe that her first husband had come back.

THOMAS A. EDISON, Inc. **72 Lakeside Ave., Orange, N. J.**

THE WISE EXHIBITOR BELIEVES IN GOOD ADVERTISING

and from the number of orders that have come in from all parts of the country there seems to be plenty of wise ones. Every mail brings a great many orders which go to swell the list of live exhibitors, and from present indications this system seems bound to become

THE UNIVERSAL SYSTEM

We sell you the frame for ten dollars and furnish you with a poster for each and every film released. Each poster consists of a half-tone cut showing an actual scene taken from the film, together with the name of the subject and a complete synopsis of the story. The posters are printed on one hundred pound enameled paper and are lithographed in from three to six colors. For this high-class poster service we make a charge of

ONLY—TWO—DOLLARS—PER—WEEK

Exhibitors Advertising Company

Suite 604-605-606, 117 North Dearborn St., Chicago, Ill.

NEW YORK ADDRESS

Room 815, 145 West 45th Street, New York

who afterward attack him and throw him over a cliff, after having relieved him of his pocketbook. The gypsy girl, fearing just such a dénouement, has fled, and sees the dastardly act, and brings about the rescue of the man and the final arrest of the culprits. The final scene shows the gypsy as the adopted daughter of the mayor.

THE BELL-RINGER OF THE ABBEY (Sept. 29).—A beautiful legend of old Brittany, tells the story of an aged bell-ringer, who finds ,one dark night, the bells of the abbey refuse to ring, and the devil appears before him. The bell-ringer, terrified, runs to the mayor, who tells him if his bells do not ring the curfew, he will be cast into a dungeon dark. On the way to the hut the bell-ringer passes a ragged urchin, who begs for food. The heart of the bell-ringer, being filled with the milk of human kindness, he carries him home and gives him bread and milk, and lo! the bell-ringer finds that he has entertained an angel unawares. This angel finally beats the devil and sets the old man's bells ringing at the proper time, thus saving his miserable life.

A CONVICT'S HEART (Sept. 30).—A convict makes his escape from the penitentiary and is found by a little boy, who takes him home, feeds him, gives him a new suit of clothes, and helps file the shackles off his feet. The boy, who lives alone with his mother, in a house heavily mortgaged, does his best the day after he finds the convict, to put off the foreclosure of the mortgage on his little home, but the man who holds the mortgage is hard hearted and attempts to throw them out into the road bodily. The convict shows himself during this episode, and in consequence, is forced to flee, as there is a $500 reward offered for his recapture. The boy goes with the convict into the woods, and there tells him the story of the mortgage, and he, hardened criminal, knowing that the human blood hounds are on his trail, compels the boy to deliver him into the sheriff's hands at the point of the gun, which the convict himself supplies. The result of this is that the convict goes back to jail and the little boy, winning the five-hundred-dollar reward, manages to save his home.

BIOGRAPH.

HER AWAKENING (Sept. 28).—A pretty but dutiful daughter has one fault, vanity. She is ashamed of her poor old mother, who is decrepit and lame. Working in the office of a laundry, she meets, on social terms, one of the customers, who, becoming quite attracted by her, is later considered her sweetheart. Ashamed of her home and mother, she has never let him visit her, preferring to meet him outside at a trysting place. One day, when walking with her sweetheart, she meets her mother, but denies her. Her awakening comes a few minutes later, when she sees her poor old mother knocked down by an automobile. Her mother dies from the effects of the accident, and the poor girl's grief knows no bounds as she fondles the old cane so long carried by her dear mother. Her future does not remain hopeless, for the young man vows he still loves her; but what a bitter punishment she had suffered for vanity.

THE REVENUE MAN AND THE GIRL (Sept. 25).—The Moonshiner's daughter meets one of the revenue men and is attracted by his appearance as he is with hers. She, while rough in nature, has a tender heart, as is shown by her attention to her pet dove. The revenue man makes a daring arrest of a couple of the moonshiners, which arrest the other moonshiners reseut, and swear vengeance. The girl's father leads the vindictive mountaineers and is killed by one of the revenue men, who in turn meets his death. This sets the girl's fierce mountain spirit ablaze, and after her father's burial she joins the pursuit. Two days later, the survivor of the two officers, worn out with fatigue, sits on a bank by the stream, when the girl approaches. She is about to make good her threat, when her pet dove falls at his feet. He picks it up tenderly and sends it on its way, impressing the girl so that she later helps him to escape by hiding him in her room and afterward leaving the mountains for a new life in the city beautiful.

Independent Film Stories

POWERS.

THE FALLS OF BOHEMIA (Sept. 26).—A marvelous photographic record of some of the most delightful spots in Bohemia. The best known cataracts have been taken at full flood and present a spectacle of rugged nature that must always be refreshing to those who live in cities. In addition, some quiet water scenes in other parts make a delightful contrast. The wonderful mirror-like placidity of some of the Bohemian lakes is beautiful to behold, and as fascinating in its own way as turbulent waterfalls are in theirs. These views were selected with exceptional artistic instinct by the special traveling photographer of the Powers Co.

IMAGINATIVE WILLIE (Sept. 26).—Imaginative Willie was an awful fraud. He was also somewhat of a prevaricator. He went on a visit with his parents and let it understood that they went to the far West. All his boy companions envied him his journey to the land of cowboys and Indians; half-breeds and Indian maids; had men and helpless ladies. The only place he saw daring deeds of devilry or heroism was in some Deadwood Dick stories that he had brought home with him. Having created a false impression Willie had to live up to it, and he told some wondrous tales of adventure.

On his return home his boy and girl friends gathered about him to hear his personal experiences. He told a tale of putting a Western hnd man to rout, and after the yarn was spun he received several pieces of candy from some of his numerus juvenile admirers. He told another tale of how he rescued a helpless maiden from Indian kidnappers. For that he received more candy and the girls edged closer to him. He told another of a hand-to-hand Bowie knife duel between himself and a murderous Mexican. This left the other boys green with envy while the girls gazed at Willie in open-mouthed admiration.

Tbings were looking squally for a boy named Tommy. His fickle little sweetheart had edged very close to Willie. Tommy was quite forgotten. When the yarns were finished Willie in triumph marched off with Tommy's girl. After they had gone Tommy found the Deadwood Dick Stories that Imaginative Willie had been sitting on and had forgotten. On glancing them over he discovered that Willie had been telling them stories he had read in the novels. Tommy showed them to the others and Willie became the laughing stock of the town.

THE HALF-BREED'S ATONEMENT (Sept. 30).—Red Moon, a half-breed, lost all that the world held dear to him upon the death of his wife and boy. Tenderly he placed them in their rude graves beside his tepee and sat himself down to grieve and brood. Each glance at the simple crosses of boughs that marked the graves caused him to meditate upon the contempt of white and red men for the half-breed. For the love of those he had buried he had endured insult and isolation, but now he must face it alone, which made it doubly hard. His heart swelled with resentment against all men, for no man had ever given him a chance. He would go his way alone, nor beg, nor kneel to any man.

Having no trade, he determined to become an outlaw and hate the world. Soon rewards were being offered for his capture, for Red Moon had become a daring desperado. One day he came to rob the sheriff's ranch while the owner was away. Just as the half-breed arrived he heard a shot. The sheriff's boy had accidentally shot and wounded himself seriously. Red Moon came to the scene. The sight of the grieving mother and the stricken lad reminded him of the dear ones he had laid away and his heart was touched. A doctor's aid would have saved his own boy and he did not hesitate, at the mother's pleading, to gallop away for a surgeon, regardless of his own safety. On his return with aid, Red Moon was arrested by the sheriff, who had also arrived. He was taking the half-breed away to prison when the boy's mother interceded for the unfortunate man. Hearing the story of privation, bereavement and final sacrifice for his own son, the sheriff tore up the offer of reward and took Red Moon to work for him. Thus did the social outcast, by a humane act, redeem himself and find a home and a son that he came to love as his own.

THANHOUSER.

LOCHINVAR (Sept. 26).—Sir Walter Scott has given the world many heroes, but the one who will live the longest is Young Lochinvar, "who came out of the West." For Lochinvar was one of those heroes, who when he saw what he wanted, went and got it, and did not bother asking any one to help him. He was self-reliant and energetic, and it was not strange that the "fair Ellen" loved him, or that her kinsmen hated him.

The poem tells how "the fair Ellen" was forced by her parents to consent to marry a man so despicable and generally valueless that he is not even given a name. He is simply described as "a dastard in love," and a "laggard in war," and it is not remarkable that the fair Ellen objected as vigorously as possible.

When young Lochinvar heard the news, he started "all alone," for the home of the fair Ellen, and arrived just as the wedding was about to be celebrated. The Netherby clan, kinsmen of the bride, seeing that he had no followers, were disposed to be on the aggressive, but Lochinvar told them that "Now I am come, with this lost love of mine, to dance but one measure, drink one cup of wine." This seemed an easy way to prevent trouble, and the bride's father agreed. During the dance Lochinvar managed to explain to the girl that his horse was outside, and asked her to elope with him. She took one more look at "the dastard in love," who was not an inspiring spectacle, and consented. Then the couple danced to the door, and out, leaped on the horse and sped away before the Netherby clan realized what had happened. And they never saw the "fair Ellen" again, for she became the happy bride of Lochinvar. History does not tell what happened to the "dastard," who was tricked out of a bride at the very altar. The chances are that he was exceedingly unpopular, in his neighborhood, unless he made that a foreign one.

LOVE'S SACRIFICE (Sept. 29).—A middle-aged scientist, on a vacation in the country, meets and falls in love with a young girl, the only daughter of a widow, who is an invalid. The widow, knowing that her life is near an end, hopes to see her daughter settled happily before she dies, and heartily approves of the scientist. Partly because of her mother's advice, the girl consents to marry, and the ceremony is performed while the invalid is on her deathbed.

In her new home, the girl is happy, but finds that her life is a lonely one. Her husband is wrapped up in his profession, and while he loves his wife dearly, she is not all in all in the world to him, and sometimes she feels that she is neglected.

So she welcomes the appearance of a young man, son of one of her husband's old friends, and on his part the acquaintance speedily ripens into love. The wife is too innocent to realize it, the husband immersed in his studies, does not know it, and the only person who sees that the couple are in danger is a faithful old servant of the scientist.

This man finally determines to call the husband's attention to affairs. While the young people are in the garden, he induces the scientist to look out of the window. The husband sees his wife being embraced by the son of his old friend.

He drops the curtain with a groan. Had he waited a moment, he would have seen that his wife indignantly spurned the attention of the man, and ordered him from the place, never to return. But all that the husband saw was what seemed to convince him that his girl wife loved another, a younger and handsomer man.

Then he considered what to do. Humbly, he decided that perhaps the mistake was his own, and that the wife's happiness must be secured under any and all circumstances. So he decided to eliminate himself in such a manner that his death would seem to be a natural one, and so that the wife, without scandal, could wed the man he thought she loved.

So he tells the wife that he is going abroad on business, and she does not suspect anything. But later the old servant receives a letter from his master, telling him he has deliberately gone to a section of the tropics, which is practically death for white men, and that he hopes and indeed knows, that he will never return.

The servant is warned that the wife must never know, but his tears give an inkling of his secret. Finally she sees the letter, and is horror stricken at the error of her husband. Losing no time she posts after him, finds him sick and apparently dying, and convinces him that the only man she does love, or ever did love, is himself.

Joy aids his recovery, and in time he is able to return home, with the faithful wife who had nursed him back to health. Each saw that they had been somewhat to blame, and that too much science is sometimes as bad as too much flirtation. So they adapted themselves to each other's ways, and went through life as partners, without secrets from each other, or misunderstandings.

IMP.

THE CO-ED PROFESSOR (Sept. 25).—College pranks furnish material for amusing stories and the circumventing of the faculty has taxed the inventive mind of many a student. In this case Professor Jenkins and his co-laborer, Miss Penelope Grim, keep a tight rein on their respective charges, owing to the proximity of the sexes. The young people resent this and decide to outwit the instructors.

The girls have prepared a little spread in the room occupied by the ring leaders in the scheme and they cast about to devise ways and means to smuggle the young men into the apartment. One ingenious mind suggests hauling them up in a basket and the idea is acted upon immediately.

A large basket and a strong rope are secured. The basket is lowered over the window ledge and the plan works admirably. The young men are hauled up in rapid succession, but the return trip is made once too often, for the basket is sighted in midair by Professor Jenkins, and he takes in the situation at a glance.

His advent into the room containing the hilarions party is like a bombshell, but the instructor proves to be a good fellow and enters into the spirit of the occasion with a zeal that is appreciated by the students.

Miss Prim, passing by the door, has her suspicions aroused. She enters, but there is a complete metamorphosis, the young men secreting themselves, the professor being chucked under the couch. She exits not quite satisfied that all is well. The professor emerges from the escapade without being suspected and is hailed as a jolly good fellow by the students.

THROUGH THE DELLS OF WISCONSIN IN A MOTOR BOAT (Sept. 25).—This is a beautiful scenic picture taken in the world famed dells of Wisconsin, showing the shady nooks, the wooded cliffs, and the splendid stretches of water, a panorama of picturesque islands, rocks and crooks in the stream. (Copyrighted 1911, by Independent Moving Pictures Co. of America.)

'TWEEN TWO LOVES (Sept. 28).—Grace is the pretty daughter of Farmer Howard. Her mother being dead, the affections of the father are centered in his only child and he idolizes her. They are almost inseparable companions, happy and

ANNOUNCEMENT No. 7

THIS week with fevered anxiety we have awaited the returns of the first week of actual service. The act of service in itself is a big point, but by far the strongest element of that act is the character of quality of the programme. 21 reels and not a single inch of the 20 odd thousand negative feet needing an apology. In fact the first week's programme confers distinction and reflects the scientific and art achievement of many nations of many climes in a modern industry which broadly speaking is universal in character and interest. In visiting the moving picture show we have a common purpose entertainment. An entertainment and analysis will show is dependent upon diversity. The National protects this point in drawing from the World's product rather than upon a province. Every week will strengthen this point and show you that the advent of the National Programme marks the era of uplift in the industry. We have come into the field, not in a competitive sense, but as leaders in a movement to carry this great industry to the plane it is destined to occupy.

The Market Is Now Being Served With Exclusive Film Service

furnished by

The National Film Distributing Company of New York City

We have been exhibiting our goods throughout PENNSYLVANIA, OHIO, INDIANA and KENTUCKY for the past ten days. We have no APOLOGIES to make. The goods SPEAK for themselves. QUALITY and VARIETY.

By the time this announcement reaches you in print we will have given exhibitions in the following States: MISSOURI, TENNESSEE, OKLAHOMA, TEXAS and KANSAS.

We Have Completed the "Hub"—We Are Now Adding the Spokes.

That is to say, we are contracting with Exchange Men in territory not already allotted, and our special Executive Member, Mr. B. E. Clements, will arrange to meet any and all parties desiring to open Exchanges in any part of NORTH AMERICA.

EXHIBITORS, NOTICE:
You will be notified from time to time of the City and Theater where you can see our programme in your respective States. Take a look at the goods. This is all we ask of you upon that call. We have surprised the entire film world at every phase of action.

THE REASON WHY

MONDAY—"PLANTATION," "CLARENDON," "MONO."
TUESDAY—"ROSE," "DEUTSCHES BIOGRAPH," "HELIOS."
WEDNESDAY—"FEDERAL," "MONDIA," "LATIUM."
THURSDAY—"WASHINGTON," "HEPWIX," "FILM d'ART."
FRIDAY—"MOHAWK," "CRICKS AND MARTIN," "ACQUILA."
SATURDAY—"OKLAHOMA," "DEUTSCHES BIOSCOPE," "SAVOY."
SUNDAY—"CALIFORNIA," "MESSTERS," "COMERIO."

Demand the best. You are entitled to same. Place the Moving Picture Industry on a qualified basis. Dignity and Merit.

DO NOT DECEIVE YOURSELF THAT OUR PROGRAMME IS ANYTHING OTHER THAN AN AMERICANIZED PRODUCTION CONSISTING OF QUALITY, VARIETY and EDUCATIONAL; WE SHOW NOTHING DISTINCTIVELY EUROPEAN.

THE TIME OF ACTION IS NOW AT HAND. BE THE FIRST TO RECEIVE AND HAVE NATIONAL EXCLUSIVE PROGRAMME FILM SERVICE IN YOUR HOUSE. EVERY SUBJECT A FEATURE AND A REPEATER. WE CENSURE AND PICK OUR ENTIRE OUTPUT. WE ARE NOT COMPELLED TO TAKE UNQUALIFIED SUBJECTS FOR OUR PROGRAMME.

Special: BE PREPARED TO GET THAT NATIONAL GAZETTE ON SUNDAY.
WATCH FOR WEDNESDAY'S EDUCATIONAL.
OUR EXCHANGES HANDLE OUR MANUFACTURER'S SPECIAL FEATURE.

Wire Or Write Your Wants **Look for the word "National"**

NATIONAL FILM DISTRIBUTING CO.

NATIONAL FILM DISTRIBUTING COMPANY

34-36 West Houston Street **New York City**

NATIONAL FILM DISTRIBUTING CO.

contented. The daughter grows to womanhood and the father is not aware of the transition, regarding her as a child.

The farm hand, who is addicted to the drink habit, at last tries the patience of his employer and is discharged in disgrace. Ben Wagner, a clean-cut young fellow, applies for work and is engaged. He is attentive to his duties and pleases the old farmer and the daughter.

It is the old, old story, ever new. The farm laborer loves Grace and she returns his affection. Ben goes about it honorably and asks the farmer for permission to marry his daughter. Then it dawns on Howard that Grace is a woman and that marriage is the natural sequence, but he cannot bear the idea of the parting. He is jealous of the love of the young man and forbids the marriage. Grace tries to prevail upon him to relent, but the old man is stern and the scene is an affecting one. The result is natural. The young folks marry and leave the sorrowing father alone and childless.

Fortune does not favor them. The husband is stricken while working in the fields and dies, leaving his widow and child in destitute circumstances. Widowed, she appeals to her father for assistance, but he has not forgotten and with unnatural anger, he refuses to own her as his daughter or contribute to her support.

Leaving her child one day, she sets out to find work. Her dwelling catches fire during her absence, but she returns in time to save her babe, making a desperate fight in the smoke and flames. The house is destroyed and she has no home.

Desolate and in despair as the last resort, she takes her child and sets out on foot for the home of her childhood. She arrives footsore and exhausted, and seats herself on the old familiar porch with her fretful baby. The old farmer is seated by the fireside, a soured disappointed man. He is thinking of the time when he was happy with his little daughter on his knee. Suddenly he hears the crying of an infant. It awakens pleasant memories. He listens and is then interested.

Going to the door, he sees a woman and a babe on the porch; she is evidently on the verge of collapse and he gathers her in his arms and half carries the baby and mother into the house. Then he discovers that it is his daughter—the girl he discarded. He contemplates her for a moment and then—takes her in his arms. There is a happy reconciliation and the daughter and widow assumes her old place at the head of the household of the happy old farmer. (Copyrighted 1911 by Independent Moving Pictures Co. of America.)

ECLAIR.

HEARTS AND EYES (Oct. 2).—While cleaning her gloves which she was to wear at a ball, Cecilia meets with an accident and becomes blind. Her slim resources are soon exhausted, and being unable to work, the poor girl is soon brought to distress. Led by her little sister, she is forced to beg. Young Doctor Humbert, noticing the young girl one day, becomes interested, and persuades her to go to his offices, where he operates upon her, and in time the girl recovers her sight. Meantime, the young doctor has fallen in love with his pretty patient, but feels it is a rather delicate matter to declare his affection for the girl, under the circumstances, and cannot gain sufficient courage to do so. At the same time Cecelia acknowledges to herself a love for the doctor which she dare not hope even may be returned. All seems very hopeless when, upon leaving the room one day, Dr. Humbert, thinking himself unobserved, out of the ardor of his love, throws a kiss to the girl of his choice. Cecilia, however, has been watching his departure through a mirror, and noting the action, quickly turns and faces her lover. There is that in the eyes of each which breaks down all reserve, and soon they are clasped in each other's fond embrace—the old, old story.

FOR YOUR HATS, LADIES (Oct. 2).—Ladies, grand and beautiful, do they know the trouble and unending labor that is contingent upon the production of the magnificent plumes which adorn their hats? This interesting film will let you into the secret. First you are courteously escorted over an ostrich farm and shown how the feathers are plucked from the huge bird, which strenuously objects to the operation. Then you behold the sorting of the feathers to be shipped to Paris; then you are allowed to take a peep while they are being dried, joined and curled. At last the finished feathers arrive at the milliner's shop, and there is nothing for you to do but pay the bill, gentlemen.

AMBROSIO.

TWEEDLEDUM'S RIDING BOOTS (Sept. 20).—Tweedledum goes riding with his lady love, but being a poor horseman, and also hampered by a new pair of long boots, he has many amusing mishaps, and is finally unseated at a fence. Returning home the boots give him some more trouble, and the climax is reached when he receives a note from the girl saying she has no use for such a poor horseman.

TINY TOM AS A DETECTIVE (Sept. 20).—The diminutive hero proves his worth as a detective and recovers a large sum of stolen money. His small stature enables him to follow the culprits, hiding in places impossible for a larger man.

BISON.

THE SHERIFF'S BROTHER (Sept. 19).—John Stockton, the sheriff, and his brother, Frank, are in love with Anna, and Frank wins her hand. Frank and his bride are in their new home, and he sets his rifle up against the wall. It slips to the ground and is discharged, killing the woman. Knowing the impulsiveness of the westerners, especially in a case where a woman's death is concerned, Frank hides in the hills, leaving a note telling of the accident. The mob starts in pursuit, but the sheriff, fearing a lynching, holds them back and himself goes after his brother and brings him back. Frank is protected and is given a fair trial, in which he is exonerated.

THE MISSIONARY'S GRATITUDE (Sept. 22).—While paddling in the lake the missionary's canoe upsets and he is rescued from drowning by New Moccasin, a Cheyenne, who has just escaped from the Sioux after a thrilling fight. The Sioux recapture New Moccasin, and the missionary pleads in vain for his rescuer's life. New Moccasin is tied to the stake to await death by torture. Slender Pine is moved to compassion by the missionary's eloquence and falls in love with the captive. She manages to cut his bonds, and the three escape and finally outdistance the pursuers. The lovers are married by the missionary and go back into the wild woods to set up their new home.

RELIANCE.

PALS (Sept. 16).—Two homeless waifs live with a modern "Fagin," in a hovel. That they have not become hardened is shown by the fact that they steal some rolls from a baker's wagon to satisfy their hunger, but return a woman's purse, lost, containing a large sum of money. Later, when arrested for the roll theft, the woman secures their release. Returning home, the boys turn over to the "Fagin" their receipts for the day, but one of the boys drops a coin out of his shoe, where he had hidden it, and receives a severe beating. The other runs away hotly pursued by the "Fagin," but makes his escape. He falls asleep on the stairs of the residence of the woman who lost her purse and she takes him in, feeds him and puts him to sleep in a nice, clean bed. The "Fagin" sees this and plans to burglarize the house, thinking the boy will disclose where the valuables are kept. In company with the other boy, he effects an entrance, and awakens the sleeping boy, commanding him to show the way to the silver closet. As he is taking th earticles, the boy suddenly screams for help. The man of the house jumps out of bed, and pursues the burglar up the stairs. A policeman, seeing the ladder at the window, comes up, and the burglar's escape is cut off. His struggles are stopped by the burly policeman, and he is led away, and the boys are given a new home by the kindly woman and her husband.

THE STOLEN PLAY (Sept. 20).—Charles Martin, a farmer, goes to a show and gets an idea for a new play. He mortgages the farm to go to New York to have it produced. At a boarding house he meets an actress who introduces him to theatrical managers. His funds are gone and his play rejected, and he is saved from suicide by the girl, who is also "broke." They spend their last dollar for theater tickets and he sees his own play. Infuriated, he dashes back of the stage and in a sensational scene denounces the manager. The next day he affects a settlement and asks the girl to marry him. They are shown a year later living in contentment on the farm.

SOLAX.

OH! YOU STENOGRAPHER (Sept. 20).—John Glenn & Sons, Brokers, employ Miss Pearls as stenographer. She immediately falls into high favor with the senior member of the firm. She is too clever to state the fact that she is engaged to a rough Westerner who has staked a claim in a rich mining district.

Very soon the two sons become deeply enamored, and a rivalry starts between the father and boys. Flowers, candy and lunches follow in quick succession. The father is soon put in the background. Finally one of the boys gets his brother in disgrace by means of a practical joke, and the older son thinks he is the favored suitor. About this time the Westerner arrives. Having struck a rich claim, he comes to claim his bride. She accepts him at once, and the Glenns are left without a stenographer, mortified and chagrinned. They finally accept the situation and take the matter as a huge joke.

NELLIE'S SOLDIER (Sept. 22).—By allowing a gang of timber thieves to commit depredations, Sheriff Binn, of Viscera County, California, has been receiving a big rake-off. The government finally sends a detachment of cavalry to eject the intruders. Sergeant Bell orders them to leave the reservation, which they do, vowing vengeance. Bell telegraphs the Department Commander, requesting authority to arrest the sheriff. The telegraph operator, Nellie Mason, whom the seargeant fell in love with while en route to the timber camp, is sending the message when the sheriff and his gang of fellows enter, insult Bell, and in the scuffle which follows, a pistol is discharged, killing a bystander. Nellie persuades Bell to flee, and when she hears of the sheriff's intention to falsely accuse Bell of the murder, she follows and hides him in an old, deserted cabin in the mountains. She then wires the Department Commander to hurry the authority for the arrest of the sheriff, which she finally receives and notifies the troops, who arrive just in time to save her and her lover from being killed in the deserted cabin by the outlaw sheriff and his gang of desperadoes.

AMERICAN.

THE GUN MAN (Sept. 18).—Bill Fremont is in love with Edna Curtis, the daughter of a neighboring ranchman. Edna's brother, Fred, does not like Fremont, and objects to him paying attention to his sister. As the ranchmen in the vicinity are mising cattle, it looks very much as if there were an active rustler around. Fremont (who is the rustler), sees a chance to divert the suspicion from himself upon young Curtis, and informs his employer that he has good reasons for believing Curtis is the rustler.

Fremont's employer, while in town, secures the services of a cowboy by the name of Curly Hitchcock (who is a crack shot), to run down the cattle thief. Curly, while on the range, accidentally discharges his gun, receiving a flesh wound, and rushes to the nearest house to have it dressed. This house happens to be the home of Edna Curtis, and her willingness to aid him excites his admiration.

A short while after, Curly returns to the ranchman who has employed him, and taking a powerful telescope, rides out on the range. There he meets Edna. Fremont comes upon them, and when Curly rides away. Fremont tells Edna that her brother is a rustler ,and that Curly has been employed to capture him. Frightened, she hurries to her home to tell her folks and to hide her brother.

A few hours after Curly left Edna and Fremont, he notices, through his powerful telescope, Fremont driving off a herd of cattle. The ranchmen are now infuriated, as they have discovered that more cattle have been stolen, and believe that the gun-man is a fake. Curly arrives at the Curtis home, just in time to get a shot at Fremont, who has led a number of ranchmen to Curtis' home to hang Fred. Everything ends happily, and Fremont gets his just deserts.

THE CLAIM JUMPERS (Sept. 21).—Mack and Ella are engaged to be married, but Mack's father will not give his consent. Mack is further disheartened because Ella will not marry him without his father's permission.

On the government grant land, Mr. Whitcomb, Mack's father, discovers oil. As Mr. Whitcomb has filed a previous find, he cannot file this one, and offers his son one-half of the claim, if he will file it for him. During Mr. Whitcomb's conversation with his son, he is overheard by what is commonly termed claim jumpers. The proposition is accepted by his son, who rides away. En route he passes the home of his sweetheart, and he informs her of his mission. Following him are the two claim jumpers, who heard Mr. Whitcomb's conversation. These men arouse the suspicion of Ella, who quickly follows them.

Mack locates the claim by the number on the map, and is busily engaged staking it out, when the claim jumpers land upon him. One of them takes the map from him, and rides to the Recorder's office, while the other fights with Mack. Ella, surmising what has happened, outwits the claim jumper, by riding to the Recorder's office and filing the claim, which she is able to do, as she knows its number. She then explains matters to the crowd, and when the outwitted jumper arrives, he is driven away by the points of the guns held by the cowboys. The cowboys now ride away to the claim to see if Ella's story is authentic. They find it to be true, and the claim jumper that Mack is holding down, receives a sound trouncing. Ella offers Mack's father one-half of the claim conditionally, and the old man complies willingly.

LUX.

BILL AS AN EXPRESS MESSENGER (Sept. 22).—This is an exceedingly amusing comedy, showing Bill seeking a position. He finally secures one as express messenger, where we see him pushing a tricycle express cart. The result we will leave to your imagination.

THE STOLEN DIAMOND (Sept. 22).—After toiling for many years, an old miner finds a very large diamond. His daughter's sweetheart and many other friends attend the celebration of his success when the diamond is handed around for inspection. The sight of so much wealth overcomes one of the party, who returns at dead of night, steals the diamond, takes it into the hills, and buries it at the foot of a tree which he marks, in order to recognize it again. The old miner's daughter has given her sweetheart a scarf early that day. While embracing her the sweetheart drops it. It is snatched up by the diamond stealer, who places it near the cabinet, from which he extracted the valuable jewel. Consequently when he accuses the sweetheart of the theft, everybody, with the exception of his mistress, are forced to believe it. An old sheriff makes an examination of the cabin and finds another clue in the shape of a knife, which is known to belong to the accuser. It is easy for the innocent man to keep a level countenance, but when his knife is discovered, the guilt shows itself upon the thief's face. He is finally driven at the point of a revolver, to acknowledge his crime, and lead the sheriff to the spot where he has bidden the diamond. The same is restored to its rightful owner.

COMING MONDAY, OCTOBER SIXTEENTH

BOUCICAULT'S MASTERPIECE

The Colleen Bawn

In—Three—Reels

A GEM FROM THE EMERALD ISLE

Every scene made in Ireland and in the exact location described in the original play

SCENARIO BY GENE GAUNTIER

Produced under the personal direction of

Mr. SIDNEY OLCOTT

BOOK THIS EXCEPTIONALLY GREAT FEATURE TO-DAY.

The Phoney Strikebreakers

A Western Comedy

Released Monday, October 2nd

Approximate length 1000 feet

The Saving Sign

This classic Indian production is a headliner.

Released Wednesday, October 4th

Approximate length 1000 feet

The California Revolution of 1846

An historical story containing tense situations.

Released Friday, October 6th

Approximate length 1000 feet

KALEM COMPANY, Incorporated

235-239 West 23rd Street, New York

LONDON, W., 86 Wardour St. :: :: BERLIN, 35 Friedrich Str.

LOOK AT THIS

W. H. ESCH,
Majestic Theatre, La Porte, Ind.,

says that he installed a set of Deagan's No. 310 Electric Bells at $75.00, and had to lock the exit and entrance doors the third night to keep the people from breaking in. The house next door, with a large orchestra, and four vaudeville acts, did practically nothing, while the first few weeks the business in the Majestic was as good at 11 o'clock at night as at any other time of the day, with no other added feature except the bells.

The net income of the house was increased $375.00 the first four weeks—absolutely the best investment ever made and he would not be without a set at any price.

The Bells paid for themselves the first three weeks they were used.

THE testimonial of Mr. W. H. Esch (see page preceding) is not an exceptional case as we have hundreds of customers ready to testify the value of the Deagan's Bells and other musical instruments as an amusement attraction.

Mr. Exhibitor, you are not taking any chances. We refund your money if you are not entirely satisfied.

We have been 31 years in business and from almost nothing built up a $100,000.00 proposition by delivering the goods every time.

We make these bells in sets from

$40.00 up

The most popular set of bells we are now making is the

No. 310 outfit

25 Bells, 2 Octaves, Chromatic C to C

Complete with resonators, keyboard and all electrical apparatus.

Price of this outfit is $75.00

Will be shipped to you for examination and trial on receipt of $5.00 to guarantee express charges.

Every set of bells guaranteed one year.

Write for circulars and descriptive matter

J. C. DEAGAN

3800 N. Clark Street

CHICAGO, ILL.

IMP

IMP

(Freeman Owens)

THIS IS THE YOUNG CHAP WHO RISKED HIS LIFE

to obtain *for you* a marvelously exciting moving picture of the

"CHARLESTON FLOOD AND HURRICANE"

(Regular Imp Release of September 18th.)
(Copyrigh, 1911, by I. M. P. Co.)

It is a great picture, a grand scoop, a climax to the Imp's special efforts to make you glad you're Independent Despite the fact that the picture was taken in the midst of flood and hurricane it is clear and sharp. It is a marvelous feat in photography. There are scenes of tremendous waves dashing over docks with buildings in the background denuded of windows and roofs askew; buildings crumbled like houses of cards; railroad tracks lifted from their beds; heavily loaded freight cars overturned, huge trees uprooted; vessels driven ashore and stranded high and dry; streets flooded; vehicles almost hub deep in the flood. In the midst of all this, Freeman Owens kept turning the crank of his moving picture camera, thinking nothing of his own neck but glorying in the fact that the Imp would have another beat-of-the-world! Wire your exchange this very instant. Show your colors! Help the Imp in its efforts to give you what you want!

"The Co-Ed Professor" (Sept. 25)

(Copyright, 1911, by I. M. P. Co.)

A college comedy that will bring shouts of laughter. On the same reel we give 250 feet of beautiful scenic film entitled "Through the Dells of Wisconsin in a Motor Boat." Get 'em!

"'Tween Two Loves" (Sept. 28)

(Copyright, 1911, by I. M. P. Co.)

You'll take off your hat to the Imp when you see the perfect combination of acting, staging and photography in this fine drama. It will only emphasize the fact that "Imps are getting better every week!" Go after it!

INDEPENDENT MOVING PICTURES CO. IMP AMERICA

Independent Moving Pictures Co. of America,
[illegible] West 41st St., New York City. [illegible] Free
Are you [illegible] your free [illegible] circulars?
Are you [illegible] mailing list? If not get on!

Demand Two Imps Every Week

CAN YOU BEAT IT?

Read What Customers say

Your new stock is the greatest ever. The base is as strong as the Rock of Gibraltar. During the last few months we have used many thousands of feet with perfect results. You can always count on us, for you are making a standard of film quality. Enclosed find order, together with check to cover amount of same. We wish to thank you for your prompt shipments.

Very truly yours,

----- ----- -----

LUMIERE CINEMATOGRAPH FILM

Positive and Negative

3½ CENTS PER FOOT UNPERFORATED.
¼ cent per foot extra for perforation.

GUARANTEED Perfect in manufacture. The same uniform quality always.

All orders filled promptly. SEND US YOURS.

Lumiere Jougla Co.

75 FIFTH AVENUE (Between 15th and 16th Streets)
PHONE 531 STUYVESANT NEW YORK CITY
Chicago Branch - 30 East Randolph St.

W. E. GREENE FILM EXCHANGE, Inc.

The Oldest and Largest Independent Film Exchange in New England

Notice to Exhibitors

We are prepared to take care of any amount of summer business in New England. You don't have to worry about your film service when you are trading with us; we do the worrying for you. The pick of the output of the Sales Co. is at your service. Write, wire or call at

W. E. Greene Film Exchange

INCORPORATED

228 Tremont Street, Boston, Mass.

Telephone 3790 2187 Oxford

"ELECTRA" PINK LABEL CARBONS

ELECTRA

TRADE MARK

"ELECTRA" PINK LABEL CARBONS

COST more than others, but when taken into consideration the superior service they give, they are more than worth the difference in price.

Don't experiment with so called "equal to Electra" kinds, but specify the genuine "ELECTRA" pink label Carbons.

The immense superiority of "ELECTRA" Pink Label Carbons lies in the absolute mechanical and scientific perfection of their manufacture, in conjunction with high grade materials of which they are made. They are always uniform, and prompt shipment can be depended on.

(Sole Importer)

HUGO REISINGER

11 BROADWAY, NEW YORK

No. E-405. List $10.50.

Ask discounts of your Electric dealer. If he does not carry, write us direct.

Engineering Reports Free.

AT LAST

It is possible to have daylight pictures to run continually in a lighted theatre.

Beautiful even illumination with inexpensive indirect lighting fixtures. Not an electric bulb in sight. The light thrown to the ceiling and diffused through the room. No annoying side lights.

Theatre lighting revolutionized by this *Eye COMFORT SYSTEM* of Indirect Lighting.

Hundreds of installations being made.

Our engineering department will furnish you free of expense, reports and recommendations on request.

BETTER LIGHT AT LESS EXPENSE

Investigate—Write today

NATIONAL X-RAY REFLECTOR CO.,
235 Jackson Blvd., Chicago.

Gentlemen:—
Send full information regarding lighting of our theatre.

Length ..... Width ..... Ceiling Heighth .....
Name ..... Address .....

SLIDES that ADVERTISE

Particulars on request

EXCELSIOR SLIDE CO.

61 West 14th Street New York City

McKENNA

BRASS
RAILINGS
EASELS
GRILLES
CUSPIDORS

BRASS
KICK PLATES
STAIR TREADS, DOOR SILLS

McKenna Bros. Brass Co.

PITTSBURGH, PA.

In answering advertisements kindly mention Moving Picture World.

Make your own local Moving Pictures

For the theater manager, for the lecturer, scientist and for the manufacturer at large. New Moving Picture Cameras, Printers, Perforators, Developing outfits, Tripods, Tilts, large and small, Winders, Rewinders, Measurers, Menders, latest Projecting machines and single arc dissolvers, negative and positive film stock, perforating, printing and developing done, special lenses—best equipped laboratory and machine shop in the world. Send for descriptive catalogues why you should makefilms,

EBERHARD SCHNEIDER

219 Second Ave. near 14th Street. New York

Machines and Films For Sale

3 Second-hand Power's Machines, $90 to $170
1 Newly Rebuilt Head - - - $50
6 Second-hand Edison Machines, $85 to $110
Lot of Films For Sale Cheap

MAYER SILVERMAN

105 Fourth Ave., Pittsburgh, Pa., U. S. A.

We Offer 300 more to the Trap Drummers

Get your order in at once. At our special offer price—$10.0

This high-grade Orchestra Drum, 10 thumb screw rods, transparent drum heads, solid shells, maple, rosewood, walnut.

Size, 3 x 14—3 x 15—4 x 15—4 x 14. This offer for September and October.

E. P. Zeidler Drum Co., Cleveland, O.

who, as a compensation, gives his daughter in marriage to the lover who has been wrongfully accused.

NESTOR.

ACROSS THE DIVIDE (Sept. 20).—If she could only get John to sign the pledge—what a happy little family they would be, and Mary glanced to where her husband stood kissing their two rosy children good bye. She would plead with him that very night. Unfortunately, however, ere night fell, John, at Lem Bassett's invitation, had stopped in at Murphy's saloon to have "just one," but had nevertheless reached the quarry in such a condition, that the foreman had promptly discharged him, greatly to Lem's satisfaction.

The remainder of the day John spent in the saloon, but getting into an argument toward evening, the bartender unceremoniously threw him outside, just as his supposed friend was returning from work. Picking John up, Lem helped him to his home—where, as soon as Lem was left alone with the young wife, he attempted to embrace her. Hearing her cry of surprise and indignation, the husband returned.

Mary, unmindful of his condition, stepped between them, but John pushed her aside—more forcibly than he realized—for she fell, striking her head on the table, and lay unconscious. Believing her dead, as did John, when he tried to revive her, Lem made for the door, closely followed by the now sobered and frantic husband. On and on they ran, until the pursued man reached the cliff. There a desperate battle was fought, ending in Lem losing his balance, and falling over the cliff.

Filled with horror at what he had unconsciously done, John fled the State. In the struggle, however, his coat had been thrown aside, so that two prospectors, finding it six months later, sorrowfully came to the now fully recovered Mary, with the news that her husband had fallen over the cliff.

Fifteen years passed. John, who had become "a gentleman of fortune," was lying in wait for the stage coach, when his daughter, who with her mother and brother, had moved West, happened upon them. To protect her from his men, a quarrel arose, in which John was wounded, but as the others ran off, the girl snatched off his mask and signaled the stage coach for her "friend"—and ere half an hour had passed, the supposed dead husband and wife were happily united.

MUTT AND JEFF AND THE DOG-CATCHERS (Sept. 23).—This time Mutt and Jeff are not overprosperous (a financial state of affairs to which they are no strangers) and, as is their usual wont, they get busy devising ways and means to make an easy living—the easier the better.

Traveling organists have no difficulty in getting money; and as Mutt always was musically inclined, he undoubtedly could grind out the same quality and the same quantity of music that energetic Italian mountaineers regale us with. But what is organ music without a monkey? How to get a monkey, that's the question.

Mutt's think-box gets in motion. It takes more than a little persuasion on his part to get little Jeff to impersonate the much needed monkey. Organist Mutt and collector-monk Jeff soon begin making noise and incidentally some money.

Business, however, does not meet with Mutt's most sanguine expectations, and, of course, he takes it out of the monkey. The dog-catchers, a tender-hearted bunch, free Jeff from Mutt's brutal clutches and take him away with a motley assortment of stray dogs.

What does Mutt do without his monkey? What does Jeff do in the dog den? What do the dog-catchers do? They cut up such a lot of uproariously funny monkeyshines as to keep both young and old doing the continuous laughing performance till the climax is reached.

OBLIGING A FRIEND (Sept. 23).—Kitty the cook's cup of joy was overflowing. This morning, Bob Hanson, her pugilistic "steady," had at last kept his promise to give her a boxing lesson; and although tables and chairs had been overturned in the bout, Kitty was still radiantly happy until she discovered her master and mistress sprawling upon the floor, where they had been unintentionally knocked by the excited fighters, as they entered to ascertain the cause of the disturbance.

Then, despite the pleading of his wife, Mary, John ordered Kitty to pack her trunk, and strode off to the office to promptly forget his wife's parting instructions about sending home a cook at once.

At the close of the day, Mary called up and informed her husband that unless he returned with a cook, she would go home to mother. Hurriedly he rang up the employment office—but unfortunately all help had gone for the day.

In despair John turned to Jack Wilber, who for the last half hour had been practising with a Biddy's masquerade costume, which he was to wear that evening, and insisted that to oblige a friend in such a sore need, Jack must go home with him that evening and concoct a few of the dishes about which he had bragged.

Under protest the young man was at last coaxed to take his place in the kitchen. All might have gone well, had not Mary entered in time to see her husband fastening the new cook's dress. In tears the unhappy wife started for her room; John, however, quickly headed her off, and was endeavoring to straighten things out, when

WILL BUY OR LEASE

prints of the following famous works by

CHARLES DICKENS

"Old Curiosity Shop"
"David Copperfield"
"Oliver Twist"
"Tale of Two Cities"

Also POWERS CAMERAGRAPH

Send all particulars in first letter. Otherwise no attention paid.

Address

W. L., Room 903, 507 Fifth Ave., NEW YORK CITY

POSITIVELY the best terminal ever devised for motion picture arc lamps. GUARANTEED to prevent burned off wires,

Price $1.00 per pair postpaid

YOUR MONEY BACK IF YOU WANT IT

STERLING NOVELTY CO., 500 Main St., Warren, Ohio

THE BEST BY TEST

ATTENTION

Exhibitors and Operators

IF troubled with your films coming apart — USE BULL-DOG FILM CEMENT. It is a known fact that our N. I. Cement is the best on the market. We have now a special inflammable cement that we recommend for use on inflammable films only, this cement does not warp or weaken the film. Manufactures and exchanges send for samples.

Bull-Dog Cement is Manufactured by

The One-Drop Oil Company

520 West Jackson Blvd.,

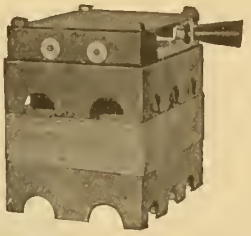
CHICAGO ILLINOIS

Our Entire Stock

And present purchases consist mainly of the world famous Scott & Van Altena and DeWitt C. Wheeler slides, hence a service from us means the very best to be had in the line of high class photography, varied posings, and beautiful coloring. Such a service combined with our absolute guarantee to furnish only one theatre in each city, (Chicago excepted) should appeal to you. We ship your entire weekly supply of sets in one consignment.

¶ Rental rates and catalog upon request.

CHICAGO SONG SLIDE EXCHANGE
6th FLOOR, POWERS BLDG.
37 So. WABASH AVE. - Dept. 1 - CHICAGO, ILL.



TRANSARC

Price $50.

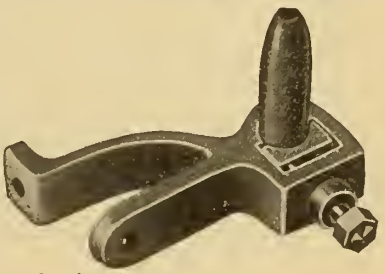
Dimensions, 8½" x 10½" x 11"
Core Loss, 55 Wats.
Volts at arc, 35.
Amperes, 30-40-50-60.

Construction

The core is of the "SHELL" type construction with highest grade of steel lamitations, exposing the outside surface to the air, while the coils mounted therein are carefully wound and treated in the most approved manner and protected from any possible damage thereto, being mounted inside the core. The slate on which the regulating switch is mounted, serves as a cover for the shell and coil; the contact being protected by a thin sheet of metal, preventing accidental short-circuting or shocks to the operator.

The Indestructo Carbon Holder

is an integral casting of special metal—fitted with a sliding-contact, operated by a set screw or wing nut, if desired. The design of the contact fits the carbon, furnishing a larger area of contact, and thus requires less pressure to securely hold the carbon. It is impossible to score the carbon, and the adjustment screw will not "freeze" under any considerations. The concentric adjustment permits instantaneous renewals of carbons.



For further and full particulars white

THE ST. JOHN CORPORATION
180 Broadway, NEW YORK CITY
Sole distributors for
MOHAWK ELECTRIC CO. - Albany, New York

THE POSTER PROBLEM SOLVED

We have after heavy investment and much attention completed arrangements for the first and only satisfactory method of printing and distributing Motion Picture Posters ever devised. Having as exhibitors experienced inconvenience and loss of business during the past two years, owing to unsatisfactory Poster Service, we are in position to know this announcement will be regarded as a most welcome and important one to Motion Picture Exhibitors not only in the Central States but throughout the entire country.

We begin with the licensed releases of the week of Monday, September 25, 1911, to serve all Exhibitors using licensed films whose remittances have been received on or before that date. Our plan is most practical and economical. Wishing to give exhibitors all possible benefits we will work on a very narrow margin of profit and cannot afford to ship charge account or C. O. D. We supply a large standard size full one sheet poster in colors for each reel for the entire licensed output, which at present amounts to 36 posters per week neatly rolled, sent in one shipment by express each week. We pay all express charges. Total Poster Service Rate $2.00 per week.

EXHIBITORS POSTER SERVICE
611 First National Bank Bldg., Chicago.

The Screen is the Whole Show

That is the spot where the pictures talk to your patrons, and coaxes them to *Come Again.*

How can you welcome them on a dull or painted rag?

Unless your pictures are shown on a "MIRROR SCREEN" they are flat, dull and without perspective or depth. You won't believe it until you see the difference.

Write me a letter today, and I will send one of our salesmen to you, and if we cannot show you that WE CAN IMPROVE YOUR PICTURES 1,000%, in illumination, depth and beauty, *no matter what you are using,* we will give you the price of a "MIRROR SCREEN."

Just received a postal from an exhibitor in Ohio, saying that $1,000.00 would not buy his "Mirror Screen" if he could not get another.

You don't need Vaudeville if you have a "MIRROR SCREEN." I will be delighted to get a line from you.

MOTION PICTURE SCREEN CO.
Shelbyville - - - Indiana
F. J. REMBUSCH, President and Patentee

Kitty's voice again brought them to the kitchen.

Acting upon Bob's suggestion, Kitty had returned to get dinner, when she beheld her "ateady" with his arms about the new servant. As huahand and wife entered, the rolling-pin waa descendiug vigorously upon Jack's head, and he, poor man, finding all other exits cut off, made a mad leap tbrough the window. Then John beheld his obliging friend, Jack, minus the skirt, for Mary had snatched that as he passed, ruuning at full apeed, closely followed by the neighbor's dog and a howling mob.

REX.

THE ROSE AND THE DAGGER (Sept. 21).—Rosita and Emanuel, two lovers, returning from a ball, are overtaken by a storm. Emanuel leaves her in the shelter of an old castle, while he goes to seek better protection. The castle is the refuge of a notorious bandit, Ronaldo, to which he comes while Rosita is awaiting the reutrn of Emanuel. He sees Rosita and advances upon her with his dagger to obtain her jewels. Rosita exerts all her wiles and coquetry to divert his mind uutil Emauuel should return. She flirts and dances, and her beauty and grace at last arouse Ronaldo's passion. Dagger and jewels are forgotten; it is now the woman that he desires. She dances—and the exotic spell is on him. She dances—and the old drama of weak woman's power and strong man's weakness is again enacted. He tries to kiss her, but she dances off and arouud him, ber great, gray eyea fastened upon him, tantaliziug him to heated frenzy, while by clever maneuvers she strives to obtain possession on the dagger at his belt. At last she permits Ronaldo, who has almost lost his senses from the furious rage of his futile passion, to hutton her shoe—the tigress preparing for her prey. With a dexterous, swift down-sweep of her arm she grasps the dagger and is about to plunge it into his heart when a bolt of lightning strikes him and Diviue murder accomplishes her purpose. As she stands, awed hy the swift and final blow from the hand of Providence, Emanuel returns, and she leaves the castle and its memory behind.

CHAMPION.

THE BLACK HORSE TROOP OF CULVER (Sept. 25).—At Culver, Ind., is to be found an institution of learning and military training, that is unsurpassed in this country as regards private schools of this character. To see this troop of horsemen in their daring riding feats is to set one's blood on fire with admiration for their pluck, skill and brains which they bring into their work. It is almost unbelievable what these youths can perform on horseback, either in the saddle or bareback. Vaulting on and off the horses going at full speed; forming pyramids three feet high while the chargers madly gallop; making intricate evolutions in spiral, circular and oblique movements.

THE COOK OF THE RANCH (Sept. 27).—A cowboy falls in love with the huxom cook of the ranch, but the cook pretended to make merry of his tender sentiments. Filled with a spirit of harmless mischief, the cowboy scrawled a note to the cook, asking for a tryst. He then sent a similar note to "a haythin Chinee" who worked about tbe placc. He then notified the foreman, by a note, to be on hand to help along.

Bnt the joke waa causing the foreman to so split his sides that he had to share it with tbe ranch owner, who in a convulsive fit had to tell bia wife. She, hysterically, unloaded it on the maid. She in turn doubled up like a jack-knife and had to disgorge the aecret to her sister.

The cook, coming in unexpectedly, overheard how she had been tricked. Throwing down the smoking turkey she was carrying in, she seized a rolling-pin and butcher knife and set out to trail the cowboy. As stout as the cook, so was the cowboy. What a chase they had! The cowboy escaped her wrath, butcher knife and rolling-piu.

Meanwhile there was no dinner. And every one had laughed so much that they were monstrously hungry. Then an appeal was made to tbe cowboy, and he appealed to the cook, telling her how madly and jealously he loved her, and that was why he had acted aa he had done. The love potion was effective, and the cook soon assuaged the hunger of the ranch owner and all hands.

GREAT NORTHERN.

CAUGHT IN HIS OWN NET (Sept. 23).—A pretty farm yard scene opens this aubject. The farmer's daughter haa two admirers, one a farm laborer, employed by her father, and the other, a young mau neighbor farmer of good financial standing. The father is in arrears with his rent, and the rich young suitor to his daughter offers to get him out of the difficulty, providing he will give him his daughter's hand in marriage. The father consents, but the girl soon shows her objection, preferring the love of the laborer. The rejected sultor, in anger, enters the farmer's barn, intent upon revenge, and accidentally sets fire to the structure. He tries to throw suspicion upon the farmer, but two tramps point out the real culprit, having seen him enter the barn. The young laborer re-enters the employ of the farmer, whom he assists financially with the winnings of a large lottery prize, and later marries the daughter.

If you are in the Market for

SECOND HAND FILMS

Write to the largest and most reliable Dealers and Importers of these goods in the U. S.

International Film Traders
Incorporated

5 West 14th Street, NEW YORK CITY

"INFORMATION wanted regarding the whereabouts of Stewart McArthur and Mrs. Ida Eckenrode, formerly of Barnesboro Pa."

A. J. CLAPHAM
12 East 15th St., New York, N. Y.

Motion Picture Supplies

To get the right goods at the right prices call or write

H. A. MACKIE
Wholesale Dealer

853 BROADWAY
Cor. 14th St., New York

Jobber for Edison, Powers & Motiograph Machines.
All Others kept in Stock.

Call and see all makes of machines demonstrated on the mirror screen.

YANKEE.

FOR THE WEARING OF THE GREEN (Sept. 25).—Neil O'Connor, an Irish patriot, feared by the Englisb, and loved by the Irish, is compelled to aeek refuge among the hills to avoid being captured and probably hung, as a traitor.

Sir Jamea Blackadder is anxious to see Neil O'Connor caught, aa he is in love with Lady Broughton, who is the promised wife of O'Connor.

Sir James employs a notorious character, Red Rufus, to spy upon O'Connor, and offers him a large reward if O'Connor is captured; but O'Connor baa many friends, among them being Pike and Honora, two simple-hearted, loyal Irish patrlots, who aid O'Connor throughout his forced exile.

Wben Sir James shows Lady Broughton a pardon for O'Connor, and threatens to burn it up unless she becomes his wife, Honora manages to obtain the pardon, secretes it on her person and replaces same with another paper, which Sir James burns.

When O'Connor is captured and brought before Sir James, who is about to commit him to jail, in spite of the pleadings of Lady Broughton, Pike and Honora spoil this plan by producing the pardon.

MAN (Sept. 29).—When the daughter of the millionaire iron worker is saved from injury aud possible death by one of her father's employees, sbe becomes interested in the gigantic and handsome apecimen of manhood, who by sheer brntal atrength, stops a maddened horse in his beadlong flight. The young giant, besides possessing abnormal strength, has also a goodly share of brains, which be utilizes to such good effect that he eventually becomes superintendent of the steel piant.

He learns to love the girl witb a strong man's passion, and like his ancestors of the atone age, vows to make her his, in spite of all obstacles. The girl learns of his love and also of her power over this giant and, womanlike, is pleased.

As a member of a spiritualistic society, she comes in contact witb one of the lecturers, who lovea ber, and of whom the young giant is jealous. When the young giant professes his love, she coquettishly runs from him, and tells him to wait.

The professor of spiritualism and the young giant meet at the steel works, and in a moment of jealous rage, the instinct of the prehistoric man asserts itself, and he is about to throw the professor into the gaping furnace, when an apparition appears of himself and the girl in the garb of the stone age, locked in each other's arms. Again this apparition appears to the girl, who being a spiritualist, realizes that she and the young giant had been mates in the stone age, and therefore, should become mates in the civilized world.

NEW INCORPORATIONS.

New York City.—White-Whitman Mfg. Co. Capital $10,000. Directors: Arthur G. White, James A. Whitman and Effie O. Stabb.

Rochester, N. Y.—The Nickel Amusement Co. Directors: George C. Stand and Harry F. Wick.

New York City.—United Releasing Co. Capital $100,000. Directors: Leon Kauffman, Stuart M. Kohn and Isadore Finkler.

Cincinnati, Ohio.—Tbe American Film Co. Capital $10,000. Directors: J. R. Tabot, W. T. Roberts, M. J. Priant, A. B. Fraze and A. M. Allen.

Toledo, Ohio.—White Eagle Theatrical Co. Capital $10,000. Directors: George A. Kratt, Walter Grudzinski, Efil B. Davis, Karl F. Barfield and Robert Phillips.

New York City.—Crystal Film Co. Capital $150,000. Directors: L. G. B. Erb, H. L. Siobidin, and S. Fine.

St. Louis, Mo.—The Union Theater and Airdome Co. Capital $37,000. Directors: O. T. Crawford, Thomas J. O'Laughlin, Arthur J. Fitzsimmons, James Hagerman.

Cleveland, Ohio.—The Feature and Educational Film Co. Capital $10,000. Directors: E. Mandelbaum, A. Newman, A. L. Freeman, E. T. Nawk and David Hemilich.

AMONG THE EXHIBITORS.

Cincinnati, Ohio.—Meis & Cohen will erect a moving picture theater at Vine and Calhoun Streets, to cost $25,000.

Milwaukee, Wis.—Crowley Bros. will erect a moving picture theater at National Avenue and 31st Streets, to cost $8,000.

Kansas City, Mo.—Globe Theater Co. Capital $2.000. Louis Oppenheim and Samuel Oppenheim.

Houston Texas.—The Elks are erecting a new theater at Fourth and Austin Streets, to cost $30,000.

Savannah, Ga.—Savannah Picture Play Co. Capital $8,000. A. S. Guckenheimer and Jake Schrameck.

Evansville, Ind.—Main Theatorium Co. Capital $4,500. Isaac Hamburg and Philip Holz.

Milwaukee, Wis.—A new moving picture theater will be erected at National Avenue and 31st Avenue, to cost $10,000.

Atlantic City, N. J.—Atlantic Avenue is to have another moving picture show. A permit has been issued to A. Siracusa, by tbe Building Department for the erection of it at 2416-18 Atlantic Avenue, which will cost when completed about $6,000.

Duluth, Minn.—A license has been granted to W. M. Abrahamson for the erection of a high class moving picture theater at 2623 W. Superior Street.

Philadelphia, Pa.—The Franklin Theater, at 52d and Girard Avenue, has been purchased by Leon T. Carpenter and J. Hesser Walraven.

W. Stephen Bush

Has prepared and may be engaged to deliver special, complete LECTURES on

"Dante's Inferno"
(5 REELS, MILANO FILMS COMPANY)

"The Crusaders
or Jerusalem Delivered"
(4 REELS, WORLD'S BEST FILM COMPANY)

The Battle Hymn of the Republic
Enoch Arden
The Maccabees
Declaration of Independence
The Three Musketeers
Any other feature film
The Weekly Pathe Bulletin
The Monthly Vitagraph Bulletin

Address

W. Stephen Bush
Care of Moving Picture World
125 East 23rd Street New York City

LUX FILMS

The Acme of Quality

Released Friday, Sept.22,1911

Bill as an Express Messenger

Comedy *Length 344 feet*

A thoroughly original comedy of unusual qualities.

The Stolen Diamond

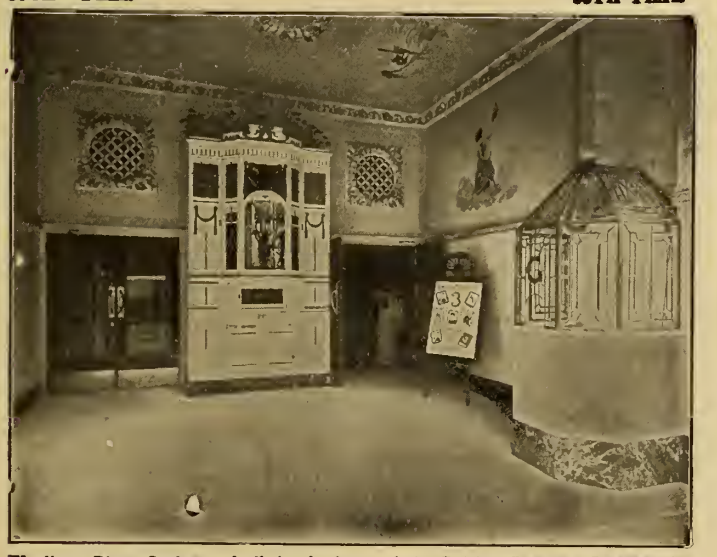
Drama *Length 629 feet*

A Stirring Dramatic Production.

R. PRIEUR
10 East 15th St. New York City
Telephone Call 3427 Stuyvesant
Sold Only Through
MOTION PICTURE DISTRIBUTING and SALES COMPANY
ONLY EASTMAN RAW STOCK USED

WURLITZER

55TH YEAR 55TH YEAR



Wurlitzer Piano Orchestra built in the front of the Gaither Theater, Cincinnati

The Leading Picture Theaters are Installing
Wurlitzer Automatic Musical Instruments
They furnish better music than musicians and cut out that great expense. 50 different styles. Call at nearest branch or write for big 84-page catalog

THE RUDOLPH WURLITZER COMPANY

CINCINNATI	CHICAGO	NEW YORK	PHILADELPHIA
117 to 121 E. 4th	266 & 268 Wabash	25 & 27 W. 32nd Bet. B'way & 5th Av.	1835 Chestnut
ST. LOUIS	CLEVELAND	BUFFALO	COLUMBUS, O.
912 Pine	206 Prospect	701 Main	57 E. Main

CINES CO. of ROME

Studios and Factories, Rome and Padova

CAPITAL { Preferred Stock Lire 2,000,000
Ordinary Stock, 3,750,000
Fully Paid-up Lire 5.750.000

EXCHANGE MEN WRITE TO US FOR PARTICULARS OF OUR FIRST RELEASE

Branch for the United States of America
445 Broome St., cor. Broadway
New York City

TELEPHONE, SPRING 9232

TELEGRAPHS, CINES NEW YORK

Licensed Release Dates

BIOGRAPH.

Sept. 11—The Village Hero (Com.)..... 675
Sept. 11—The Lucky Horseshoe (Com.)..... 321
Sept. 14—The Squaw's Love (Dr.)..... 998
Sept. 18—Dan, the Dandy (Com.)..... 998
Sept. 21—When Wifey Holds the Purse Strings (Com.) 463
Sept. 21—A Convenient Burglar (Com.)..... 534
Sept. 25—The Revenue Man and the Girl (Dr.) 999
Sept. 28—Her Awakening (Dr.)..... 997

EDISON.

Sept. 8—Jones Ferry (Dr.).....1000
Sept. 9—That Winsome Winnie Smile (Com.). 500
Sept. 9—No Cooking Allowed (Com.)..... 500
Sept. 12—Off the Coast of Maine (Sc.)..... 265
Sept. 12—Under the Tropical Sun (Dr.)..... 375
Sept. 13—The Escaped Lunatic (Com.)..... 500
Sept. 13—For the Queen (Com.)..... 500
Sept. 15—The Lighthouse By the Sea (Dr.)....1000
Sept. 16—The Sheriff (Dr.).....1000
Sept. 19—The Sailor's Love Letter (Dr.).....1000
Sept. 20—An Unknown Language (Com.)..... 985
Sept. 22—The Battle of Trafalgar (Dr.).....1000
Sept. 23—The Big Dam (W. Dr.) 1000
Sept. 26—Mary's Masquerade (Com.).....1000
Sept. 27—A Cure for Crime (Com.).....1000
Sept. 29—The Death of Nathan Hale (Edu.)..1000
Sept. 30—The Maiden of the Pie Faced Indians 500
Sept. 30—Turning the Tables (Com.)..... 500

ESSANAY.

Sept. 7—Never Believe In Signs (Com.)..... 300
Sept. 8—The Wrong Glove (Com.)..... 990
Sept. 9—Broncho Bill's Last Spree (W. Com.) 980
Sept. 12—Two Men and a Girl (Dr.)..... 980
Sept. 14—The Puncher's Law (W. Dr.)..... 980
Sept. 15—The Burglarized Burglar (Com.)..... 980
Sept. 16—The Millionaire and the Squatter (W. Dr.) 980
Sept. 19—Saved from the Torrents (Dr.)..... 980
Sept. 21—All On Account of the Porter (Com.)——
Sept. 21—Everybody's Troubles (Com.)..... 980
Sept. 22—Live, Love and Believe (Mil. Dr.).. 980
Sept. 23—An Indian's Sacrifice (W. Dr.)..... 980
Sept. 26—Lost Years (Dr.)..... 980
Sept. 28—The Power of Good (W. Dr.)..... 980
Sept. 29—When He Died (Com.)..... 980
Sept. 30—The Strike at the "Little Jonny" Mine (W. Dr.)..... 980

GAUMONT.
(G. Kleine.)

Sept. 5—A Society Mother (Dr.).....1030
Sept. 9—Mated by Chess (Com.)..... 660
Sept. 9—Farming—Old and New Methods (Ind.) 377
Sept. 12—How to Catch a Bachelor (Com.).... 836
Sept. 12—From Bordeaux to Pauillac, France (Sc.) 164
Sept. 16—The Cinematograph Fiend (Com.)... 575
Sept. 16—A Mountain Torrent In Austria (Sc.) 415
Sept. 19—Jimmie ou Guard (Dr.)..... 710
Sept. 19—Crossing the Alps In a Motor (Sc.).. 285
Sept. 23—A Heart Breaker by Trade (Com.).. 710
Sept. 23—The Culture of Bulbous Flowers (Sc.) 290
Sept. 26—A Friend of the Family (Com.).... 850
Sept. 26—The City of Bordeaux, France (Sc.).. 175
Sept. 30—Hearts May be Broken (Dr.).....1015

KALEM.

Sept. 6—When Two Hearts Are Won (Com.).1000
Sept. 8—When the Sun Went Out (Dr.).....1000
Sept. 11—A Sheepman's Triumph (Dr.).....1000
Sept. 13—The Express Envelope (Dr.).....1000
Sept. 15—The Alpine Lease (Dr.).....1000
Sept. 18—The Ranger's Stratagem (Dr.).....1000
Sept. 20—Losing to Win (Dr.).....1000
Sept. 22—The Cowboy's Bride (Dr.).....1000
Sept. 25—Arizona Bill (Dr.).....1000
Sept. 27—Hal Chase's Home Run (Dr.).....1000
Sept. 29—The Blackfoot Halfbreed (Dr.).....1000

LUBIN.

Sept. 9—The Ranch's New Barber (Com.)... 600
Sept. 9—Bill's Ward (Dr.)..... 400
Sept. 11—Divided Interests (Dr.).....1000
Sept. 13—His Girlie (Dr.).....1000
Sept. 14—Al Martin's Game (Dr.).....1000
Sept. 16—Cement Rock Blasting (Ind.).....
Sept. 16—The Scheme That Failed (Com.)....1000
Sept. 18—The Senorita's Conquest (Dr.).....1000
Sept. 20—The Life Saver (Dr.).....1000
Sept. 21—The Human Torpedo (Com.).....1000
Sept. 23—Her Inspiration (Dr.).....1000
Sept. 25—The Matchmaker (Dr.).....1000
Sept. 27—A Cowboy's Love (Dr.).....1000
Sept. 28—A Counterfeit Roll (Com.).....1000
Sept. 30—A Nearsighted Chaperone (Com.)....1000

MELIES.

Sept. 7—The Hobo Cowboy (Dr.).....1000
Sept. 14—A Shattered Dream (Dr.).....1000
Sept. 21—$200.00 (Dr.) 1000
Sept. 28—The Missiou Waif (Dr.).....1000

ECLIPSE.
(G. Kleine.)

Aug. 30—Sights of Berlin (Sc.)..... 423
Aug. 30—A King for an Hour (Com.)..... 572
Sept. 6—Clever Beyond Her Years (Dr.).... 675
Sept. 6—Lake Thun In Switzerland (Sc.).... 325
Sept. 13—The Hand of the Law (Dr.)..... 665
Sept. 13—Norwich and Vicinity (Sc.)..... 330
Sept. 20—In Anelent Days (Dr.).....1000
Sept. 27—The Trials of a Tall Traveler (Com.) 458
Sept. 27—Manufacturing Fireworks (Ind.)..... 522

PATHE.

Sept. 7—The Red Man's Dog (Ind. Dr.) 675
Sept. 7—Japanese Dice and Butterflies (Sc.).. 328
Sept. 8—Culture of the Dahlia (Ed.)..... 550
Sept. 8—Arabian Types and Customs (Sc.).... 425
Sept. 9—A Tragedy at Sea (Dr.).....1000
Sept. 11—Eva Is Tired of Life (Com.)..... 394
Sept. 11—Little Moritz and the Butterfly (Com.) 295
Sept. 11—From Lourdes to Garvarine (Sc.).. 310
Sept. 12—Pathe's Weekly No. 37 (Topical)..1000
Sept. 13—A Prisoner of the Mohicans (Dr.)....1000
Sept. 14—College Sweethearts (Com.)..... 720
Sept. 14—Art Industries In Kabylie (Ind.)... 279
Sept. 15—Madame Tallien (Dr.) 689
Sept. 15—Everyday Life In Mallaca (Sc.).....310
Sept. 16—A Western Memory (Dr.).....1000
Sept. 18—The Fright (Dr.) 754
Sept. 18—Fire Brigade in Moscow (Sc.)..... 230
Sept. 19—Pathe's Weekly No. 38 (Topical)....1000
Sept. 20—An Up-to-Date Squaw (Com.)..... 754
Sept. 20—African Birds and Their Enemies (Ed.) 197
Sept. 21—Starlight's Necklace (Dr.)..... 951
Sept. 22—Old Delhi and Its Ruins (Sc.)..... 285
Sept. 22—Electric Boots (Com.) 426
Sept. 22—Surfing: National Sport In the Hawaiian Islands (Sc.)..... 285
Sept. 23—Gypsy Maids (Dr.) 900
Sept. 25—The Disappointed Old Maids (Com.).. 490
Sept. 25—Whiffles' Hard Luck Stories (Com.).. 475
Sept. 26—Pathe's Weekly, No. 39 (Topical)....1000
Sept. 27—Driven From the Tribe (Am. Dr.)..1000
Sept. 28—Gypsy Honor (Am. Dr.).....1000
Sept. 29—The Bell-ringer of the Abbey (Fairy Tale) 615
Sept. 29—Across the Polar Seas (Sc.)..... 397
Sept. 30—A Convict's Heart (Am. Dr.).....1000

SELIG.

Sept. 8—The Heart of John Barlow (Dr.)....1000
Sept. 11—Kit Carson's Wooing (Dr.)..... 990
Sept. 12—Dad's Girls (Dr.) 1000
Sept. 14—The Wheels of Justice (Dr.).....1000
Sept. 15—The Voyager (Dr.) 670
Sept. 15—A Sight-Seeing Trip Through Boston (Sc.) 330
Sept. 18—Lost In the Arctic (Dr.) 880
Sept. 18—Noted Men (Sc.) 180
Sept. 19—McKee Rankin's '49" (Dr.).....1000
Sept. 21—A Cup of Cold Water (Dr.).....1000
Sept. 22—Shipwrecked (Dr.).....1000
Sept. 25—Two Orphans (1st reel) (Dr.).....1075
Sept. 26—Two Orphans (2d reel) (Dr.)..... 986
Sept. 28—Two Orphans (3d reel) (Dr.).....1000

VITAGRAPH.

Sept. 8—Cherry Blossoms (Dr.).....1000
Sept. 9—Jimmie's Job (Com.).....1000
Sept. 11—Forging (Dr.) 1000
Sept. 12—Her Crowning Glory (Com.).....1000
Sept. 13—The Child Crusoes (Dr.) 1000
Sept. 15—Vitagraph Monthly (Sc.).....1000
Sept. 16—By Woman's Wit (Com.).....1000
Sept. 18—One Flag At Last (Mil. Dr.).....1000
Sept. 19—How Millie Became an Actress (Com.) 1000
Sept. 20—Beyond the Law (Dr.).....1000
Sept. 22—Forgotten (Dr.) 1000
Sept. 23—Over the Chafing Dish (Com.).....
Sept. 23—The Tired, Absent Minded Man (Com.) 1000
Sept. 25—By the Camp Fire's Flicker (Dr.)....1000
Sept. 26—His Sister's Children (Com.).....1000
Sept. 27—A Western Heroine (Dr.).....1000
Sept. 29—Ninety and Nine (Dr.).....1000
Sept. 30—Her Hero (Com.).....1000

THEATRE SALES CO.
211 Dearborn Street, opposite Post Office
CHICAGO, ILLINOIS
Long Distance Phone, Harrison 341
Dealers in Theaters anywhere in the United States and especially Chicago. Write or Call. Make Known Your Wants

Classified Advertisements

[Classified advertisements, three cents per word, cash with order; 50 cents minimum; postage stamps accepted.]

SITUATIONS WANTED.

WANTED—Position as motion picture operator. Can give reference. No objection to town. Address, Lock Box 124, Lima, Ohio.

YOUNG MAN—(39), married, strictly sober, wants position as manager of motion picture theater, has own machine. Can handle all details. Address, R. McKAY, 946 Manhattan Ave., Brooklyn, N. Y.

AT LIBERTY—About Sept. 20th, expert moving picture operator or manager. Long experience. No booze or cigarettes. Electrician. Repair machines. Best of references. Wish to hear from first-class house. Address, OPERATOR, Care Photo Gallery, Dorney Park, Allentown, Pa.

AT LIBERTY—October 1st, two A-1 operators. Six years' experience; references; married; not boozers. A-1 advertisement and card writers. Will work single. Want contracts. MAYNAN BROTHERS, Care General Delivery, Fremont, Neb.

OPERATOR—Experienced, desires position as assistant, understands electrical work and generally useful. FELDMAN, 102 West 37th Street, New York City.

AT LIBERTY—Manager, vaudeville, experienced, salary and commission. Recently sold my own theater. Address, George Bowley, care Moving Picture World, 125 East 23rd St., New York City.

THEATER FOR SALE.

Motion picture business paying $100.00 per week net profit. No other outfit of its kind in the United States. Don't answer this advertisement unless you have $1,600.00 cash to invest. Address, E. G. KAY, General Delivery, Quincy, Ill.

FOR SALE—Theater seating 225. Best location in city of 33,000. Clearing $100 weekly. Good reason. Address, KENNEDY BROTHERS, Nickelodeon Theater, Galesburg, Ill.

Moving picture theater for sale or lease, well located. 366 seats. Two No. 6 Powers machines. Full description. Terms and reason for selling on application. Box 713, Jacksonville, Fla.

THEATER FOR RENT.

FOR RENT—The Columbia Opera House, of North Adams, Mass.; population 22,000; capacity eight hundred. Large stage and suitable scenery. Opera, vaudeville and moving pictures. Address, 100 Holden St., North Adams, Mass.

EQUIPMENT FOR SALE.

At a bargain. One Powers No. 6 machine, one H. & H. transformer, 160 opera chairs, good as new. Address, LOCK BOX 505, Fargo, N. Dak.

Complete Standard American Moving Picture Machine, complete extra attachment; four moving picture lenses, two stereo lenses, two rheostats, one Taylor fiber apartment trunk, 120 foot No. 6 stage cable, 24 foot reinforced curtain, 2 full reels of film; 75 miscellaneous slides, 3 sets of condensers, 2 reels carrying cases, extra parts wire, etc. Complete outfit for travel. Cost when new $425. A reasonable offer considered. G. S. MILLER, 54 Main Street (Tel. 2206 Yonkers), Yonkers, N. Y.

FOR SALE—Edengraph picture machine. As good as new. Used only two months. Price $110.00. Grand Opera House, Dubuque, Iowa.

MISCELLANEOUS.

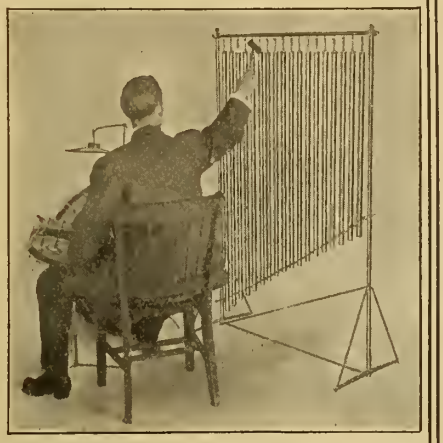
Will invest up to $500 in established picture show in or about New York with services. CARSON, 22 West 60th Street, New York City.

I will pay liberally for a trip to a good location for pictures or pictures and vaudeville. A postal card will do. Address, EXPANSION, c/o Moving Picture World, New York City.

Film Perforating Dies
The A. Dewes Co.
249 Center Street
Tel. 2351 Spring New York

YERKES' SOUND EFFECTS
Are used exclusively by the Monopol Film Co. for their **DANTE'S INFERNO** picture, and for the Kinemacolor Co.'s **CORONATION PICTURES.** Send for Our New Sound Effect List
Phone Lenox 600
Yerkes Manufacturing Company, 202 East 88th Street NEW YORK

Small Chimes



Although these Chimes are light enough to be used on transient work, they are not toys by any means, but a complete set of 18 tones, one and a half octaves chromatic (C to F), with sufficient volume and power to fill any size auditorium.

LEEDY MFG. CO., Indianapolis, Ind.
Gentlemen: I received the Small Chimes O. K., and must say that they are the finest addition I have ever made to my line of traps.

I used them the same week I received them and made a big hit with the audience. No drummer in a Picture House can afford to be without them; they really are a valuable instrument.

Yours truly,
O. J. POWELL,
Theatorium, Mt. Carmel, Pa.

Chimes are not a fad—they have come to stay, and any drummer who intends to keep up with the procession will find our Small Chimes a valuable addition to his equipment.

Try a set—your money back if you are not entirely satisfied.

Price $60

LEEDY MFG. CO.
Indianapolis, Indiana.

Ornamental Theatres

PLASTER RELIEF DECORATIONS

Theatres Designed Everywhere

Write for Illustrated Theatre Catalog. Send us Sizes of Theatre for Special Designs

The Decorators Supply Co.
2549 Archer Avenue :: CHICAGO, ILL.

"INFORMATION wanted regarding the names of person or persons running moving picture shows in Maine by the name of Warren Co. They were in Greenville about August 17th, 1911. Liberal reward for information leading to the whereabouts of this company, and names of persons operating it

ACME FILM CO., 12 E. 15th St., New York

WE CAN BOOK YOU ON A MINUTE'S NOTICE

Singers, Piano Players, Drummers, Operators or anything else in the show business.
We personally try out every one, and know their ability before leaving our office.
A TRIAL WILL CONVINCE YOU

Columbia Theatrical Exchange, 405 RANDOLPH BUILDING South East Cor. Clark and Randolph
TELEPHONES: RANDOLPH 756 *and* AUTOMATIC 44-279 CHICAGO, ILL.

HALLBERG, "THE ECONOMIZER MAN" Exchanges NEW MACHINES FOR OLD!

Stop Tinkering Your Old M. P. Machine. Write me, stating Make, Factory Number, and Condition of your machine, also what make of new machine you desire—I WILL DO THE REST!

Any Old Machine Will Project a Picture. Any OF the Latest Models Will Give You a Good Picture. When Used in Connection with the Hallberg Standard Economizer, You Get the Best that Money Can Buy, Not only in Saving on Your Electric Bill, but in Quality of Light on Screen. If You Are Using any Other Make of Current Saver, Write for my Exchange Proposition for the "Hallberg," Stating Make You Have, and Particulars of Your Current.

All makes Moving Picture Machines, Supplies, Electra Carbons Etc., always in stock.

Electric Fans for either A. C. or D. C. - $7.50 and up
Exhaust Fans for either A. C. or D. C - $15.00 and up

Complete line of Opera Chairs and all supplies for M. P. Theatre

I EQUIP YOUR THEATRE COMPLETELY -:- WRITE FOR CATALOG W. 6

J. H. HALLBERG, 36 East 23rd St., New York

Independent Release Dates

AMERICAN.

Aug. 24—Anna Harris In the Swimming Marathon 500
Aug. 24—Aunty and the Cowboys (Com.).....
Aug. 28—The Western Doctor's Peril (Dr.)...1000
Aug. 31—The Diamond Smugglers (Dr.).....1000
Sept. 4—The Cowboy and the Artist (W. Dr.)..1000
Sept. 7—Three Million Dollars (W. Com.)....1000
Sept. 11—The Stage Robbers of San Juan (Dr.) 1000
Sept. 14—The Mother of the Ranch (Dr.)....1000
Sept. 18—The Gun Man (Dr.).....1000
Sept. 21—The Claim Jumper (Dr.).....1000

CHAMPION.

Aug. 21—When North and South Met (Dr.).... 950
Aug. 23—The Confessional (Dr.)..... 950
Aug. 28—A Daughter of Dixie (Dr.)..... 950
Aug. 30—How Tony Became a Hero (Com.)... 950
Sept. 4—Grant and Lincoln (Dr.)..... 950
Sept. 6—When the Law Came (Dr.)..... 950
Sept. 11—Charley's Buttle (Dr.).....
Sept. 13—The Red Devils (Dr.)..... 950
Sept. 18—Shenandoah (Dr.)..... 950
Sept. 20—The Stolen Horse (Dr.)..... 950
Sept. 25—The Black Horse Troop of Culver (Scenic) 950
Sept. 27—The Cook of the Ranch (Com.)..... 950

ECLAIR.

Aug. 21—The Edelweiss (Dr.) .....
Aug. 21—How They Work in Cinema (Com.)..
Aug. 28—A Marriage in the Stars (Com.)..... 755
Aug. 28—An Obliging Young Man (Com.)..... 285
Sept. 4—All On Account of a Coat (Com.).... 886
Sept. 11—How Poor Babies Are Reared in Paris (Edu.)..... 630
Sept. 11—How Teddy Lost His Bet (Com.).... 285
Sept. 18—Magic Music (Trick)..... 330
Sept. 18—When the Leaves Fall (Dr.)..... 665
Sept. 25—A Just General (Military Dr.).....1000
Oct. 2—Hearts and Eyes (Dr.)..... 630
Oct. 2—For Your Hats, Ladies! (Edu.)..... 370

GREAT NORTHERN.

July 29—The Engagement Ring (Dr.).....
July 29—A Happy Home.....
Aug. 5—The Burglar and the Girl (Dr.).....
Aug. 12—The Mother's Mark (Dr.).....
Aug. 12—Teddy Trained By His Mother (Com.)
Aug. 19—The Victory of Love (Dr.)..... 950
Aug. 26—A Traitor to His Country (Dr.).....
Sept. 2—The Foundling (Dr.).....
Sept. 9—A Dream with a Lesson (Dr.).....
Sept. 16—The Conspirators (Dr.).....
Sept. 23—Caught In His Own Net (Dr.).....

IMP.

Aug. 21—Love In a Tepee (Dr.)..... 500
Aug. 24—As a Boy Dreams (Dr.).....1000
Aug. 28—His Royal Highness (Com.).....
Aug. 28—Hot Springs, Arkansas (Sc.).....
Aug. 31—The Toss of a Coin (Com.).....
Sept. 4—The Haunted House (Dr.).....1000
Sept. 7—Duty (Dr.).....1000
Sept. 11—By the House that Jack Built (Dr.) 1000
Sept. 14—The Brothers (Dr.).....1000
Sept. 18—The Great Charleston Hurricane Flood (Scenic) 500
Sept. 18—The Bicycle Bug's Dream (Com.).. 500
Sept. 21—By Registered Mail (Dr.).....1000
Sept. 25—The Co-Ed Professor (Com.)..... 750
Sept. 25—Through the Dells of the Wisconsin in a Motor Boat (Sc.)..... 250
Sept. 28—'Tween Two Loves (Dr.).....1000

LUX.

Aug. 18—A Child's Conrageous Act (Dr.)..... 540
Aug. 25—Bill Follows the Doctor's Orders (Com.) 450
Aug. 25—What a Peunyworth Did (Com.)..... 450
Sept. 1—Bill as a Game-Keeper (Com.)..... 504
Sept. 1—The Invisible Wrestler (Com.)..... 340
Sept. 8—Bill Buys a Lobster (Com.)..... 350
Sept. 8—A Romance of a Wager (Dr.)..... 642
Sept. 15—Bill As a Bill Poster (Com.)..... 573
Sept. 15—His Mania for Collecting Antiques (Com.) 357
Sept. 22—Bill as an Express Messenger (Com).. 344
Sept. 22—The Stolen Diamond (Dr.)..... 629

NEW YORK MOTION PICTURE CO.

BISON.

Aug. 22—A Cowboy's Loyalty (Dr.).....
Aug. 25—Pioneer Days (Dr.).....
Aug. 29—An Indian Legend (Dr.).....
Sept. 1—The Sheriff's Love (Dr.).....
Sept. 5—Little Dove's Romance (Dr.).....
Sept. 8—A Western Tramp (Dr.) .....
Sept. 12—The Lost Letter (Dr.).....
Sept. 15—Lone Star's Return (Dr.).....
Sept. 29—The Sheriff's Brother (Dr.).....
Sept. 22—The Missionary's Gratitude (Dr.) ..

AMBROSIO.
(By N. Y. M. P. Co.)

Aug. 30—The Door-Keeper (Dr.).....
Aug. 30—Tweedledum's White Suit (Com.)....
Sept. 6—Tweedledum and the Adventuress (Com.) .....
Sept. 6—Italian Artillery (Scenic).....
Sept. 13—Cain's Retribution (Dr.).....
Sept. 13—Tiny Tom Wins a Lottery Prize (Com.) .....
Sept. 16—The Horse of the Regiment (Dr.)..
Sept. 16—Foolshead—Removal (Com.).....
Sept. 20—Tweedledum's Riding Boots (Com.)..
Sept. 20—Tiny Tom as a Detective (Com.)....

ITALA.

Aug. 26—Foolshead—Chauffeur (Com.) .....
Aug. 26—For a Straw (Com.).....
Sept. 2—Clio and Phyletes (Dr.) .....
Sept. 7—Infinite Ways of Providence (Dr.)
Sept. 9—Foolshead Hypnotizer (Com.).....
Sept. 9—Toto Has a Purse (Com.).....
Sept. 16—The Horse of the Regiment (Dr.)..
Sept. 16—Foolshead Charges Himself with Removal (Com.) .....

NESTOR.

Aug. 30—The Parson and the Bully (Dr.).....
Sept. 2—Mutt & Jeff and the German Band (Com.) .....
Sept. 6—The Flower of the Tribe (W. Dr.)..
Sept. 9—Mutt and Jeff and the Escaped Lunatic (Com.) .....
Sept. 13—At Perry's Ranch (Dr.).....
Sept. 16—Mutt and Jeff and the Newsboys (Com.) .....
Sept. 20—Across the Divide (Dr.).....
Sept. 23—Mutt & Jeff and the Dog Catchers (Com.) .....
Sept. 23—Obliging a Friend (Com.).....
Sept. 27—The Young Doctor (Dr.).....
Sept. 30—Mutt & Jeff as Reporters (Com.)....
Sept. 30—Getting Even (Com.).....

POWERS.

Aug. 15—Babes In the Woods (Dr.).....
Aug. 19—The Squaw's Devotion (Dr.).....
Aug. 22—Black Cloud's Debt (Dr.).....
Aug. 26—The Indian's Love (Dr.).....
Aug. 29—The White Chief (Dr.).....
Sept. 2—Silver Tail and His Squaw (Dr.)....
Sept. 5—Red Feather's Friendship (Dr.)..... 960
Sept. 9—The Twins Squaw (Dr.)..... 975
Sept. 12—Gray Wolf's Grief (Dr.)..... 950
Sept. 16—The Horse Thief (Dr.)..... 950
Sept. 19—Lost In a Hotel (Dr.).....
Sept. 19—An Old Time Nightmare (Dr.).....
Sept. 23—Red Man's Honor (Dr.).....
Sept. 26—The Falls of Bohemia (Sc.)..... 300
Sept. 26—Imaginative Willie (Com.)..... 670
Sept. 30—The Half-Breed's Atonement (Dr.).. 970

RELIANCE.

Aug. 5—His Son (Dr.).....
Aug. 9—The City (Dr.).....
Aug. 12—The Pitfall (Dr.).....
Aug. 16—Out Of Darkness (Dr.) .....
Aug. 23—A Little Child (Dr.).....
Aug. 26—The Godfather (Dr.).....
Aug. 30—A Straight Path (Dr.).....
Sept. 2—Clouds and Sunshine (Dr.).....
Sept. 6—Temptation (Dr.) .....
Sept. 9—His Dream (Dr.) .....
Sept. 13—The Cobbler (Dr.).....
Sept. 16—Pals (Dr.) .....
Sept. 20—The Stolen Play (Dr.).....

REX.

June 1—The Monogram "J. O." (Dr.).....
June 8—From Death To Life (Dr.).....
June 15—The Twins (Dr.).....
June 22—On the Brink (Dr.).....
June 29—Securing Evidence (Dr.).....
July 6—Fate (Dr.) .....
July 13—The Vagabond (Dr.).....
July 20—Sherlock Holmes, Jr. (Dr.).....
July 27—Her Way (Dr.).....
Aug. 3—The Artist Financier (Dr.).....
Aug. 10—The White Red Man (Dr.).....
Aug. 17—The Colonel's Daughter (Dr.).....
Aug. 24—Castles in the Air (Com.).....1000
Aug. 31—The Torn Scarf (Dr.).....
Sept. 7—Picturesque Colorado (Scenic).....
Sept. 14—Faith (Dr.) .....
Sept. 21—The Rose and the Dagger (Dr.).....

SOLAX.

Aug. 18—Let No Man Put Asunder (Dr.).....
Aug. 23—A Gay Bachelor (Com.).....
Aug. 25—The Stampede (Military).....
Aug. 30—The Patched Shoe (Com.).....
Sept. 1—The Hold Up (Military).....
Sept. 6—Hector's Inheritance (Com.).....
Sept. 8—The Best Policy (Mil. Dr.).....
Sept. 13—Her Uncle's Will (Com.).....
Sept. 15—The Altered Message (Mil. Dr.).....
Sept. 20—Oh! You Stenographer (Com.).....
Sept. 22—Nellie's Soldier (Mil. Dr.).....
Sept. 27—How Hopkins Raised the Rent (Com.)
Sept. 29—An Italian's Gratitude (Dr.).....

THANHOUSER.

Aug. 15—Nobody Loves a Fat Woman (Com.)..
Aug. 18—The Train Despatcher (Dr.).....
Aug. 22—The Cross (Dr.).....
Aug. 25—The Romance Of Lonely Island (Dr.)
Aug. 29—The Moth (Com.).....
Sept. 1—Romeo and Juliet (Dr.).....
Sept. 5—Count Ivan and the Waitress (Dr.)
Sept. 8—Romeo and Juliet—Part 2 (Dr.)....
Sept. 12—The Buddhist Priestess (Dr.).....
Sept. 15—In the Chorus (Dr.).....
Sept. 19—The Lie (Dr.) .....
Sept. 22—The Honeymooners (Dr.) .....
Sept. 26—Lochinvar (Dr.).....
Sept. 29—Love's Sacrifice (Dr.).....

YANKEE.

Aug. 4—Truth Shall Prevail (Dr.).....
Aug. 7—Kathleen Mavonrneen (Dr.).....
Aug. 11—Grey Wolf's Squaw (Dr.).....
Aug. 14—A Good Natured Man (Com.).....
Aug. 14—A Children's Paradise (Scenic).....
Aug. 18—Her Father's Secretary (Dr.).....
Aug. 21—Colleen Bawn (Dr.).....
Aug. 25—Retaliation (Dr.) .....
Aug. 28—The Power of Devotion (Dr.).....
Sept. 1—A Great Wrong Righted (Dr.).....
Sept. 4—Inshavogue (Dr.).....
Sept. 8—Mesmerizing Moe (Com.).....
Sept. 8—Faded Rosea (Dr.).....
Sept. 11—Tangled Heartstringa (Dr.).....
Sept. 15—Woman (Dr.) .....
Sept. 18—The Star Reporter (Dr.).....
Sept. 22—The Girl and the Chauffeur (Dr.)....

Get Simpson's Celebrated Song Slides
OF ALL THE POPULAR SONGS
Perfection of Artistic Coloring
ALFRED L. SIMPSON
113 W. 132d St. N. Y. City

Money Makers for you. Think of the people passing by or out of your place that would drop another nickel or dime. Many styles. Catalog No. 34 tells all.
KINGERY MFG. CO.
CINCINNATI, O.

FILM FOR SALE
Over 1000 reels in stock at all times, from $2.50 up.

Three Musketeers	2 reels	$50.00
Dame of Montsereau	2 reels	50.00
Fall of Troy	2 reels	75.00

Send for catalogue.
A. J. CLAPHAM
12 E. 15th St., New York, N.Y.

Operators!
I guarante quick and satisfactory repair work on all machines. Only genuine parts supplied. Get my prices on *ONE DROP OIL* and *BULL DOG CEMENT* the best articles of their kind on the market.
H. A. MACKIE
853 Broadway, Cor. 14th Street New York
'Phone: 2478 Stuyvesant

SPECIAL ROLL TICKETS The Big Ticket. Any Printing Any Colors

5,000	$1.25	20,000	$4.60	50,000	$7.50
10,000	$2.50	25,000	$5.50	100,000	$10.00

Get the Samples Stock Tickets, 6 Cents
NATIONAL TICKET COMPANY - - - Shamokin, Pa.

We've got the Indian Sign on all the others

A Nice Little Splash, Tues. Sept. 26—with

THE FALLS OF BOHEMIA

An exquisite nature study taken by our special traveling photographer. Showing all the famous cataracts of Bohemia, a country rich in nature's beauty. Including also many views of some of the placid lakes of Bohemia that are equally as interesting in a quiet way as any of the views of the more turbulent waters.

On the Same Reel—A Scream for the Children

IMAGINATIVE WILLIE

Another boy story. One that will delight any child. Every Exhibitor should devote a certain part of his show to the delights of children. This is a tale of a boy who pretended to have been out West. He came home with all kinds of queer yarns, but his friends found him out. We are having unusual success with our juvenile pictures. They are filling the long felt want for first class comedies.

A Strong, Emotional Story—Sat. Sept. 30

The Half-Breed's Atonement

The half-breed is proverbially bad, but whether he is so by nature or whether from abuse by white and red man is a question here taken up. Bret Harte wrote a pretty poem in which he took the half-breed's part. This reel is a picture poem in which we take the half-breed's part of the argument. A story of tender pathos and sacrifice with the love of wife and child as the underlying theme of action. A real feature.

Three High Class Subjects for the Current Week
Tuesday, September 19—LOST IN A HOTEL
On the Same Reel--AN OLD TIME NIGHTMARE
Saturday, September 23—RED STAR'S HONOR

POWERS PICTURE PLAYS
145 West 45th Street, New York

GUNDLACH

Projection Lenses

Will Improve Your Picture

make it sharper and increase the illumination

TO ORDER, give the height and width of the screen, width of picture wanted and distance from lens to center of screen. State make of machine.

A complete stock is carried by

NICHOLAS POWER COMPANY, New York
ENTERPRISE OPTICAL MFG. CO., Chicago

Every lens is sold subject to approval

Gundlach-Manhattan Optical Company
808 Clinton Ave., So. Rochester, N. Y.

MOTION PICTURE MACHINES

EDISON MOTIOGRAPH POWERS

Stereopticons, Post Card Projectors
Lantern Slides, Repair Parts, Supplies
Carbons, Tickets

Catalog Free on Request

AMUSEMENT SUPPLY COMPANY
105 No. Dearborn St. - - CHICAGO

FEATURE FILM CO., 412 Superior Street Toledo, Ohio

OFFER BOOKINGS ON THE

Temptations of a Great City
Great Train Robbery
Fall of Troy

AND TWENTY OTHER GOOD FEATURES

PLENTY OF PAPER, HERALDS. : : : SUMMER RATES

WRITE TODAY

H. F. HOFFMAN

Lecturer of Special Releases
New York City and Vicinity

Now booking engagements for

Enoch Arden Dante's Inferno

and other feature pictures,

Care MOVING PICTURE WORLD
TELEPHONE, 1344 GRAMERCY

NOW READY Bound Volume No. 8 JANUARY TO JUNE, 1911

MOVING PICTURE WORLD

Price, Two Dollars EACH

Postage or Express Charges EXTRA

Supply Limited *Order Now*

MOVING PICTURE WORLD
125 East 23rd Street : : : New York City

WARNING

All persons are hereby notified that H. T. May is not a solicitor for the Moving Picture World. Do not pay money to him under any circumstances. When last heard from he was in Boston, Mass. His present address will be appreciated.

—Moving Picture World

WOOD FOLDING CHAIRS

All styles, hard maple. Seats fold independent of legs. Best and cheapest chair on the market for Moving Picture Shows.

Columbus Awning & Furniture Company
832 Ninth Avenue New York City

NEW FIELD
BIG MONEY
EASY WORK

DEMAND UNLIMITED.

Why don't you think up plots for Motion Picture plays? It's easy, and pays well. We teach you by mail how to write and sell your plots. Many successful graduates.

FULL DETAILS FREE.

ASSOCIATED MOTION PICTURE SCHOOLS
911 Chicago Opera House Building CHICAGO

The Iroquois Theatre Fire

at Chicago in 1903 will never be forgotten because of the terrible, needless, inexcusable sacrifice of 596 lives. Same old story of a panic-mad audience piling upon each other in the vain effort to escape through fire-doors that would not open. The *Von Duprin Self-Releasing Fire Exit Latch opens* fire-doors *instantly at the slightest* pressure on a solid bar stretching across the door, about waist high. This device has *never failed*—it *cannot* fail. Try it and see *why*. Try it *now*. A day's delay may cost hundreds of lives. The demonstration will cost you nothing. Catalog?

Safe Exit is a Universal Demand

Vonnegut Hardware Co., Distributers, Indianapolis, Ind.

MAKE 'EM YOURSELF SLIDES

Make them yourself. Written with pen and ink or typewriter. Three minutes to make a slide. Used for advertising slides, to announce future or feature programmes, for chorus slides when chorus slide is missing. We send four colors of gelatin. The slides look well and any one can make them. They are handy also for announcing vaudeville acts. In fact they may be readily used for anything you may wish to say to your audience

For the sum of three dollars ($3) cash with order, we will send by express, charges not prepaid, the following:

24 cover glass, 1 package binder strips, 1 dozen mats, 1 instruction sheet, 1 form sheet and 50 strips assorted colors gelatin—enough for from 300 to 400 slides. Order now. Address

UTILITY TRANSPARENCY CO.
1733 West 9th St., Brooklyn, N. Y.

Taylor's Theatrical Agency

51 West 28th Street
NEW YORK

—MAKING A SPECIALTY OF—

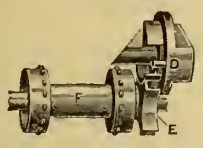
BOOKING MOVING PICTURE THEATRES

VOCALISTS, PIANISTS, VIOLINISTS, TRAP DRUMMERS, INSTRUMENTALISTS
OPERATORS, PICTURE DEMONSTRATORS, ETC.

OUR SONG SLIDE SERVICE

We buy all new releases of Song Slides and are strictly up to the minute
WRITE US NOW and get the BEST SLIDE SERVICE IN NEW YORK

Lavezzi's 100 Pointers of Film, Intermittent and Head Adjustment 50c



Lavezzi's Improved Cams, Stars, Sprockets, Aperture Plates, Shutters, Operator's Tools. Machines Rebuilt, Repairing, etc.

LAVEZZI MACHINE WORKS, 2940 Herndon St., CHICAGO

OPERATORS

DO YOU WANT TO ELIMINATE A LOT OF YOUR MACHINE TROUBLES?
You can do so with

Riner's Soft Rubber Sprocket Rollers

They help to steady the picture and keep the film on the sprocket better than any metallic roller and are easy on the film.
Riner's sprocket rollers are made for No. 5 and No. 6 Power's machine.

75 cents each or 3 for $2.00

L. E. RINER, 1341 La Salle Ave., Chicago, Ill.

SONG SLIDES

Non-Breakable—Non-Inflammable
Colored Song and Announcement Slides
Patent Applied For

Just the kind of a slide you have all been waiting for. Guaranteed against breaking from heat or the careless operator. Send for list. Made and sold only by the original inventors. None others genuine.

NORTH AMERICAN SLIDE CO., 143 North 8th Street PHILADELPHIA PA.

LARGEST PAPER! LARGEST CIRCULATION!

WRITE FOR OUR NEW ADVERTISING RATES TO-DAY

MOVING PICTURE WORLD, 125 E. 23rd St., N. Y. City

"Non Pareil" Condensers

Pure White—Clear as a Crystal.
$2.00 Pair. Postage 40c. extra.
S. B. Leland, Montpelier, Vt.

SPECIAL OFFER! Four Spiegel Motion Announcement Slides and One Patented Slide Carrier for $5.00

All Theaters must have the Spiegel Patented Slide Carrier to run the Spiegel Motion Slides. National Advertisers are using the Spiegel Motion Slides extensively.
Be prepared for the business by having the Spiegel Slide Carrier in your theater. Write for catalogue to your nearest dealer, or to

The American Motion Slide Co., Exclusive Manufacturers in the United States
611 First National Bank Building, Chicago, Ill.

Moving Picture Machine Mfgrs. & Exchs. We beg to announce that we have increased our facilities for the making of supplies for moving pictures such as:

Lamp Houses, Magazine Boxes, Reels, Arc Lamps, Rheostats, Switch Boxes, etc.

and we are now prepared to show you a saving of money such as no other concern can do. Our workmanship and material is guaranteed to be all that is desirable. Send us your samples and let us figure with you. Our N. Y. representative will call on you if requested.

THE STERN MFG. CO., 61 W. 14th St., New York
Main office and factory, 109 N. 10th St., Phila., Pa.

THE BIGGEST SCOOP OF THE YEAR

BIG ED. WALSH, the most popular hero of the diamond, accompanied by little Cleo, the wonderful three-year-old cow-puncher, captured by camera while viewing the Cow Boys' Convention at Lander, Wyo., the most thrilling and exciting Western celebration ever witnessed.
Vividly portrayed in that wonderful wild Western production, **OLD WYOMING DAYS.** Absolutely the livest State rights proposition on the market.

WRITE OR WIRE AT ONCE

THE WESTERN FEATURE FILM CO.

Room 304-167-W-Washington St.
Phone Main 2303, Chicago, Ill.

For reference as to Quality consult the following: The Vitagraph Co. of America, The Independent Moving Pictures Co. of America., The Powers Picture Plays Co., Nestor Co., Thanhouser Co., Rex, Champion, Melies, Gaumont, St. Louis Motion Picture Co.

Corcoran Moving Picture Tanks

Develop your films to perfection. **Save Time and Reduce Your Expenses** by using a **"Corcoran Film Development Tank."** All up-to-date houses are now installing the "Corcoran System."

Send for Price List No. 5

A. J. CORCORAN, Inc.
No. 11 JOHN STREET :: NEW YORK CITY

MOVING PICTURE MACHINES SOLD ON EASY PAYMENTS

Write us for full particulars. Here is your chance to start in the moving picture business on a small investment, or if you are already in the business you can buy yourself a new machine without missing the money. We are moving picture specialists. Write us regarding anything pertaining to the business.

Muncie Film and Supply Co.
202 1-2 E. MAIN ST. MUNCIE, IND.

American Moving Picture Machine Co.

MANUFACTURERS OF THE

STANDARD

Automatic Moving Picture Machine

101-102 Beekman Street New York

FIGHT FOR IT

BIDS are invited for the American exhibition rights of the film depict ng the fight between Bombardier Wells and Jack Johnson in England for the championship of the world. This film will be a box office winner.

Address B. M. P., care of M. P. World

NOW BOOKING
EASTERN STATES ONLY
LOUISE M. MARION
IN HER OWN NOVELTIES
PATRIOTIC AND ILLUSTRATED POEMS
REFINED ENTERTAINING
TERMS REASONABLE

Great Novelty and Drawing Card

LOUISE M. MARION
PRESENT ADDRESS
29 South 12th Street Newark, N. J.

A Good Projection

with exceptionally fine lines and contrast
IN YOUR PICTURE
you can obtain only with

LAST 25 TO 40% LONGER THAN THE ORDINARY SORT

GIVE 1/3 MORE LIGHT THAN ANY OTHER ON SAME CURRENT

BIO CARBONS

RECOGNIZED STANDARD

MILWAUKEE
114-116
Huron St.

You will quickly see the point after once using a **BIO** carbon

CHARLES L. KIEWERT CO.
165 Greenwich Street, NEW YORK

SAN FRANCISCO
19
Sutter St.

Courtesy N. Y. Edison Co.

I Bet You Don't Know What This Fellow is Doing. Well read the following

IMPORTANT ANNOUNCEMENT!

On October 1st, HALLBERG'S Complete 1912 Motion Picture Catalogue and Reference Book will be ready for distribution.

This book will contain 100 pages of important matter, several hundred illustrations, tables and valuable data. Novelties never before shown in a similar work are here illustrated.

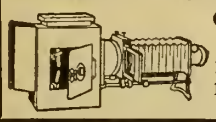
This valuable reference book will be mailed to you on receipt of 25c., which barely covers cost of mailing, etc. On your first order, amounting to $2 or more, credit will be allowed for this 25c.

Send for this book at once and get in on the first edition.

J. H. HALLBERG, 36 East 23rd St., New York

MOVING PICTURE MACHINES

Stereopticons, Slides, Accessories



CHAS. M. STEBBINS
1028 Main St.
KANSAS CITY, MO
Large Line of Edison Goods
Established 1899

Bargains Bargains

Motion Picture Machines $35 up. Lubin 1906 only $65. Powers No. 6, Edison Model B and Standard a specialty. Model B Gas Outfit. All Opaque Machines. Send for Sup. No. 33 list of Bargains in used Machines, Stereopticons, etc.

MOTION PICTURE MACHINES WANTED

Harbach & Co., 809 Filbert St., Philadelphia, Pa.

THE EXHIBITOR'S LIBRARY

Lectures for Feature Films

THE MOVING PICTURE WORLD has prepared for the special benefit of the exhibitors of feature films a pamphlet, "HOW TO PUT ON THE CRUSADERS OR JERUSALEM DELIVERED." This pamphlet contains: A synopsis of the story; a complete set of suitable press notices; a complete lecture (written by W. Stephen Bush); suggestions as to musical program and effects. Price of booklet One Dollar.

SECOND EDITION of *"How to Put on the Passion Play,"* by W. Stephen Bush, now ready for distribution. Price One Dollar per copy. The value of this book is well known throughout the moving picture field and has been enlarged in the second edition.

"Key and Complete Lecture for Dante's Inferno." Indispensable to every exhibitor who wishes to use the film of the Milano Films Company. Contains press notices of suitable and various sizes, a synopsis of the story, a special key good for reprinting and general distribution, and a most complete and exhaustive lecture by W. Stephen Bush, running evenly and smoothly with the action on the screen. Price $2.50.

MOVING PICTURE WORLD
125 East 23rd St. N. Y. City

ON VELVET

The first Orpheum Collection of Moving Picture music (dramatic and descriptive) was issued July 18, 1910. It paid for itself in five months.

"No. 2" Orpheum Collection was issued August 17, 1911. Its only advertisement so far has been a circular mailed to former patrons. Did anybody respond? The first week's sales paid for the engraving and printing. At this rate, by the time this ad appears, No. 2 will also be

ON VELVET

Can you beat it? Don't that show that "The Orpheum Collection" is a winner? This issue (No. 2) is published for piano only, contains a Chinese and several good Indian numbers, two pages of U. S. Army bugle calls and lots of fine dramatic music. Twenty-four separate leaves, same as the first issue. Send for free sample page No. 2. For the next 90 days this music will be sent post paid for 58 cents. Both issues $1.15. Don't wait too long.

Clarence E. Sinn
1501 Sedgwick St. Chicago, Ill.

SCENARIO WRITERS!

If your scenarios do not sell find out **why.** Perhaps your manuscript can be rewritten and made saleable, and your mistakes may be corrected in future manuscripts. The author of "Technique of the Photoplay," etc., will give your manuscript personal criticism and revision for a fee of only $2.

The work of experienced writers, that conforms to standards for theme and treatment, will be marketed for a commission of 10%. A reading fee of 50c must accompany each script, to cover cost of reading. Please take note that this fee does not cover any criticism in the event that the manuscript is not found available for marketing.

Exhibitors!

Bad Business?

Submit your difficulties to the author of "The Photoplay Theater," and other articles on management, for advice and suggestion, the result of twenty years' experience in amusement enterprises. Simple questions $1 each.

Manufacturers!

Manuscripts developed, $10 each. Send in that scenario that has your staff puzzled and a practical working script will be returned.

Epes Winthrop Sargent
21 East 20th St., N. Y. City

THAT'S THE STUFF!!

THE ORIGINAL BIOGRAPH
CARBONS
THE SPECIAL BRAND FOR PICTURE MACHINES
See that your packages and labels are as shown on cuts

L. E. FRORUP & CO., Importers
232-234 GREENWICH ST. NEW YORK

Opera and Assembly Chairs

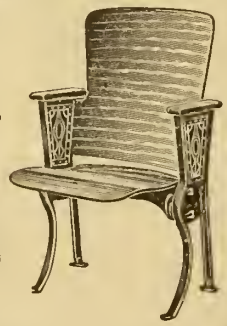
Most popular priced chairs on the market for picture show use.
Prompt Shipments. Write for Catalogue
PEABODY SCHOOL FURNITURE CO.
North Manchester - - Indiana
New York Agents: ROBERT J. EHLERS CO.
Lexington Ave. and 43d St. - New York, N. Y.

OPERA CHAIRS

FOR EVERY PURPOSE
1,000 STYLES
ESTABLISHED 1865
WRITE FOR CAT. No 31
The A. H. Andrews Co.
174-176 Wabash Ave., Chicago, Ill. Branches in all leading cities

WE CAN HURRY

YOUR ORDER OUT.
STAFFORD Chairs excell all others.
HEAVY FIVE PLY seats and backs.
The last-forever kind, that you are using long after you have forgotten the price.
STEEL CHAIRS TOO
We carry several kinds of good chairs in stock, all guaranteed.
ASK FOR CATALOG 305



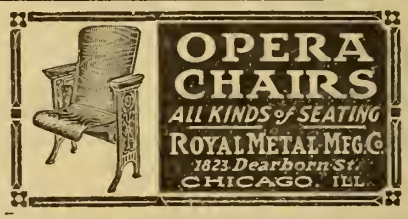
E. H. STAFFORD MFG. CO.
CHICAGO, ILL.

OPERA CHAIRS

GEO. W. BENNETT
744 W. 5th Street
CINCINNATI OHIO

THEATRE SALES CO.

211 Dearborn Street, opposite Post Office
CHICAGO, ILLINOIS
Long Distance Phone, Harrison 341
Dealers in Theatres anywhere in the United States and especially Chicago. Write or Call. Make Known Your Wants



BIGGER and BETTER

SEND YOUR
SUBSCRIPTION
TO-DAY FOR
The Moving Picture Paper That Is Worth While

Domestic	-	$3.00 Per Annum
Canada	-	3.50 " "
Foreign	-	4.00 " "

THE MOVING PICTURE WORLD
Box 226 Madison Sq. P. O. N. Y. City

FOLDING CHAIRS

For Moving Picture Shows, Grand Stands, Assembly Halls, etc. In sections if wanted.
Write for Catalog No. 2
The Kauffman Manufacturing Co.
ASHLAND, OHIO

CHEAP

STEEL FRAME THEATRE CHAIRS
ABSOLUTELY NON-BREAKABLE

Suitable for small Theatres and Moving Picture Shows. We carry these chairs in stock and can ship immediately.
Second Hand Chairs
Also seating for Out-of-door use
Address Dept. W.
STEEL FURNITURE CO., GRAND RAPIDS, MICH.
New York Office: 150 Fifth Avenue

It pays to discriminate when you buy
THEATRE SEATING

WRITE TODAY for Cat. V2 (Mov. Picture Chairs) and Cat. V3 (Upholstered Chairs)
Send Floor Sketch for Free Seating Plan
Widest range of styles and prices. Large Stocks
American Seating Company
218 S. Wabash Ave., CHICAGO 19 W. 18th St., NEW YORK

SCENERY

PAINTED FOR MOVING PICTURE THEATERS
P. J. DONIGAN SCENIC STUDIO, 418 S. Kedzie Ave., Chicago, Ill. Phone Garfield 2710
Write for our prices on Picture Curtains

In answering advertisements kindly mention The Moving Picture World.

SPECIAL TRIAL OFFER ON AROMA FOAM

The Powerful Perfumed Disinfectant
Immediately upon receipt of your remittance of $1.96 for a four quart order of assorted Geranium, Luxuran, Azuran and Viodor, we will ship you FREE a large compressed air sprayer and an artistically colored glass slide.
Sanitary Service Corporation
82 Wall Street, New York City
Address all communications to Laboratory, 1293 FULTON STREET, BROOKLYN, N. Y.

OH! MR. EXHIBITOR!! THINK OF THE MOTHERLESS, THE FATHERLESS AND THE

Childless homes as the result of theater panics. Protect the lives of your patrons by installing our "ANTI-PANIC" THEATER CHAIR. 26 Dead at Cannonsburg, 176 at Boyertown, 575 at Iriquois Theater, Chicago. Make these horrors impossible.
Our chair is a friend to the Public.
It advertises your theater and makes your business grow.
It is a *space-saver, life-saver, money-saver.* Gives 25% more seating.
IT IS THE ONLY SANITARY CHAIR
It will make your theater all aisles.
It is the world's greatest theater chair, perfected to the highest degree.
Write today for Circular A. THE HARDESTY MFG. CO., Canal Dover, Ohio, U. S. A.

Mirroroide

The 20th Century Rollable Curtain or Screen

Has The World Beat

Not Aluminum But A Pure Mercury Foil Amalgamation

It won't Crack, Peel or Tarnish.

It will last a lifetime.

Pictures 90 per cent. Brighter, with more detail, better perspective; and with a stereoptic depth minutely and clearly defined.

Haze, Flare and Eye Strain Entirely Eradicated.

Keep your theatre brightly illuminated during projection. Save ⅓ of your juice bill.

It is not only the Best But the Cheapest

Mr. Chas. Southworth,
Fairyland Theatre,
Gouverneur, N. Y.

Pictures projected on your Mirroroide Screen are the talk of the town. Bright and clear as a crystal.

Today we received a second order from Mr. Southworth.

Get samples, compare with any curtain or screen on the market, prove it to yourself that the Mirroroide Curtain or Screen is the World's Best.

Demonstration samples ¼ yard 50 cts. Ordinary samples 4 cts. in stamps.

The Benjamin-Genter Co.
Newburgh, New York

NOW READY
DANTE'S INFERNO ILLUSTRATED LECTURE
TWO STYLES
24 beautifully colored slides, - $15.00
76 " " " 40.00
Lecture free with each set. We supply heralds and one sheet posters
A. J. CLAPHAM Manufacturers Fine Art Slides 12 East 15th Street, New York

M. P. MACHINES SOLD ON INSTALLMENT.
WRITE AT ONCE FOR PARTICULARS
OUR FEATURE FILMS will DOUBLE your BOX OFFICE RECEIPTS. Send for list now. DON'T DELAY
Chicago **CHICAGO FILM EXCHANGE** Omaha

Musicians Wanted!
"KNACK READING MUSIC AT SIGHT" booklet. mailed for 10 cents.
Celebrated Knack System of Playing Vaudeville and Dramatic Music—Transposing—Faking—Arranging—taught by mail. Particulars Free.
KNACK STUDIO (Dept. 4) DANVILLE, ILL.

THE WORLD FAMOUS
FOLDING ORGAN
It is indispensable for traveling purposes, musical companies, concert troupes, orchestras and thousands of other purposes. Nothing better known. Send for full particulars, description and prices. Manufactured by
Bilhorn Bros., 136 W. Lake St. Chicago, Ill.

COMPENSARC
That's the device that saves Moving Picture men two-thirds on their electric light bills, and yet gives better light. Did you see our ad. last week? Well, don't look it up. Just write for our
Booklet 15018
Fort Wayne Electric Works
of GENERAL ELECTRIC COMPANY
1402 Broadway
FORT WAYNE, INDIANA 733

Motion Picture Handbook
FOR
Managers and Operators
Price $1.50
Postage Prepaid
MOVING PICTURE WORLD
125 E. 23rd Street : New York City

When Your Picture Machine Needs Repairing
Why don't you send it to us?
We have the best equipped machine shop in the country and can repair any make of machine. Write us and get acquainted.
We buy second hand machines.
GEO. M. HOKE SUPPLY CO., 176 N. State St., Bet. Lake & Randolph Chicago, Ill.

In answering advertisements kindly mention
THE MOVING PICTURE WORLD

Vaudeville and Moving Picture Mgrs.—NOTICE:
I have opened an office in New York City to supply you with short cast stock companies. I can furnish you a complete stock company for the same price you are now paying for vaudeville, playing all short versions of old-time and popular plays. I furnish everything, no work or trouble for you. Have three companies now working in New York and Brooklyn. Call or address
JAS. THATCHER, ROOM 225, KNICKERBOCKER THEATRE BLDG., N. Y. CITY

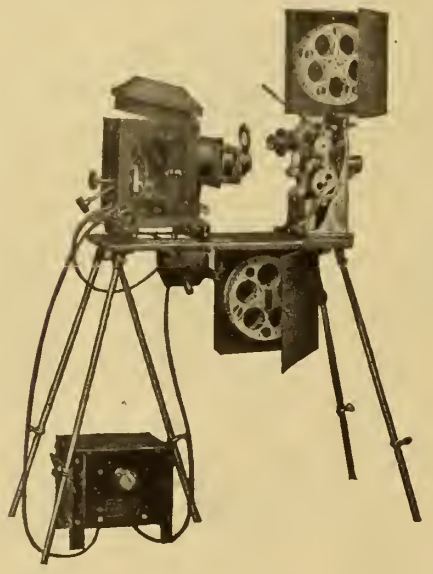
Film Exchanges Take Notice
We can buy your entire FILM EXCHANGE or part, and will pay spot cash for same.

PROSPECTIVE MONEY MAKERS
Will sell you a complete line of films, machines, slides, etc., to open a first-class FILM RENTAL OFFICE, or can sell you any films you may want. Send for our latest BARGAIN LIST.
GENERAL FILM BROKERS, 23 E. Jackson Blvd., Chicago, Ill

TRADE E MARK

THE ONE BIG BOOM OF THE HOUR

is the moving picture game, and it's making money for the wise ones who play it *right from the start.* First—get



THE EDISON PROJECTING KINETOSCOPE

—then you'll get the crowds. And they'll keep coming and keep the money rolling in.

Because the Edison projects pictures that don't hurt the eyes—clear, non-flickering, steady, brilliant.

Because the Edison keeps the show running smoothly; it's built to stand the steady grind and built so that you can get at every part instantly—and all parts are interchangeable and guaranteed. No delays for repairs.

Edison accessories are no less reliable than the complete machine itself. Full particulars upon application.

Thomas A. Edison, Inc.
72 Lakeside Ave., Orange, N. J.

"The Only Electric Moving Picture Show in Town!"

Wouldn't that sound fine in your ads, or on your sign?

And wouldn't it bring the crowds?

You can *do* it if you HURRY and get your order in before the other fellow does.

Then on your curtain put a spiel like this:

DID YOU NOTICE how much clearer and steadier our pictures are than any others you ever saw?
It's because we run our picture machine with a wonderful Kimble Motor, instead of by hand -- the common way.
Costs us more; but gives YOU more for your money.
If you ever catch us asleep -- shout!!

REMEMBER, there's only ONE alternating current picture machine motor in the world—the

NIMBLE KIMBLE A C

because there's only ONE motor that gives you variable speeds—(300 to 3,000 revolutions per minute) by imperceptible gradations, instead of by steps or jerks.

And only *one* motor that stops, starts, reverses or changes speeds by means of a single lever.

Think of the crowd—catching "stunts" you can put over if you had your hands free to manipulate other apparatus!

You'll set them *all* guessing.

EASY TO CONNECT

Either belt direct from grooved pulley on motor to pulley on flywheel shaft of machine, or take off crank, slip on a 6-inch pulley; belt from that to 2-inch pulley on countershaft, with a second belt from 15-inch pulley on countershaft to motor pulley.

EASY TO BUY

The ⅛-H.P. Kimble AC variable speed picture machine motor with grooved pulley is offered, in 110-volt style, for $27.00. 220 volts for $28.50.

Countershaft (if you desire to connect that way) for $10.00—all prices f.o.b. Chicago.

Order now. We will ship promptly.

Kimble Electric Company
1118 Washington Boulevard
CHICAGO

Kimble Electric Company, Chicago.

How soon could you ship a ⅛ h.p. picture machine motor.....volts.....cycles, to operate a No. .....machine, and which method of connecting it do you recommend?

Name .....

P. O..... State.....
Moving Picture World (Date)

G. MÉLIÈS

Captain Courtesy Saves the Mission

THE MISSION WAIF

CAPTAIN COURTESY, road agent and outlaw, on whose head is offered a reward, seeks refuge from his pursuers in the Mission San Louis del Ray. Harbored there also is a beautiful girl of seventeen, adopted as a waif in her infancy. The girl has begun to love before she discovers the outlaw's identity. A tragedy follows that is at once one of the most intense dramas and beautiful stories surrounding the Mission period of Old California.

G. MELIES, 204 EAST 38th ST., NEW YORK CITY

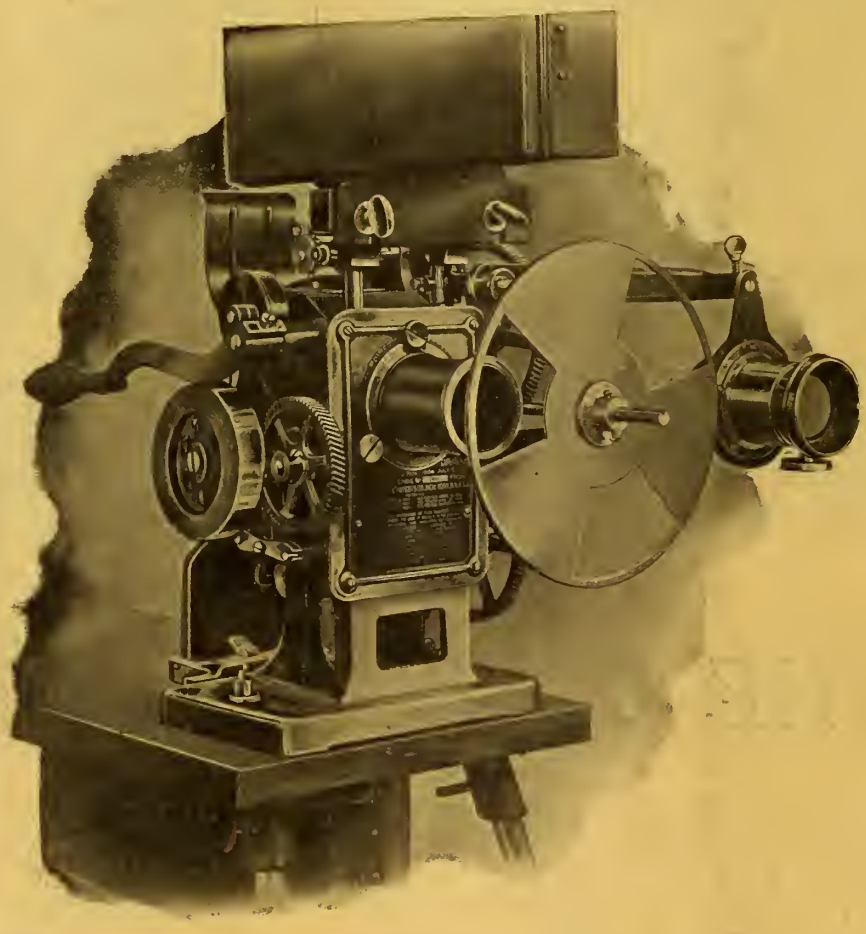
APPROX. 1000 FT 9-28-11

POWER'S CAMERAGRAPH No. 6

An International Success

Simply Perfectly

Perfect Simple



We invite comparison with other makes of machines

Power's No. 6 is in use in the foremost moving picture theatres throughout the world. Don't take our word for its excellence. Ask any one who has used it

Write for Our special proposition G, and "Proof of the Pudding" containing unsolicited testimonials from every State in the Union

NICHOLAS POWER COMPANY

115 NASSAU ST., NEW YORK

For fourteen years the leading makers of Motion Picture Machines

CAREY PRESS, N. Y.

Vol. 9. No. 12 September 30. 1911 Price. 10c.

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

SCENE FROM "BARBARA FRIETCHIE"—(*Champion*)

125 East 23rd Street **New York–Chicago** 169 W. Washington St.

THE THANHOUSER WO-A-WEEK

David Copperfield Serial Advance Notice

The Early Life of David Copperfield = First of the series Released Tuesday, Oct. 17

Little Em'ly and David Copperfield = Second of the series Released Tuesday, Oct. 24

The Loves of David Copperfield = = Third of the series Released Tuesday, Oct. 31

Remember! Each release pictures the most dramatic incidents of the period it covers and is a complete story.

As Mr. Micawber Would Say: Any manifestations of weaknesses in the box office or excruciating symptoms of pecuniary difficulties developed by past dissatisfactions will perhaps be remedied by the felicitous appearance of David Copperfield on the screen—in short, I would say that an exhibitor would indeed show a regrettable lack of enterprise if he failed to appreciate the drawing power of my creator's masterpiece.

The Five Rose Sisters

Released Tuesday, Oct. 3rd

FIVE sisters, although successful on the stage, tire of the life peculiar to their profession, and decide, when they receive a legacy of a house and farm in the country, to retire from the footlights and buckle down to milking cows and feeding chickens.

Their life in the country is made almost impossible by the machinations of a jealous woman, but aided by the failings of a dishonest deacon, the girls win their place among the village folk, and one of the sisters wins the heart of a young clergyman.

A strong exposition of religious hypocrisy.

The East and the West

Released Friday, Oct. 6th

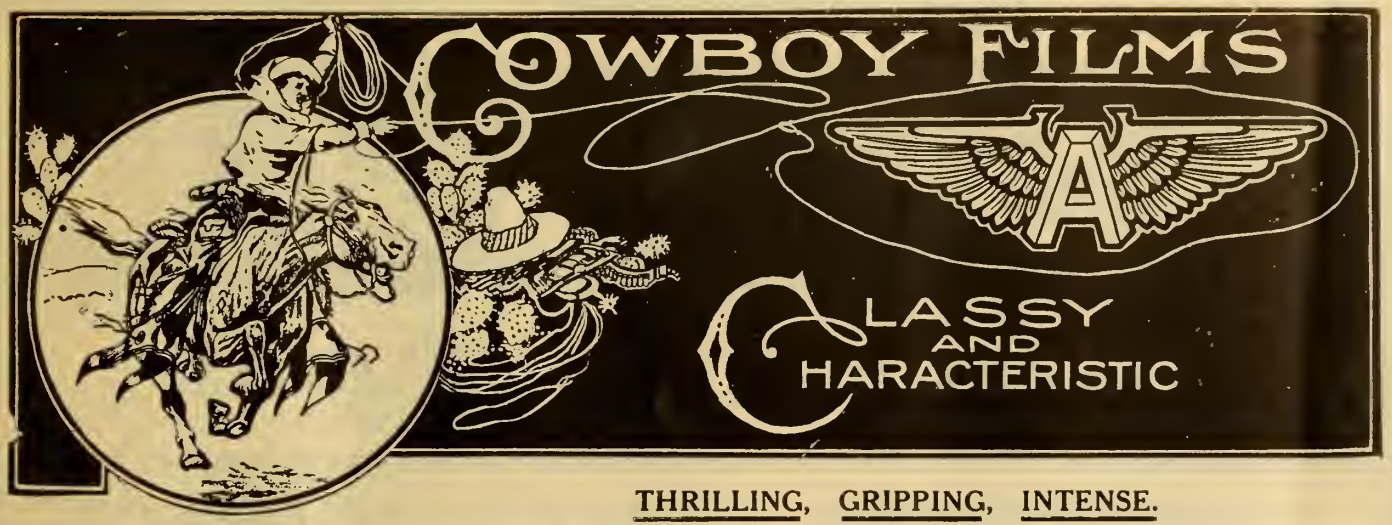
THIS is a quaint story of Japanese and American life and deals with the unrequitted love of a dainty Japanese dancer for a strong and forceful American, who in spite of Japanese wiles and seductiveness is true to the "girl he left behind."

This release is a distinct novelty and introduces an atmosphere entirely new to motion pictures.

Thanhouser Company

NEW ROCHELLE NEW YORK

SALES COMPANY AGENTS FOR U. S. AND CANADA



THRILLING, GRIPPING, INTENSE.

"THE RUSTLER SHERIFF"

The Most Noteworthy Western Production of the Season—Released This Week, THURSDAY, SEPTEMBER 28th.

GET IT — GET IT — GET IT

A clever and a gripping story. Photography absolutely stereoscopic in its clearness and detail. Production that is masterly. Scenery that is ultra-magnificent. A climax that is the most effective, impressive, and brilliant ever pictured.

ALL YOU HAVE TO DO TO GET THIS FEATURE IS *ASK FOR IT*—BUT ASK FOR IT TODAY.

This film is released this week, *Thursday, September 28th.*

NOTE:—There are two Flying A Cowboy features released each week. Some of these features are better than others, but they are all good. The release days are MONDAYS AND THURSDAYS.

Your Exchange will give you both, each week, if you ask for them.

Our regular releases are described in the Film Synopsis Department of this publication.

American Film Manufacturing Company, Producers of Flying A Cowboy Pictures
BANK FLOOR, ASHLAND BLOCK, CHICAGO, ILLINOIS

Motion Picture Dis. & Sales Co., Sole Agents for the U. S. and Canada.

Solax

WEDNESDAY
MILITARY AND WESTERN

FRIDAY
COMEDY

A BREEZY MORNING
(Comedy)

Released October 4th

Here is an Especially Good Comedy, Full of Bright Laughable Humor.

AN ITALIAN'S GRATITUDE
(Drama)

Released September 29th

Splendid Life-Like Drama of Love and Gratitude.

HE WAS A MILLIONAIRE
(Comedy)

Released October 11th

An especially good comedy of a man who thought he was a millionaire.

HIS SISTER'S SWEETHEART
(Military)

Released October 6th

Big Military Picture with a tender love story.

THESE 4 PICTURES

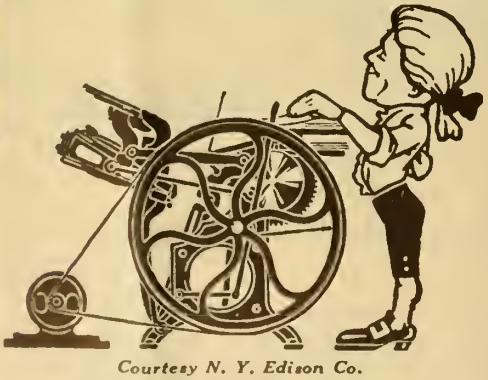
ARE ALL ESPECIALLY GOOD. WE RECOMMEND THEM TO YOU.

Solax Company

Congress Avenue, Flushing, L. I.

REMEMBER—ALL OUR FILMS ARE TINTED AND TONED.
SOLD THROUGH M. P. D. & S. Co.

WORKING OVERTIME



Courtesy N. Y. Edison Co.

J. H. HALLBERG,

But Pleased with the Job, as His Smile Indicates, although He Has Just Run Through Only the First "Art Cover" for *Hallberg's* 1912 CATALOGUE, and HAS 9999 More TO PRINT for You.

About October 1st, *Hallberg's* Complete 1912 Motion Picture Catalogue and Reference Book will be ready for distribution. This book will contain 100 8 x 11" pages of important matter, bound in beautiful art cover, several hundred illustrations, tables and data of inestimable value to present as well as prospective exhibitors. Every manager and operator should have one of these books. Novelties never before shown in a similar work are here illustrated.

This valuable reference book will be mailed to you on receipt of 25c, which barely covers cost of mailing, etc. On your first order amounting to $2, or more, credit will be allowed for this 25c.

Send for this book at once and get in on the first edition.

36 East Twenty-third Street, NEW YORK

Moving Picture Paradise

Here, held captive, are the *imaginations* of *Master minds*. Here are the life reproductions of *historians*, the stories that will still enthrall during years to come, the tales of *Knight and Lady*, of *blunt business men*, and of the *quaint characters* of *travel* and *adventure*.

They Amuse, Delight, Interest and Instruct

WE OFFER YOU THIS IN OUR

WEEKLY PROGRAM

MONDAY
Imp Eclair Yankee American Champion

TUESDAY
Thanhouser Bison Powers

WEDNESDAY
Champion Solax Reliance Ambrosio Nestor

THURSDAY
Rex American Itala Imp

FRIDAY
Yankee Solax Lux Thanhouser Bison

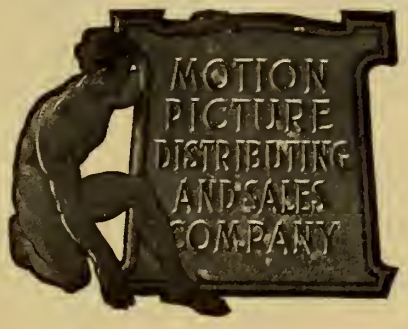
SATURDAY
Powers Itala Gt. Northern Nestor Reliance

the privilege to roam the fields of history, biography, religion, travel and fiction in whatever direction individual bent suggests, satisfying the taste of the most exacting.

The Moving Picture Manufacturers have through the aid of the Sales Company and co-operation with one another established a sale that is greater in its proportions, more far-reaching in its economical benefits, more remarkable in scope, in value and in importance than has ever been attempted since moving picture films have been made and sold.

The utmost care is used by our various manufacturers in selecting scenarios and plots. Thousands are carefully examined by the film producers in their efforts to cull only the best.

Write us now if you wish to exhibit in your theater a program that will please and interest and be appreciated by both old and young and we will refer you to the nearest buying exchange in your vicinity.



111 East 14th St., New York City

THE HEREAFTER

is an important phrase, to which we give much *speculation*. But what you are

Here After

is good film, and there's not much *speculation* involved if hereafter you

RUN REX!

Our Release for Thursday, Sept. 28th is

"THE DERELICT"

More than six or eight times life has been compared to the sea; both have their storms, their ebb and tide; both have their reefs and shoals; both have their flotsam. Yet every *Derelict* floating rudderless and aimless on the sea of life is human evidence of the *Dereliction* of his fellowmen. The picture will grip you!

If You Fail to Get "The Derelict" You Commit a Dereliction!

REX MOTION PICTURE MASTERPIECE CO.

makes one each week at
573-579 Eleventh Ave., New York City

(Although a million and eighty people are begging for two)

Sales Company says every emotional picture ever released will be licked by "The Derelict"

G. W. Bradenburgh

Cinematograph Films

233 North Eighth Street, Philad elphia, Pa

Phone, Market 334

Cable: Brad-Films, Phila.

Code: A. B. C., 5th Edition

Independent Film Service

We are not limited to our buying by any combinations. We can refuse any subject that is poor, other exchanges cannot. We buy films from twenty foreign makers. Others from three. We buy all the feature films for which state rights are sold afterward. We do not rent duped films, and do not be duped by fake combinations of manufacturers and exchanges. They do not combine for the good of the exhibitor, they are not philanthropists.

First class service, 18 reels weekly, $15—3 daily change.

First class service, 24 reels weekly, $24—4 daily change.

First class service, 30 reels weekly, $40—5 daily change.

First class service. 36 reels weekly, $50—6 daily change.

Write for list of Special releases, the very best films obtainable. We provide one sheet, three sheets, and banners for these exclusive releases. Write for lists and prices.

Bargain lists of films from $8 to $50 per reel, ready September 8.

Titles made to your order, 5 ft. minimum, 45c. each, colored.

Ajax Film cement, $1.00 per doz. bottles, works both films.

"High Speed" Professional Rewinders (no toy), $3.00 each.

"Pearl white" condensers, 70c. each.

Leader stock, red or blue, one cent per foot.

Independent Film Service
231 North 8th Street
Philadelphia, Pa.

EXHIBITORS:

We have contracted for the EXCLUSIVE AMERICAN RIGHTS for a series of film productions conceded to be the GREATEST NOVELTIES EVER ATTEMPTED IN MOTION PHOTOGRAPHY, BAR NONE. Correspondence solicited from first-class houses only, as the prices of these features will be prohibitive for the smaller exhibitor.

POPULAR ECLAIR

Every Issue Better — **Away From the Ordinary**

COMING MONDAY, OCT. 2d

Another Novelty Split-Reel

Hearts and Eyes
A ROMANTIC LOVE TALE

For Your Hats, Ladies!
A Tale of the Ostrich Farm

COMING, NOV. 7th

First Great U.S. Eclair

Photos Ready—Complete Set $7.50

ECLAIR FILM CO.
FORT LEE — — — NEW JERSEY

ANOTHER ENTERPRISE TRIUMPH

TOGO CALCIUM GAS OUTFIT

Complete with Rubber Tubing and Keyless Jet

SUPERIOR WORKMANSHIP and HIGH GRADE MATERIAL combined with SAFETY and SIMPLICITY place the TOGO far ahead of any other cheap outfit.

PORTABLE and ready for instant use - **$25.00.**

Anyone can operate it

MANUFACTURED BY
The Enterprise Optical Mfg. Co., 564 W. Randolph St., Chicago
FOR SALE BY ALL DEALERS

BARBARA FRIETCHIE

Champion release for Monday, Oct. 2nd, 1911

You all know the beautiful story of Barbara's patriotism—How the world-famous aged heroine of Civil War renown defied Gen. Stonewall Jackson by flaunting the stars and stripes from her window, and thereby braving death.

WRITE US FOR THE LITHOGRAPH HERALDS

Variety of SUBJECTS is the spice in CHAMPIONS program.

October 2nd, 1911 A Date for All Exhibitors

AS THINGS USED TO BE

Champion release for Wednesday, Oct. 4th, 1911

A film which features an attack on settlers by prowling Indians as its basic means in the reformation of a gambler by his sister's cowboy sweetheart.

DON'T PUT THESE OFF! PUT EACH ONE ON!

Sold Through Motion Picture Distributing & Sales Co.

CHAMPION FILM COMPANY

MARK M. DINTENFASS, General Manager

12 EAST 15th ST., NEW YORK City

LUX FILMS

SPEAK FOR THEMSELVES

Released Friday, Sept.29,1911

AN EXCELLENT SPLIT REEL COMBINING A COMEDY and DRAMA

BILL AND HIS FRIEND

Comedy *Length 491 feet*

The Little Goatherd

Drama *Length 386 feet*

Just what you want for variety.

R. PRIEUR

10 East 15th St. New York City

Telephone Call 3427 Stuyvesant

Sold Only Through MOTION PICTURE DISTRIBUTING and SALES COMPANY

ONLY EASTMAN RAW STOCK USED

IT'S UP TO YOU

To produce the best results possible

USE

LUMIERE CINEMATOGRAPH FILM

AND BE HAPPY

The Acme of Perfection Fully Guaranteed

POSITIVE AND NEGATIVE

3½ Cents per foot UNPERFORATED

¼ cent per foot extra for perforation

All orders shipped promptly. Send us yours

Lumiere Jougla Co.

75 FIFTH AVENUE (Between 15th and 16th Streets

PHONE 531 STUYVESANT NEW YORK CITY

Chicago Branch - 30 East Randolph St.

PATHÉ'S WEEKLY

THE MOST WIDELY READ PERIODICAL IN THE WORLD

TWENTY MILLION READERS

YOU CAN GET YOUR SHARE OF THEM BY FEATURING EVERY WEEK

PATHÉ'S WEEKLY

TRADE MARK

EDISON FILMS

TRADE MARK

Tuesday, October 3rd, 1911

Eugene Wrayburn

from

Our Mutual Friend

By CHARLES DICKENS

CAST.

Eugene Wrayburn.....Darwin Karr
Mortimer Lightwood.....Richard Ridgley
Young Barristers

Lizzie Hexam.....Bliss Milford
Charley Hexam.....Edwin Clarke
Bradley Headstone, a School Master
Charles M. Seay
The Lock-Keeper.....William West

Deals with Wrayburn's meeting with Lizzie Hexam, the jealousy of the school master, Bradley Headstone, his attack on Wrayburn and the latter's final marriage with Lizzie. A dramatic episode from the novel clearly told.

Wednesday, October 4th, 1911

The Summer Girl

CAST.

The Summer Girl.....Gertrude McCoy
Jack Stout.....John R. Cumpson
Mr. Brown.....Yale Benner

They all fall in love with her and no wonder. How the particular suitor won out is too good to be told in advance, but it certainly provokes laughter.

Saturday, October 7th, 1911

Leaves of a Romance

CAST.

An Eastern merchant.....James Gordon
His Daughter.....Laura Sawyer
Her Eastern Suitor.....Herbert Prior
Tom, her Western Suitor.....Richard Neil

A Western drama, each scene being shown in a novel and most artistic way, being framed in the outline of a leaf. It is sure to attract attention.

SCENE FROM
"EUGENE WRAYBURN"

Friday, October 6th, 1911

Foul Play

By CHARLES READE

In three reels, all released on one day

CAST.

John Wardlaw, head of the firm of Wardlaw & Son.....Robert Brower
Arthur Wardlaw, his son....Harold M. Shaw
Rev. Robert Penfold, a tutor at Oxford.....Marc McDermott
Michael Penfold, his father....William West
General Rolleston, a friend of Mr. Wardlaw.....Charles Ogle
Helen, his daughter, engaged to marry Arthur Wardlaw.....Mary Fuller
Wylie, mate of the "Proserpine"..Frank Gheen

A film which marks an epoch in the silent drama. The complete novel is clearly told on the screen and holds one's attention from start to finish. It is the story of the righting of a great wrong and the action takes place on land and sea. The climax is powerfully dramatic.

DO NOT FAIL TO BOOK IT

THOMAS A. EDISON, Inc. **72 Lakeside Ave., Orange, N. J.**

GOTCH - HACKENSCHMIDT MATCH FILMS

Two reels of Perfect, Complete, Exciting, Phenomenal and Licensed Motion Pictures, showing in intimate, close up, distinct views every incident and movement of each contestant including *Both Falls.*

Press, Critics and Public pronounce these films Perfect

Was Hack Yellow? Did the Russian Lay Down? Did Gotch win by the Toe Hold? The pictures throw new light on the subject. The public are clamoring for these wonderful films.

State Rights are selling fast. Buy today

Thousands of Telegrams have poured in from every State and from foreign countries; those who have already secured State Rights are being literally swamped with requests for bookings. The wise ones are buying all the territory possible. Don't delay another second.

Be sure to wire today

Posters, Photographs, Press Matter, Etc.

Address

GOTCH - HACKENSCHMIDT PICTURE CO.

20 East Randolph Street Chicago, Ill.

FRANK A. GOTCH

HACKENSCHMIDT

MR. EXHIBITOR:

Do you know that we can furnish you with over 100 endorsements (original letters) from exhibitors who are using

The World's Famous

Mirroroide

Rollable Curtains and Screens

proving that Mirroroide has the world beat? Do you know we insist that you get our samples and test same with any curtain or screen on the market, bar none? Do you know that our factories are running 7 days a week, night and day, to supply the demand?

There's a reason. Not Aluminum. It's the cheapest, it's the best.

Prove it yourself, we fear no test. We will cut your juice bill ⅓. Still you can show pictures that will make your competitors' receipts drop 50 per cent.

READ THIS:

Walden, N. Y.

Mirroroide Curtain installed in my theater last week proved a great success, far beyond my expectations. I now have my theater brightly lighted, still I get a far better picture than I ever saw before. Mirroroide is a wonderful curtain and cannot be recommended too highly. My patrons have been talking about it until it is town talk. My business has increased 30 per cent. Wishing you every success with same,

C. R. DEDSBURY.
Dedsbury's Theater,
Walden, N. Y.

We publish one a week. Enclose stamp if you desire to write Mirroroide users. Demonstration samples, 50 cents ¼ yard; ordinary samples, 4 cents. Above only covers mailing. Circulars, endorsements and full information cheerfully mailed.

Orders shipped in 3 days.

Benjamin-Genter Co.
Newburgh, New York

ECLIPSE — KOSMIK FILM — Gaumont

A Gaumont Every Tuesday and Saturday
An Urban-Eclipse Every Wednesday

Current Releases

GAUMONT, TUES., Oct. 3 — About 1000 feet

Jimmie's Midnight Flight

A Comedy Drama — About 675 feet

Ajaccio, the Birthplace of Napoleon

A Travelogue — About 325 feet

ECLIPSE, Wed,, Oct. 4 — About 978 feet

A Jealous Wife

A Comedy — About 338 feet

The Grand Chartreuse

A Travelogue — About 292 feet

Ezra and the Fortune Teller

A Mystery Comedy — About 348 feet

GAUMONT, Sat., Oct. 7 — About 995 feet

The Upward Way

A Drama in Colors — About 726 feet

Cintra, a Picturesque Town of Portugal

A Travelogue — About 269 feet

ADVANCE ANNOUNCEMENTS FREE
WRITE TO

George Kleine

166 N. State St.; Old No. 52 State St.
CHICAGO, ILL.

Licensed by the Motion Picture Patents Co.

ECLIPSE — Gaumont

BIOGRAPH FILMS

Trade Mark Trade Mark

RELEASED SEPTEMBER 25th, 1911

THE REVENUE MAN AND THE GIRL

In the Kentucky Mountains

The moonshiner's daughter meets one of the revenue men and is attracted by his appearance as he is with hers. She, while rough in nature, has a tender heart, as is shown by her attention to her pet dove. The revenue man makes a daring arrest of a couple of moonshiners, which arrest the other moonshiners resent, and swear vengeance. The girl's father leads the vindictive mountaineers and is killed by one of the revenue men, who in turn meets his death. This sets the girl's fierce mountain spirit ablaze, and after her father's burial she joins the pursuit. Two days later, the survivor of the two officers, worn out with fatigue, sits on a bank by the stream, when the girl approaches. She is about to make good her threat, when her pet dove falls at his feet. He picks it up tenderly and sends it on its way, impressing the girl so that she later helps him to escape by hiding him in her room and afterwards leaving the mountains for a new life in the city beautiful.

Approximate Length 999 feet.

RELEASED SEPTEMBER 28th, 1911

HER AWAKENING

The Punishment of Pride

A pretty but dutiful daughter has one fault, vanity. She is ashamed of her poor old mother, who is decrepit and lame. Working in the office of a laundry, she meets on social terms one of the customers who, becoming quite attracted by her, is later considered her sweetheart. Ashamed of her home and mother, she has never let him visit her, preferring to meet him outside at a trysting place. One day when walking with her sweetheart, she meets her mother, but denies her. Her awakening comes a few minutes later when she sees her poor old mother knocked down by an automobile. Her mother dies from the effects of the accident, and the poor girl's grief knows no bounds as she fondles the old cane so long carried by her dear mother. Her future does not remain hopeless, for the young man vows he still loves her; but what a bitter punishment she had suffered for vanity.

Approximate Length 997 feet.

RELEASES FOR NEXT WEEK

October 2nd, 1911

Too Many Burglars *COMEDY*
Approximate Length 499 feet.

Mr. Bragg, A Fugitive *COMEDY*
Approximate Length 497 feet.

October 5th, 1911

The Making of a Man
How the Good in a Shiftless Actor Was Brought Out
DRAMATIC
Approximate Length 1,000 feet.

BIOGRAPH COMPANY,
11 East 14th Street, New York City

Licensees of the
MOTION PICTURE PATENTS CO.

GEORGE KLEINE, Selling Agent for Chicago,
166 State Street, Chicago, Ill.

LUBIN FILMS

4 REELS A WEEK

Released Wednesday, September 27th — Length about 1000 feet

A Cowboy's Love

Plenty of action in this Western love story, with plot and counter-plot, in the struggle of an Easterner and a cowboy for a girl. The girl saves Bud, the cowboy, when he has been brought very near to death by the plotters.

Released Thursday, September 28th — Length about 1000 feet

The Counterfeit Roll

Miss Man-Hater, Mr. Woman-Hater, and the little god who shoots arrows into hearts, unite to make this dandy love comedy. It's funny and delicious.

Released Saturday, September 30th — Length about 1000 feet

The Nearsighted Chaperone

A nice little scheme the young lovers devised to escape the watchful but nearsighted eye of Auntie. Beautifully portrayed and bubbling with humor. Young and old will vote it a winner.

Released Monday, October 2nd — Length about 1000 feet

His Stubborn Way

The chief character in this love-comedy was a real grouch. He was "master in his own house," and to prove it, he opposed everybody, no matter what they said or did. But his daughter and her lover managed to get around him in a most laughable way. See it!

4 REELS A WEEK

LUBIN MANUFACTURING COMPANY

Model New Studios, 20th and Indiana Avenue, Philadelphia, Pa.

Chicago: 208 N. Fifth Avenue — London: 45 Gerrard St., W. — Berlin: 35 Friedrich Str.

VITAGRAPH

LIFE PORTRAYALS

"By The Campfire's Flicker"

Monday, September 25th

A Philippine war romance of a Spanish beauty, a "red cross nurse," and a young army officer. Rich in passionate intensity, war-like activities and tropical scenery.

"Her Sister's Children"

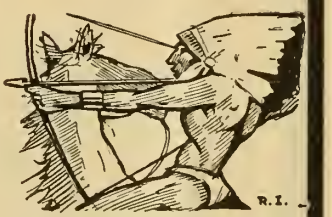
Tuesday, September 26th

Pleasing in the extreme. A delightfully refined comedy of a good-natured uncle and his two little nephews. They have a "jolly good time." The whole picture is the amusing experience of a bachelor.

"A Western Heroine"

Wednesday, September 27th

Full of clutching and spontaneous impulse. A girl of the Golden West, with nerve and courage, wins out in a race against a band of robbers, who give chase on horseback, and are foiled by her at every turn.



"The Ninety and Nine"

Friday, September 29th

A shaft of poignant thought that reaches the heart, and carries with it a lesson well expressed and beautifully conveyed.

"HER HERO"

Saturday, September 30th

Effervesces with bubbles of laughter, touches the funny spark of our "laugh tank," and starts things going at the first flash on the screen. She thinks he's a hero, but he's a "laugh."

FIVE A WEEK

Next Week **Next Week**

"OUR NAVY"—On Shipboard with the Jackies.....Monday, October 2nd
"THE WAGER"—A Clever Comedy.....Tuesday, October 3rd
"THE MATE OF THE JOHN M"—Sea Story.....Wednesday, October 4th
"CARR'S REGENERATION"—A Reflective Impress.....Friday, October 6th.
"UPS AND DOWNS"—Humorous.....Saturday, October 7th.

The Vitagraph Company of America

NEW YORK, 116 Nassau St.
CHICAGO, 109 Randolph St.
PARIS, 15 Rue Sainte-Cecile
LONDON, 25 Cecil Court

PATHÉ FRÈRES.

NEW YORK

A Masterpiece of Realism

Raffles Caught

A MAGNIFICENT portrayal of one of the cleverest plays ever depicted in motion pictures. The story of a gentleman burglar who is finally caught by the police through his inability to resist the appeal of a pair of beautiful eyes.

The Strongest Theme Ever Flashed on the Screen

ABOUT 715 FEET **RELEASED OCT. 13**

Pathe's Weekly Gets Better Every Week

Mr. Enterprising Exhibitor

Have You Booked

The Colleen Bawn

In—Three—Reels

The Greatest Feature of the Years

Don't wait until the film is old and scratched, but put it on as near release date as possible and show this

Big Headliner UNDER THE BEST CONDITIONS

The Mistress of Hacienda del Cerro

The story of an honest American and a Spanish Senorita.

Released Monday, October 9th

Approximate length 1000 feet

FOR THE FLAG OF FRANCE

A Thrilling French and Indian Historical Production.

Released Wednesday, October 11th

Approximate length 1000 feet

THE SMUGGLERS

This sensational Chinese smuggling story is based on actual facts.

Released Friday, October 13th

Approximate length 1000 feet

The A. B. C. Company, Cleveland, Ohio, will supply you with special four color pictorial paper for this big Irish production.

Hennegan & Co., Cincinnati, Ohio, can furnish couriers descriptive of "The Colleen Bawn" at low prices. Write them.

KALEM COMPANY, Incorporated

235-239 West 23rd Street, New York

LONDON, W., 86 Wardour St. :: :: BERLIN, 35 Friedrich Str.

The Leading Motion Picture Producer of the World

SELIG SELIG SELIG SELIG

FOLLOW THE FLAG

ARE YOU GETTING

Selig's Big Quartette Each Week ?

FOUR OF THOSE WONDERFUL SELIG NATURE PRODUCTIONS EVERY WEEK—AND EVERY ONE OF THEM AN ABSOLUTE SURE FIRE WINNER—BOOK EVERY SINGLE ONE

RELEASED SEPTEMBER 29th

JOHN OAKHURST — GAMBLER

AN EARLY WESTERN DRAMA DEPICTING TYPE OF MAN PRODUCED

IN TRUE DETAIL A PICTURESQUE IN THE YOSEMITE VALLEY

Code Word "ARROWS"

Length about 1000 feet

COMING FEATURE COMING

RELEASED OCT. 5th

MAUD MULLER

A poetic masterpiece pictured from a dramatization of Whittier's immortal poem. Beautiful beyond description, and interpreted by a strong company of Selig artists, headed by Miss Kathlyn Williams and Mr. Charles Clary. Length about 1,000 feet. Code word, "Ashland." *Book this sure.*

SOON TO BE RELEASED

"LOST IN THE JUNGLE"

Selig's great animal masterpiece is already the talk of the film world. A never to be equalled jungle masterpiece.

BOOK IT.

TRADE MARK

RELEASED OCT. 2nd

A SUMMER ADVENTURE

The story of how a little lad was saved from the Wolves—exciting and gripping—

Length about 1000 feet. Code word *"AS"*

RELEASED OCT. 6th

THE ARTIST'S SONS

An enjoyable glimpse into the Fascinating Life of our Real Bohemia—

Length about 1000 feet. Code word *"ASHTON"*

Oct. 3d **The Rival Stage Lines** Oct. 3d

A Genuine Comedy Treat, Picturing in True-to-Life Detail a rapidly passing phase of Western Life There is a laugh in every foot of this Film and it is One Thousand Laughs Long

DON'T FAIL TO BOOK IT

Length about 1000 feet. :: :: :: *Code Word "ASCRIBE"*

Selig Polyscope Co. TRADE S MARK Chicago U.S.A.

EUROPEAN OFFICES

LONDON — BERLIN — ST PETERSBURG.

FOUR-A-WEEK ESSANAY

TUESDAY — THURSDAY — FRIDAY — SATURDAY

COMING! World's Championship Baseball Series 1911 COMING!

The Greatest Sporting Picture This Year.

Released Tuesday, Sept. 26th

LOST YEARS

(*Length, approx.* 1,000 *feet.*)

A drama depicting the tragedy of unmerited punishment. A photoplay of unusual merit.

Released Thursday, Sept. 28th

THE POWER OF GOOD

(*Length, approx.* 1,000 *feet.*)

A Western drama with Mr. G. M. Anderson. A great story, superb photography, fine acting.

Released Friday, Sept. 29th

WHEN HE DIED

(*Length, approx.* 1,000 *feet.*)

An ingenuous comedy by the premier makers of funny fotoplays.

Released Saturday, Sept. 30th

THE STRIKE AT THE "LITTLE JONNY" MINE

(*Length, approx.* 1,000 *feet.*)

A great sensational strike picture made by the Essanay Western players.

COMING! "TOWNHALL, TO-NIGHT" COMING!

Watch for this big comedy hit, book it early and advertise it big.

Essanay Film Mfg. Company

521 First National Bank Building, CHICAGO, ILL.

5 Wardour Street, London, W.

(TRADE MARK—Registered)

"SUNLIGHT"

Metallic Cloth Curtains and Screens

"SUNLIGHT" screens reproduce exactly what is on the film and *all of it.* We secure clear cut detail—deep perspective—soft bright pictures not tiring to the eye—*true color reproduction of tinted films and colored slides.* About one-half of the usual amperage will secure the best results on our screens. We therefore save you one-half your power cost.

A PERFECT INSTALLATION

is secured by means of our patented "Standard" frame WITH TIGHTENING DEVICES

We guarantee a perfect picture surface. The device is adjustable and the result permanent.

No more wrinkles, grins or shadows

This frame is used for a fixed screen, or can be used as a drop curtain—you can fly it the same as any other drop. Send for booklet.

"Sunlight" Metallic Cloth Curtain Co., 1100 Fisher Bldg., CHICAGO, ILL.

GREAT NORTHERN

GREAT NORTHERN FILMS CO. COPENHAGEN

THE OLD RELIABLE

Release for Saturday, September 23rd

CAUGHT IN HIS OWN NET

A well acted realistic production of the rural type. Book it ***now.***

Release for Saturday, September 30th

THE CONSPIRATORS

A thrilling and sensational detective story of the Sherlock Holmes type.
Secure a booking at once.

All First-class Independent Exchanges Handle Our Product
Sold Only Through Motion Picture Distributing and Sales Company

GREAT NORTHERN FILM CO., 7 E. 14th St., N.Y.
(NORDISK FILM CO. OF COPENHAGEN.)

MOVING PICTURE WORLD

THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY — 125 E. 23d. Street NEW YORK
(Beach Building) — J. P. CHALMERS, Editor and Manager. — Telephone call, 1343-1344 Gramercy

SUSCRIPTION RATES: $3.00 per year. Post free in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada, $3.50. Foreign Countries, $4.00, Post Paid.

DISPLAY ADVERTISING RATES ON APPLICATION.
CLASSIFIED ADVERTISEMENTS (No Display), Three cents per word; minimum charge, 50c.

WESTERN OFFICE: 169 W. Washington St. (Post Bldg.), Chicago, Ill. Telephone, Main 3145. Automatic Phone 32732.

Entered at the General Post Office in New York City as Second-Class Matter.

Address all correspondence "Moving Picture World, P. O. Box 226, Madison Square, New York," and not to individuals.

Vol. 10 — SEPTEMBER 30, 1911 — No. 12

INDEX TO CONTENTS.

ADVERTISING FOR EXHIBITORS.....960
ARTISTS OF THE SCREEN, THE, By Wm. H. Kitchell.....949

CALENDAR OF INDEPENDENT RELEASES..983
CALENDAR OF LICENSED RELEASES.....984
CHICAGO LETTER 962
CLASSIFIED ADVERTISEMENTS 1004
COLLEEN BAWN, THE (Kalem).....954
COLLEEN BAWN, THE, (Illustration).....955
COMMENTS ON THE FILMS (Independent)..972
COMMENTS ON THE FILMS (Licensed).....970

DAVID COPPERFIELD (Thanhouser).....952

FACTS AND COMMENTS.....948
FOUL PLAY (Edison) 950

GOTCH-HACKENSCHMIDT MATCH FILMS....964

INDEPENDENT FILM STORIES.....994
INDEPENDENT RELEASE DATES.....1004
INQUIRIES 986
IS THE TWO-DOLLAR-A-SEAT PICTURE THEATER IN SIGHT? By Robert Grau....959

LETTERS FROM AN OLD EXHIBITOR TO A NEW FILM MAKER 961
LICENSED FILM STORIES.....988
LICENSED RELEASE DATES 1002
LUBIN CO. IN WASHINGTON, THE, (Illustration) 963

MANUFACTURERS' ADVANCE NOTES 978
MUSIC FOR THE PICTURE.....958

PROJECTION DEPARTMENT 966

REVIEWS OF NOTABLE FILMS.....954

SPECIAL RELEASE AND THE SMALL EXHIBITOR, By Epes W. Sargent.....965
STANDARD FICTION IN FILMS, By W. Stephen Bush.....950
STORIES OF THE FILMS (Independent).....994
STORIES OF THE FILMS (Licensed).....988
SUPERIOR PLAYS, By Louis Reeves Harrison.957

WITH THE WESTERN PRODUCERS.....953

INDEX TO ADVERTISERS.

CARBON IMPORTERS.
FRORUP, L. E. 991
KIEWERT, CHAS. L. 991
REISINGER, HUGO 1005

ELECTRICAL SUPPLIES.
CHICAGO PROJECTING CO. 1000
FORT WAYNE ELECTRIC CO. 1000
HALLBERG, J. H. 932-986
KIMBLE ELEC. CO. 910
MACKIE, H. A. 999
MOORE BOND & CO. 982
SCHNEIDER, E. 993
ST. JOHN CORPORATION.....997

FILM DEALERS.
INTERNATIONAL FILM TRADERS 999

FILM EXCHANGES.
ACME FILM CO. .....
BRADENBURG, G. W. 934
CLAPHAM, A. J. .....1006 and 1003
FEATURE FILM CO. 995
FEATURE FILM CO., TOLEDO, O.....995
GREENE, W. E. 987
LAEMMLE FILM SERVICE.....982
SUPERIOR FILM & SUPPLY CO.....997
WESTERN FEATURE FILM CO.....997

INDEPENDENT FILM MANUFACTURERS.
AMERICAN FILM CO.....931
CHAMPION FILM CO. 935
ECLAIR FILM CO. 934
GREAT NORTHERN FILM CO.....946
IMP 982
LUX CO. 935
M. P. DIS. & SALES CO.....933
NESTOR FILM CO.....1008-1009
POWERS PICTURE CO. (Insert).....
REX MOTION PICTURE CO.....933
SOLAX CO. 932
THANHOUSER CO. 930
YANKEE FILM MFG. CO.....935

LECTURERS.
BUSH, W. STEPHEN.....985
HOFFMAN, H. F. 995
MARION, LOUISE M. 991

LICENSED FILM MANUFACTURERS.
BIOGRAPH CO. 939
EDISON, THOS. A. 937
ESSANAY CO. 945
KALEM CO. 943
KLEINE, GEO. 938
LUBIN FILM CO. 940
MELIES, GASTON 912
PATHE FRERES 942-936
SELIG POLYSCOPE CO. 944
VITAGRAPH CO. OF AMERICA.....941

MISCELLANEOUS.
AMERICAN MOTION SLIDE CO.....995
AMUSEMENT SUPPLY CO. 995
ASSOCIATED M. P. SCHOOL.....995
ANTI TRUST CO. 999
BAUSCH & LOMB 987
BERG, C. A. 999
CAMBRIDGE TILE CO. 997
COLUMBIA THEATRICAL EXCHANGE.....1003
DAVIS, H. 1001
DEWES, A. 1000
DIXON, H. J. 1001
DONNIGAN, P. J. 1003
EXHIBITORS' ADV. CO. 998
EXHIBITORS' POSTER CO. 985
GUNBY BROS. 1001
HARBACH CO. 1001
HOKE, GEO. M. 993
JENKINS, J. W. 1001
JOHNSON, W. B. 1001
KINGERLY MFG. CO. 1006
LAVEZZI & Co. 997
LUMIERE-JOUGLA CO. 935
McKENNA BROS. 993
MUNCIE FILM & SUPPLY CO.....991
NATIONAL TICKET CO. 1006
NATIONAL X-RAY REFLECTOR CO.....989
ORTHO FILM CO. 997-1001
PHOTOPLAY SYNDICATE 999
ST. LOUIS CALCIUM LIGHT CO.....1001
SANITARY SERVICE CORP.....1003
SARGENT, E. W. 999
SILVERMAN, MAYER 993
STERLING NOVELTY CO. 1000
THEATER SALES CO. 1003
TISDALE, F. M. 985
WASHBURN, G. W. 1001
WILLIAMS, P. H. 981
W. L. c/o MOVING PICTURE WORLD.....999

MOVING PICTURE MACHINE MANUFACTURERS.
AMERICAN M. P. MCH. CO.....991
EDISON, THOS. A. 910
ENTERPRISE OPTICAL CO. 934-981
POWERS, NICHOLAS 912

MUSICAL INSTRUMENTS.
DEAGAN, J. C. 1006-1007
LEEDY MFG. CO. 999
SINN, CLARENCE E. 1001
WURLITZER, RUDOLPH 989
ZEIDLER DRUM CO. 993
YERKES MFG. CO. 987

OPERA CHAIR MANUFACTURERS.
AMERICAN SEATING CO. 1003
ANDREWS, A. H. 1003
BENNET, GEO. W. 1003
HARDESTY MFG. CO. 1003
KAUFMAN MFG. CO. 1003
PEABODY SCHOOL FURNITURE CO. 1003
ROYAL METAL MFG. CO. 1003
STEEL FURNITURE CO. 1003
WISCONSIN LUMBER & VENEER CO.....1003

PROJECTION SCREENS.
MIRROROID CO. 938
MOTION PICTURE SCREEN CO.....973
SUNLIGHT CURTAIN CO. 946

SONG SLIDE MANUFACTURERS.
CHICAGO SONG SLIDE CO. 987
CLEVELAND SLIDE CO. 988-992
EXCELSIOR SLIDE CO. 993
HOFF, JAS. L. 993
LEVI SLIDE OO. 997
PHOTOPLAY EXCHANGE 1001
SIMPSON SLIDES 1006
UNITED SLIDE ADV. CO. 995
UTILITY TRANSPARENCY CO. 995

SPECIAL RELEASES.
CINES CO. OF ROME.....989
MONOPOL FILM CO.....Insert
NATIONAL FILM DIS. CO.....975
GOTCH-HACKENSCHMIDT 854
SPECIAL FILM CO. 985
TOURNAMENT FILM CO. 977

THEATER DECORATORS.
DECORATORS' SUPPLY CO. 993

Facts and Comments

IN another column the MOVING PICTURE WORLD has, at some length, reviewed a three-reel production of the Edison Company. In connection with this review it seems pertinent to call attention to the fact, that these reels will be released together, and be at the disposal of the exhibitor as a whole. The first reel is treated as a regular release of that company, the other two are special releases. The simultaneous release of two or more reels, constituting one subject, is at this time an experiment which, without aid and intelligent co-operation on the part of the exhibitor, is liable to fail. We believe that it will be to the exhibitor's decided advantage to co-operate by taking the three reels together. It will be a most pleasing novelty to his patrons to have one and the same subject furnish an hour's entertainment. Great possibilities for original advertising and program building are offered and should, if properly taken advantage of, bring ample financial returns. It has been shown very plainly by the success of the Dante films and of similar attractions, such as "The Crusaders, or Jerusalem Delivered," that the moving picture audience likes longer subjects and, in fact, prefers the production consisting of more than one reel. A three-reel production seems ideally suited to the needs of the exhibitor who wishes to offer something good and new, but cannot afford to raise his prices. Even with a limited seating capacity, such attractions seem to promise extra profits, for three shows can easily be given from seven to eleven.

* * *

THE current literature of the day occupies itself with the moving picture as a most interesting and important factor. To those to whom the possibilities of the picture were manifest years ago, the comments of these belated discoverers are at times amusing. One of them expresses the fear that the picture supplies no mental stimulus, and will eventually make the people "brain-lazy." The picture does make comprehension easy, and imposes a minimum of effort in return for a maximum of pleasure. The thinking done by the spectator during the running of a picture, is necessarily of the most rapid order, though it may be quite superficial. The right kind of a picture, however, stirs the mind, not only during the running of the reel, but its recollection dwells vividly in the mind after the picture has been seen, and causes thought and reflection. We believe experience shows that the steady patron of a moving picture theater, which does not make a specialty of cowboys, "chases," china-smashing and blood-curdling melodrama, is enjoying a mental exercise of great benefit. His perceptions are bound to be quickened, his curiosity is aroused and stimulated, and there are few roads, nowadays, more frequently traveled than the road that leads from the moving picture theater to the library.

*

The trend away from the cheaply sensational in films seems to be somewhat irregular, but at times it is very pronounced. Just now there has come a veritable avalanche of popular fiction in films, both here and abroad. Not only Dickens, Thackery and Hugo are again pressed into service, but Reade, Stevenson, Scott, have been filmed. It is altogether probable that this filming of standard fiction will meet with unqualified popular approval, and we may then look for a more thorough search of authors' filmable plays and stories, which will by no means be confined to the literary lights of the Victorian period. These and similar films will draw the crowds from the library into the moving picture house and gain for the picture new and loyal friends. If only the incompetent producers will keep away from these subjects, fiction in films is bound to have a long and successful run.

* * *

AN attempt was made very recently in Germany to monopolize the renting business. While the industry in that country is on a much lower plane than here or in the rest of Europe, it has lately shown signs of growing stronger, and has attracted a good many American manufacturers. Some natives, with capital, and Rockefeller-Morgan propensities, have been attracted by the possibilities of centralization and monopolization, and started the spreading of a large net, into which film renters and exhibitors were supposed to drop eagerly and gracefully. In these expectations, the men promoting a tight market, were decidedly disappointed. A great protest was raised by manufacturers, importers, renters and exhibitors, and at last accounts the scheme has been dropped, or at least deferred indefinitely.

*

A singular phase of the situation was furnished by the general representatives of those American firms, which in their country are strongly identified with the closed market. The agents for Pathe, Essanay, Edison, Vitagraph, Selig, Kalem, Lubin, Gaumont and Eclipse, are all quoted in the trade papers as being opposed to the creation of a monopoly, or, in other words, a restricted market. The Pathe representative is quoted as saying, that his principals "do not intend to join the monopolistic corporation." Gaumont's agent says, his firm "will take no part, either in the present or in any later project," and the Selig deputy declares bluntly, that his company "supports the open market." All of this cannot fail to be interesting to the American exhibitor, who has had ample opportunity to make a thoroughly practical and personal study of the restricted market in the land of the free. The attempt in Germany proved abortive, largely because of the attitude of the exhibitors, who recently formed a strong organization and held a big national convention in Hamburg in the early part of this month.

* * *

COMPARED with the Dogberry wisdom and methods of censorship abroad, our censoring here is the embodiment of liberality. The palm of stupidity in moving picture censorship must be awarded to Germany. The police of Berlin have refused to pass several films of pictures representing scenes and animals in the zoological gardens of that city. No reason was assigned for this most singular refusal, and the films could not be shown. In Leipsic an exhibitor was fined for having shown films representing scenes from the late revolution in Portugal. The curious defence was interposed, that the scenes were not at all genuine, but had been made in Germany, in imitation of the riots in Portugal. According to all accounts, the pictures were miserable and altogether apt

to disgust and discourage embryonic revolutionists. The exhibitor appealed against the decision of the lower courts, and in the second appellate tribunal, after spending a lot of money, he was successful. Now he must depend upon the advertising which his appeal got for him in the newspapers, to recoup the fees he had to pay to various sets of lawyers.

The Artists of the Screen.

By William H. Kitchell.

DID you ever have the good fortune to stand behind the man with the megaphone at the making of a moving picture, and watch the people of the screen trying to put life and naturalness into a typewritten scenario? If you never did, you have an experience coming. And when you have concluded the experience you will understand why the once-despised "picture-actor" is coming into his own, and getting his name under the film-titles and his photograph into reputable magazines and into the gilt frames that decorate the lobby of every up-to-date photoplay house.

There is a reason.

Perhaps you have sat in a "still-life" studio and undergone the torture of being photographed, with a photographer—or a policeman—twisting your head sideways and requesting you to "look pleasant, please." This is bad enough. But unless you have "acted in photoplays" and have tried to look human as you embraced a girl—somebody else's girl—with Cooper Hewitt lights turning your forced smile into a ghastly grin, and with an audience of six critical studio directors "in front"—unless you have been hardened to all this and more besides, you will wonder that people can be found who will make even passable picture posers.

If it is not "all in the acting," a good share of the success of a photoplay depends upon the men and women who work it out. There are a dozen inane and unnatural plots released every week that have been "put across" solely by fine character work by the photoplayers. And there are few good stories spoiled in the making by inartistic acting. Fine acting of a poor plot is always preferable to mediocre work on a good one; and it is to the credit of the present-day photoplayers that the general run of machine-made "junk" turned out by certain studio writers has not proven the downfall of the moving picture industry.

True, there are exceptions. There are "amateurish professionals" who play openly to the camera and give visible evidence of having to be continually prompted by the stage director. There are also stars of the photoplay firmament, of more or less magnitude, whose light is kept shining because of the mistaken notion of the men "higher up" that the light is genuine, and not a "false alarm." There is the "lead" who has never acted before in front of the camera, and who walks "off-scene" and does other things that he will not do when he is taught better. There is an excuse for him; but of the others!

But these are the few and the exception. Possibly there may come a time when these misfits will be led gently out of the studios and dropped off into oblivion. And there is another hope. The present "closed-door" policy may lapse ere long, and the product of each manufacturer may be sold on its own merits, and rented likewise. This would mean the elimination of the few "penny-wise pound-foolish" manufacturers whose product is cheapening the product of the progressive filmmaker; and it would end the career of the few "artists" above noted.

Is there anything they cannot do or act? Acting in the "legitimate" in "stock" has from time immemorial been considered the most trying of the many experiences incident to an actor's career. But what is "stock," compared to photoplaying? True, there is a new play to memorize every week, and new cues to remember, as well as old ones to forget, but in the "legitimate" the actor has his limitations, artificial or otherwise, and he is generally restricted to "parts" that are in line with his supposed genius in "character." And it is not difficult to memorize words, when you have been memorizing and doing little else since childhood.

A player in "stock" once lost his pocketbook at a faro game in a small town in Colorado, and thereby lost his job. It being the harvest season, there was little doing in theatricals in the woolly West, and he applied for a position with a picture company that happened to be working among the foothills. He was "taken-on," and somehow he made good; and later he went East with the company and stuck with the Eastern studio until he could get back into "stock." He is playing an "old-man part" with a Broadway production today, and he has an intense admiration for the photoplayer.

Here is his appreciation of the "Artists of the Screen":

"I've played everything, from one-night stands in stock to vaud'ville and Shakespeare—and I've played the pictures. And I've played everything in pictures from a horse-thief to one of the Twelve Apostles. And I'm told I looked natural as both.

"They say there is no art in the pictures, and that anybody can act them. I'd like to take a few of my legitimate friends into a moving picture studio for a week, and show them what it means to be a picture actor, and how much genuine inspiration is required to get across with the scenes of a film drama. There is art there with a big 'A'—and there is hard work and more kinds of hard work than a 'legitimate' thespian has to do in a lifetime.

"I learned what I know of picture acting from the 'villain' of the Colorado outfit, who seemed, until I knew him better, to be a big, square-shouldered bully with a perpetual grouch. Which he wasn't. I watched him act. His soul was in his work, and I believe he played the pictures in his sleep. But it was before the camera that he shone. He could act, man!—act! Moreover, he could swim a flood-swollen river, rope a steer, and fall off a horse at full gallop with equal ease and nonchalance. And then when we came East, he buckled down to evening dress parts or played the 'longshoreman, and he was the Man in both. If there is no art in picture acting, then acting is an unskilled trade of a level with mud-digging!"

A little strained by enthusiasm, perhaps, but there was truth in his tribute.

For the ideal photoplayer—and there are many in the studios—is an artist with an art. Handicapped by the limitations of the camera and the studio and, sometimes, by the gross ignorance of the men who superintend the production, he works out the character that is assigned to him, under unnatural conditions and without the inspiration of applause. And that he does it well, the steady elevation in public approval of the moving picture is indicator.

If "credit is given where credit is due" the manufacturers owe more to the men and women Artists of the Screen than can be paid back in a salary check. Indeed, the best evidence of the increasing sanity of the filmmakers is that at last they are beginning to recognize the fact that the photoplayer is largely responsible for the present success of the moving picture industry, and that they are willing to accord him his due.

Standard Fiction in Films

All the Reels of Greater Length, Dealing with One Subject, Released at the Same Time, Open Up Great Possibilities for the Progressive Exhibitor

By W. Stephen Bush.

THE filming of popular fiction has always been tempting to the manufacturer and in an eagerness to produce the creations of favorite writers on the screen, the extraordinary difficulties of the task have often been either slighted or overlooked. For one who has been charmed by a fascinating tale, an old favorite, it is hard to realize in its fullest importance the fact that, for the thousands who have read the story, there are tens of thousands who know nothing at all about it. A subject in films which is addressed to but a portion of the public is, of course, foredoomed to failure. The novel must pass the test of dramatization before it can be transferred to the celluloid and in the transition it is bound to lose something.

There is about every novel, especially about the popular and successful ones, a certain atmosphere which accounts for half or more than half of its success. We travel through the pages of Thackeray, of Dickens, of Hugo, without thinking of the dramatic necessity of plot, incident and action and are quite often more interested in a fine description, in a bit of character painting, in a humurous or spirited dialogue, in the personal views of the author than in the rapid and logical development of the plot. When, however, we leave the library and go to the theater the charms of description and the author's monologues and dialogues fade away very quickly, and if we are to be delighted at all it must be by a skillful adaptation of the dramatic materials, that have been mined out of the novel. "The gentle reader" becomes exacting. He is no longer to be beguiled by atmosphere, but wants to see action. As a rule he has in his own way dramatized his favorite author and if the doings and the people on the stage run counter to his ideals he is apt to record a sharp dissent.

The spectator who has never read the work of fiction which is to be portrayed in films is easier to please, because he is naturally less critical. He judges the production without any preconceived notions. On the other hand, however, he will show no indulgence or patience whatever with any possible defects, because of the prestige and the glamour of the author's name. It is plain, therefore, that the successful presentation of a work of fiction is attended with extraordinary difficulties.

"FOUL PLAY"—(Edison).

It was with these considerations in mind and with no hopeful anticipation, that I went to view three reels, made by the Edison Company and intended to be a representation in films of Charles Reade's popular novel, "Foul Play." The novel, it is true, is uncommonly rich in plot and incident, but the fact, that the author had failed in its dramatization, even with the expert assistance of Dion Boucicault, boded nothing cheerful for its success as a moving picture film or photoplay.

Never would I have thought it feasible to tell, with anything like its proper effect, the long and complicated story of "Foul Play," in three thousand feet of film, yet this is exactly what the Edison Company has done. I rose from witnessing the three reels like one who had spent a most enjoyable evening at the theater. I felt that the enormous advantages of the three reel subject had at last been brought within easy reach of exhibitors who wished to profit and of the public who wished to enjoy. With an attraction of this kind, flanked perhaps by a little refined comedy reel, I would not be afraid to go into a first-class theater and, with a lecture added, entertain the most exacting kind of an audience. I earnestly hope, that this plan, so courageously and intelligently introduced by the Edison Company, will prove a distinct

The Fall from Grace at the Gaming Table.

boon to every exhibitor of moving pictures and will enable him, with the aid of the lower prices, to come into formidable competition with the legitimate stage.

It seems meet, at this time, to give some outline of the story of "Foul Play," though I feel most regretfully, that no outline can convey to the reader the fine spirit of its author. Reade was a genuine friend of his fellows, a fearless foe of social wrongs and abuses, an unrelenting pursuer of all kinds of sham and fraud. He has without a doubt a touch of the old fashioned melodrama, but it is honest and real and therefore thoroughly convincing to the thinking, just as it is most gratifying to the sentimental.

"Foul Play" hinges on two characters, Arthur Wardlaw and Robert Penfold. The former is smooth, oily, crafty and most intensely selfish. His most fitting epitaph would be: "He did his best . . . friends." The antithesis to this character is a man of sterling integrity, a friend loyal to the grave, scrupulously honorable, a martyr to his own instincts of right and justice. It will be seen, that the contrast is drawn most sharply, perhaps in defiance of the laws of human probabilities, but exceedingly well adapted for the purposes of developing a strong and melodramatic story. Wardlaw, under great obligations to Penfold, uses the latter as an instrument to raise money, which he had recklessly lost at the gaming table. With damnable ingenuity Wardlaw induces the unsuspecting Penfold to cash a note on which he had forged his father's name. Penfold is arrested and sentenced to five years' penal servitude. Wardlaw, the guilty man, does nothing to save his friend and benefactor and seems content to have him out of the way. Both love the same woman.

The Robbers Foiled by the Ex-Convict in Disguise.

Wardlaw, on the ragged edge of bankruptcy, though highly thought of in the business world by reason of his father's reputation for integrity, seeks to retrieve his fortunes by swindling certain insurance companies. With the aid of a confederate he has a cargo consisting of bars of gold transferred from a heavily insured ship to another, which he owns, and the leaden cargo of which is substituted for the gold. The girl, whom both men love, through an accident does not take passage from overseas in the ship with the leaden cargo, as Wardlaw intended, but becomes a passenger on the other vessel with the ostensible load of gold. A member of the latter's crew, a confederate of Wardlaw, bores a hole in the ship and scuttles it. Helen, the intended bride of Wardlaw and the object of Penfold's deepest affections, is cast adrift with Penfold, who had taken passage on the boat under an assumed name and, together with a dying sailor, after much suffering and adventure they land on an unknown island. The sailor dies, but makes a complete confession before his death as to his knowledge of the scuttling of the ship by Wardlaw's sailor-confederate.

Helen and Penfold, now known as the Reverend Hazel, live on this island for many months, until by most ingenious devices they manage to get word of their existence and miserable state to a boat which, equipped by the elder Wardlaw in good faith, had gone in search of them under the command of Helen's father. Helen is rescued, Penfold's identity is discovered by Helen's father, who doubts the honesty of the ex-convict. Helen holds fast to her faith in the innocence of Penfold, who now for the first time justifies himself and in consequence is bound to place the guilt of the forgery upon the shoulders of Wardlaw. While the girl, now returned to England, is doing all in her power to clear the name of Penfold, the latter, unable to bear the strain of injustice and solitude any longer, himself returns to England.

Events now begin to crowd each other. Penfold is arrested as a convict who has returned in violation of his parole, but just then the confederate of Wardlaw confesses, the innocence of Penfold is established both by the testimony of handwriting experts and the complete confession of Wardlaw himself. The latter is rushed to an asylum for the insane and "virtue" claims its reward in the shape "of the beautiful heroine."

It is not contended, that the production is entirely free from faults, but it gives a most thrilling and vivid version of the great story. There is not an inch of dullness in the three thousand feet. The producer has not shirked his difficulties, but battled with them manfully and on the whole very successfully. The shipwreck is well done, the life on the uncharted island, with its deep psychological interest and its numerous sensational incidents, loses nothing of its charm and power in the film. There are many incidents on the high sea and all are both artistic and realistic. It is the development of the plot, however, and the skillful elimination of non-essentials, that constitute the producer's chief title to credit. It is a common saying among readers of Reade, that no one has ever read the first three chapters of any of his novels and laid down the book. That fascinating and absorbing interest in the story has been well maintained in the reproduction on the screen. Every spectator seeing the finish of the first reel will want to see the second and the third.

General Rolleston Finds His Daughter and "Rev." Hazel.

The three reel reproduction of fictional and dramatic,

classic or historic subjects will, whenever the release of the reels is simultaneous, be a new and inestimable advantage to the exhibitor. Patrons of the moving picture house are constantly improving in quality and they have long been ready for the best in pictureland. The Edison Company is entitled to credit for perceiving this need of the times and so ably supplying it in this production, which almost constitutes an entire evening's entertainment. The films will be released on October 6.

A complete lecture, specially prepared for "Foul Play," is now in course of preparation and will very probably be published in these columns next week.

"DAVID COPPERFIELD" (Three Reels)—Thanhauser.

IN the filming of Dickens these reels are a revelation. The best ideals and fondest expectations of both the friend of the moving picture and the reader of Dickens have been realized. This may sound like a reckless compliment, but after one sees character after character in the famous story step from the printed page into life and motion, after one has felt the presence of the Dickens spirit and atmosphere radiating from the screen into the deepest recesses of the heart, after one has had that happy hour of laughter and tears which the great novelist knew so well to bestow, the function of criticism is wholly suspended and there remains nothing for the critic but to record, always imperfectly in such a case, the superabounding merits of the production. Other film makers, among the best in the field, have attempted to give us Dickens in pictures and, though there are good points in "The Cricket on the Hearth," in "Oliver Twist," in "A Tale of Two Cities," "Our Mutual Friend," and "A Christmas Carol," they do not even approach the present films in the power of cinematographic characterization, in the sustained excellence, in the attention to detail, in the sympathetic and complete understanding of the soul of Dickens.

If ever Dickens wrote out of the fullness of his heart, it was when he told of the misfortunes and struggles of the child and boy David, when he describes the hopes, fears and the ambitions of his youth and the friendships and loves of his early manhood. Perhaps that is one of the reasons why the story has such a strong hold on the readers of Dickens and why its characters are so well known and so much admired. These very facts, however, constituted a grave danger for the Dickens student, who intended to render the charm and beauty of the work visible to every eye, including the eye that had never conned a page of the story. It was of the first importance to reduce and condense. Unless this reducing and condensing was done with painstaking care and with an eye single to the preserving of the essential features of the story, an adaptation was only to apt to become a mutilation and a matter of special offense to the readers of Dickens. It was here the art of the makers of the films achieved a most convincing success. Every one of the characters, so dear to our recollection, stands out strikingly and picturesquely; the villainous curmudgeon Murdstone, the lovable Peggoty, the handsome seducer Steerforth, the sterling Aunt Betsy, the unhappy Wickfield, the unspeakable Uriah Heep, the unctuous and unique Micawber. The women of the story deserve especial mention; Dora, the "doll-wife," was an embodiment of the Dickens character, which Dickens himself could not have chosen more fortunately and exactly; the same holds true of Em'ly and Agnes. Even the minor characters such as poor Dick with the kite, the sloppy maid, Mrs. Gummidge, Ham Peggoty, David's mother, Creakle, the servant in Steerforth's employ, and all the others are sketched with consummate skill, a sure indication, by the way, of the artistic excellence that pervades the entire production from the first inch of film to the last. Even the little dog Jip that threatened poor David's marital happiness is there, and it is the real Jip, too.

Of course, the Dickens readers will be out in full force to see this picture and they will urge others to come and the Dickens shelf in the libraries will be depleted. But what about the great majority that have never seen a Dickens book and know nothing whatever about David Copperfield? Is the story of the films told in such a way that they too will understand, appreciate and enjoy? Is there enough of the subtle charm of Dickens on the screen to steal into their hearts and make them disciples? The answer is emphatically "Yes." The man, woman or child that has never read a line of Dickens will feel the Dickens spirit and the Dickens atmosphere, and as the first enjoyment of a story is often the keenest, they lose nothing by becoming acquainted with the great story teller through the medium of the picture. There are stories within stories in David Copperfield, but the best ones are all in the film and they are all dramatic and finely staged.

The scenes showing the wreck of the vessel on which Steerforth was a passenger, the desperate efforts of Ham Peggoty to find a path through the stormy waves and save a life, the drowning of both Ham and Steerforth and their floating bodies in the surf challenge the best displays of realism in a photoplay.

In the portrayal of the emotional scenes, in which the peculiar Dickens mixture of humor and pathos make such exacting demands on the stage director and the actor, these films are beyond all praise. I must content myself with the mentioning of only two—one the Em'ly-Steerforth episode, the other the unmasking of Uriah Heep in lawyer Wickfield's office.

Peggoty and David and His Mother.

David and Em'ly in Their Childhood.

David and Agnes.

SCENES FROM "DAVID COPPERFIELD" (Thanhouser).

David and Emily as Children at the Domicile of Mr. Peggoty.

The Courtship of Ham and Emily.

SCENES FROM "DAVID COPPERFIELD" (Thanhouser).

The Thanhouser Company have set a new standard in the filming of Dickens and I very readily believe their assurance that this has with them been a labor of love and that, imbued with the true Dickens enthusiasm, they have spent six months in producing these reels. Time is of the essence of success.

While it would undoubtedly have had many advantages to release the three reels at once, the film makers have made the best of an otherwise unfortunate situation by skillfully using the autobiographical character as a basis of division—The Childhood, The Boyhood and The Manhood of David Copperfield. That was a happy idea, though the full effect of this excellent production cannot be secured except by showing the three reels in one night. A lecture would go well with it, if it were featured as "An Evening with Dickens."

With the Western Producers.

By Russell Burgess.

Kalem.—If California had "Vots fer Wimin" it would be the easiest thing in the whole world to tell who would be the next executive of Glendale. Listen while I whisper it to you, Alice Joyce. Yes, she is the idol of Glendale. It is a small place in the foothills and they think they have something on Los Angeles by having the Kalem Company with them. And well they have, for the Kalem bunch is the best all around crew of good fellows on the Coast.

The many film fans who enjoy watching Carlisle Blackwell burn up the dust in his Regal racer in such films as "The Branded Shoulder," "Building the New Line," etc., will be doomed to forego this pleasure if Mr. B. doesn't quit shoving it in the high. Twice a stern judge has fined and warned this misguided young autoist, the last time with the parting advice that if he was caught again the license tag would be taken away, and no more driving of any kind for him in California.

The Kalem Company will be at the seaside for six weeks taking a lot of piratical and other marines. Every member of the company has been studying "Capt. Kidd" for months.

* * *

Selig.—Los Angeles is always strong for anything bearing the proud title "Made in Los Angeles." So they turned out ten thousand strong at Redondo Beach to watch the Selig Company produce three big marines at the same time.

Mr. McGee, business manager of the Selig Company, and the man who does things, succeeded in chartering the famous old coffin ship "Alden Bessie" for this work. In regard to the "Alden Bessie" it might be well to state that this old scoundrel has a shady past, present and future. Originally it was a smuggling boat and was confiscated and sold to the Japanese government for a training ship. It proved of no account and was sold for $1,200 and used for a coastwise schooner, at which time Mr. McGee, ever on the watch for local color and the picturesque, chartered her for a big pirate picture. It was planned to take the big climax scene to the drama on Sunday so as to give the vast army of film fans and curious people a chance to see just how a photoplay was produced. They breathlessly watched Betty Harte, Tom Santchi and a crew of supes walk the plank between a murderous row of cutthroats, all armed to the teeth.

You frequently hear the remark, "Kill two birds with one stone." Mr. Boggs killed three birds with a single cast in this marine. Three companies led by Iva Shepard, Sydney Ayres and Hobart Bosworth, all worked on the same boat, all producing pictures and no one conflicting with the other.

Two moderns and one pirate picture were produced. In the modern play the coast lifeguard and the breeches buoy were brought into action. Poor Sydney Ayres had the time of his life losing his goat with the regularity of clockwork. They tossed him overboard into twenty-five fathoms of water, where he tried his hardest to drown, but couldn't make it on account of the lift preserver, guaranteed to sustain 400 lbs. They pulled him on to the life raft with Betty Harte, where his animal got loose again. At every toss of the waves he would grab Betty by the shoulder and yell, "Save me, Betty!"

In producing a stagecoach play in the mountains just recently the horses shied and dashed down the hill at terrific speed, upsetting the camera and breaking it; knocked Miss Shepard over, and accomplished several dollars' worth of damage. Who was on top of the coach? None other than the poor unfortunate Sydney, who stood up and with one wild flourish of his arms plunged headlong into the dust and mesquite. Who was inside of the coach? The immaculate Al Earnest; he would have plunged out, but no chance. When the runaway was finally stopped he crawled out with his sartorial display rather the worse for wear. It took the combined logic of all hands to convince Al that he was not dead.

Frank Montgomery, recently with Bison, has been engaged by the Selig Company as producer.

Mr. Boggs is working on a number of idyllic marines built on the lines of the recent release written by him, "The Heart of John Barlow," simple in plot, but strong in dramatic action and heart interest with no other dramatic proposition than "To err is human; to forgive, divine."

Fritz is still with Selig. Although he came near chucking up his job when his part called for hitching up the old gray mare and going after a load of cannon. He was sure that he was miscast. He also has forsworn the delights of penny ante.

* * *

Pathe.—Jo De Grass has left the Pathe Studio for New York. The whys and wherefores of his going are a mystery. Jo evidently has been understudying the Sphinx.

James Young Deer succeeded in getting the Out West Club to act in one of his big Westerns. This club comprises 350 members, all seasoned riders.

Rev. John W. Coontz, pastor of Dr. Fry Memorial Methodist Episcopal Church, St. Louis, is to enlist the moving picture show as a means of enlarging his Bible school. The official board of the church has purchased a well-equipped moving-picture machine, with a wide variety of material for illustrations.

Reviews of Notable Films

"THE COLLEEN BAWN"—(Kalem.)

IT is a hopeful sign, amid the exigencies and temptations of trade, that American producers should pause in their headlong rush for gain, to add something of a more enduring nature to their account; that there is still existent a desire to excel not to be stifled by trade combinations. The past year has furnished several examples of exceptional effort, which instances have been duly recorded in the columns of the Moving Picture World. It is now our pleasure to place upon the record, in merited recognition, an achievement which may at this time be justly termed the chef d'oeuvre of American motion picture production—"The Colleen Bawn," in three reels, by the Kalem Company, a private view of which has been accorded The World reviewer.

"The Colleen Bawn," as will be readily remembered by the majority of our readers, is the title of an Irish classic drama written by that celebrated playwright, Dion Boucicault, and presented for the first time in America, March 27, 1860, at Laura Keene's Theater, New York, with the author in one of the prominent rôles. Since that time it has been played thousands of times and in almost every city of this country, and still remains an example of the highest type of Irish play. Written around well-known scenes in County Kerry, Ireland, and so truly portraying the Irish character and costumes of the period (1790), that the scenes and incidents of "The Colleen Bawn" have been fairly taken out of the realm of fiction by the Irish people and stamped with authenticity to the extent that the tourist is today shown the "Colleen Bawn Rock, Danny Mann's cottage, the ruins of the home of the Colleen on Muckross Head, and other points immortalized by the dramatist.

It was following the successful issue of the first excursion of the Kalem stock company to Ireland that the project of producing in pictures taken in Ireland, a number of Irish plays, was suggested. Though the plan entailed great expense for the transportation of an adequate company and suitable scenic equipment, the Kalem Company was willing to forego the profit a like expenditure at home would bring, for the distinction that a successful issue of the venture would earn. With this high and commendable incentive as the actuating motive, the work was undertaken upon a lavish scale. The company of players was selected with special reference to the suitability of each individual for the work to be done. It is doubtful if a more competent and experienced company of picture players of its numbers has ever before been assembled for a similar undertaking.

The difficulty of obtaining in Ireland suitable properties and scenery for pictures compelled the transporting of a great quantity of property material and costumes, so that the expense of the campaign counted up into the thousands of dollars before the players were fairly on their way. Upon arrival in Ireland the matter of maintenance of the company, the securing of concessions and the many unforeseen and unexpected emergencies called for more thousands, all of which will crowd closely upon a sum of six figures, if it does not actually exceed that amount. So much for the expense.

Of the hardships endured by the players themselves and the difficulties overcome, the complete story will probably never be told. It is the lot of the picture player to overcome obstacles, so but little thought is given to that feature of the work, heartrending though much of it be. One or two experiences of the O'Kalems have been chronicled in the Moving Picture World which fairly illustrate what the company has met with in the way of adventure in connection with their present task. All these form a part of the picture—a phase of the undertaking.

Out of this lavish outpouring of capital and the devotion to duty of the players comes, among others, the pictured story of "The Colleen Bawn" as a most fitting climax to a high endeavor, not alone typical of the company immediately

(*Continued on page* 956)

Scene from "The Colleen Bawn" (Kalem), Showing the Gap of Dunloe

CREGAN MEETS THE COLLEEN BAWN
REEL I
MARRIAGE OF HARDRESS CREGAN AND EILY O'CONNER AT HER MOTHERS GRAVE
REEL I
MYLES LEARNS HIS OWN LOVE IS HOPELESS
REEL
FATHER TORN MAKES EILY SWEAR HER MARRIAGE LINES WILL NEVER LEAVE HER BREAST
REEL I
MRS. CREGAN GIVES DANNY MANN THE GLOVE
REEL II
DANNY TRIES TO MAKE EILY GIVE UP HER MARRIAGE LINES
INTERIOR OF COLLEEN BAWN ROCK (GENUINE)
REEL II
SCENES From The COLLEEN BAWN
(KALEM)
DANNY MANN'S CONFESSION
REEL II
RECONCILIATION
FINALE REEL II

(*Continued from page* 954)

concerned, but of American picture making as an enterprise, alert, resourceful and progressive.

Of the story of "The Colleen Bawn" we shall say but little. To many it is familiar and the picture is sufficiently explanatory to require a modicum of narrative. Hardress Cregan meets and falls in love with Eily O'Connor, "The Colleen Bawn," and is secretly married to her. His mother desires that he take for his wife his cousin, Anne Chute, who is wealthy and who will provide money to raise the mortgage from the Cregan estate. Danny Mann, a simple minded cripple, devoted to Hardress, senses the situation and seeks to relieve his master of the low-born wife, that he may marry the heiress. In his zeal Danny decoys the Colleen out to the rock in the lake and attempts to drown her. In the darkness he is shot by Myles na Coppaleen, who mistakes him for an otter. When attempting to retrieve his game, Myles discovers something white in the water, which leads him to rescue the Colleen.

Danny Mann, though desperately wounded, manages also to escape death and finds his way to Eily's cottage at Muckross Head, where ten days after he comes to his senses and confesses to drowning the Colleen. This confession leads to an attempt to arrest Hardress Cregan just as he is about to be married to Anne Chute, upon the charge of having incited the crime. But in the confusion Father Tom, to whom the confession was made, Myles and the Colleen enter and the affair is cleared up. Hardress acknowledges Eily as his wife and his ambitious mother accepts her, which brings the story to a happy ending. The other characters figuring prominently in the story are Mr. Corrigan, the grasping old money lender, who holds the mortgage on the Cregan estate and takes a hand in the plotting; Sheelah, a typical Irish grandmother, and Kyrle Daly, who loves Anne Chute. These parts were taken by the Kalem players as follows:

EILY O'CONNOR, "The Colleen"...Miss Gauntier
Myles na Coppaleen.....Jack J. Clark
Danny Mann .....Sidney Olcott
Hardress Cregan.....J. P. McGowan
Kyrle Daly.....George H. Fisher
Father Tom.....Arthur Donaldson
Mr. Corrigan .....Robert Vignola
Anne Chute.....Alice Hollister
Mrs. Cregan.....Agnes Mapes
Sheelah .....Mrs. Clark

The pictured story follows very closely the drama of Boucicault, with the exception that in a number of instances the picture portrays events to which the dialogue merely alludes. In these instances the picture tells the story with greater clearness. Then, too, the scope of the camera picture is at all times greater than the stage picture. The events follow each other through the three reels in such close and logical sequence that the absence of the dialogue is scarcely noticeable. This condition could not be obtained in a picture of shorter length. The scenario was written by Miss Gauntier.

In point of photographic effects there is little left to be desired. As scene after scene unfolds one is charmed with lavish beauties of nature, caught on the wing, as it were, by the eye of the camera. There is cumulative evidence of the care exercised in selection and composition in almost every foot of film. The moonlight effects are enchanting. Most notable is that where Anne is found sitting with her lover under the trees of the Anchute Castle grounds. Real moonlight could scarcely produce deeper shadows and softer lights than the camera has transferred to the film in this scene. Again, when Danny rows Eily out to the Colleen Rock, there is as perfect simulation of the shimmer of moonlight upon the water as could be well conceived. There is also some difficult work in the second reel where Danny throws the Colleen from the rock. This scene was taken from the interior of the cave—an undertaking that taxed not only the ability but the agility of the photographer as well.

It is also to be recorded that there is added value to these scenes because they are views of the identical places immortalized by the dramatist. There is Colleen Bawn Rock, the Gap of Dunloe, Danny Mann's cottage, and the cottage on Muckross Head, the cave where Myles na Coppaleen distilled his "spirits," and where he happened to be on the eventful night when Danny attempted to drown the Colleen.

Of the work of the individual players much might be said in merited praise. Miss Gauntier never appeared to better advantage than as the Colleen; always winsome and appealing in her girls' parts, she was exceptionally so in this, commanding sympathy at the first and holding the attention throughout. The Colleen is a true-hearted Irish girl, deeply in love with her high-born husband and, though her heart were breaking, she loved him so deeply that she would willingly die to save him from the disgrace she felt her presence would bring upon him. That Miss Gauntier has succeeded in making this clear will not be questioned. Her effort is to be highly commended.

Sydney Olcott easily carries off the second honors in his conception of Danny Mann, the cripple and the lackey of Hardress Cregan. Distorted in mind and body at the hands of Hardress when but a boy, Danny is still his admirer and faithful servant, anxious to further his master's interests at any cost. In giving expression to this quaint character Mr. Olcott has done more than to portray mere externals—he has given us a glimpse of the very soul of the unfortunate Danny, which portrayal reaches its climax in the confession scene in the third part—a bit of playing that fairly speaks out from the screen.

Of the work of Mr. Donaldson, Mr. Clark, Mr McGowan and Mr. Vignola, we should like to give more space than this mere mention, were that space at our disposal. Dignity and care marked their every effort and close scrutiny failed to detect false play in their several parts. Miss Mapes and Miss Hollister deserve equal praise. As "Sheelah," Mrs. Clark was splendid. Altogether, the Kalem players may well be proud of their achievement.

"The Colleen Bawn" is scheduled for release October 16, on which date the three parts will be offered at once. It is a safe prediction that instant success awaits its appearance.

Advance Views of "The Colleen Bawn."

On account of the importance of the Kalem three-reel subject, "The Colleen Bawn," and the desirability of affording exchange managers and exhibitors an opportunity of gauging its drawing powers, a series of private views for the trade only has been arranged to be given in the following cities at the places and dates named:

Buffalo, N. Y., at the Vendome Theater, Monday, Sept. 25th, at 10.30 a. m. sharp.

Cleveland, O., at the Hippodrome Theater, Tuesday, Sept. 26th, at 10.30 a. m. sharp.

Chicago, Ill., Theatorium Theatre, Wednesday, Sept. 27th, at 9.00 a. m. sharp.

Kansas City, Mo., Yale Theater, Thursday, Sept. 28th, at 10.00 a. m. sharp.

St. Louis, Mo., Grand Central Theatre, Friday, Sept. 29th, at 10.00 a. m. sharp.

Pittsburgh, Pa., Arcade Theater, Saturday, Sept. 30th, at 10.30 a. m. sharp.

Boston, Mass., at Savoy Theater, Tuesday, Oct. 3rd, at 10.30 a. m. sharp.

Philadelphia, Pa., Palace Theater, Oct. 4th, at 9.30 a. m. sharp.

These exhibitions will be held under the direction of William (Bilkalem) Wright.

NEWS BRIEFS.

The E. M. F. Automobile Company, of Detroit, are working the country fairs with their special set of moving pictures showing the making of an auto from the forging to the speed test. The International Harvester Company, of Chicago, is doing likewise; demonstrating to the farmers their heavy machinery through the medium of moving pictures.

* * *

Already many exhibitors, following the World's suggestion, are beginning a campaign of education for patrons in case of fire or false alarm. Picture patrons should be thoroughly taught that a film or machine **cannot explode.** Go to it, brothers!

* * *

One exhibitor in Wilmington, Delaware, is using five educational slides that are worth copying. They are as follows: A reward of $25 is offered. 1. For any person who tries to start a panic by shouting fire. 2. If persons would only think there never, or seldom, could be any damage done before you could walk out quietly. 3. All attaches are required to take part in a fire drill at least once a month. 4. All men are requested to give all the assistance they can when there is danger of a panic. There is more damage done by men and boys running and jumping on children or women than in any other way. 5. There is never as much damage done by fire as there is by running over each other foolishly. Every man or boy who volunteers to help in every way to get the people out safely will get a reward of $5, but be sure to grab the person who starts the panic or acts disorderly and get the $25.00.

Superior Plays

By Louis Reeves Harrison.

"THE REFORM CANDIDATE" (Edison).

This play deals with a live issue of interest and importance to Americans of all classes. It is comparatively easy to picture the issues of other days already portrayed by authors of recognized ability in fiction and history, but our people have gone over those grounds in literature, in school or private life, and a new presentation of has-beens can only be highly regarded when there is extraordinary artistic quality involved. It is more difficult to tell a good story of modern times of people we recognize, especially one dealing with unsatisfactory political or social condition in a truthful, convincing and entertaining way. We are curiously prejudiced against a man who starts out in good faith to improve our unclean political structure; no matter how excellent his character and record, he is usually considered to be the weakest candidate on a ticket in spite of the fact that the solid and sensible mass of our people are opposed to machine politics. It is because those people are busy pursuing their private affairs that public offices fall into the hands of men who see in them simply a source of private advantage and who yield control of government by the people to government by whatever business interest has the most money to spend in bribery and corruption. None of us is opposed to reform, but we have reason to be skeptical about the performance of election promises and have drifted into a habit of choosing between two evils the one least harmful to our private interests because the present system, created when our statesmen were animated by honest ambition to do substantial service to the country, makes it difficult for those of today to adapt old rules to new conditions.

Once in a while there is a veritable revolt against the contemptible methods used in "practical" politics and such a one is spiritedly shown in the Edison production in a way that throws the spot-light on methods employed by electric traction companies to obtain valuable franchises by felonious perversion of legislative action. The play lifts the curtain of official secrecy from practices that are going on at this very minute—it is instructive without being tiresome—and it points out with incidental irony the kind of "public service" we are getting from business organizations and the men we elect to office to be their tools. All this is done in entertaining story form, with a dramatic struggle between two opposed forces and a delightful love interest centered upon a girl who has to fight her way instead of having it prepared for her; the kind of up-to-date heroine that American audiences admire more than the clinging vine variety.

The pivotal character is not the one indicated in the title rôle—though the honors are his in the end—but is that of a girl reporting for a daily paper attired as are the better class of business and professional women in our daily lives, who conducts herself with a combination of modesty, high spirit and intelligence that is thoroughly representative of a type that we all recognize. In this matter of types the entire photoplay is exceptionally good. Especially effective is the man who plays the rôle of the financier of corrupt practices. Instead of an actor in white spats, we have a gentleman at ease in a dress suit, who looks as though he really had an asset of costly experiences in high living behind his impersonation. He looks like one of those men of immense wealth who have grown so indifferent to public opinion that they over-reach themselves in an excess of greed. He seeks to influence the reform candidate through his daughter and unwittingly furnishes the material for his own downfall to the keen-witted girl reporter. Her adventures are perilous enough to thrill, and the outcome of her splendid scoop is one that will win the approval of every right-minded man and woman in the audience. It will go.

"FORGOTTEN" (Vitagraph).

A minor chord can be made effective. Once in a while a delicate refrain from a pure-toned viola affects the audience more powerfully than the full orchestra in a crescendo movement, and this exquisite drama of childhood appeals strongly to the quality of mercy. The little-heeded truth uttered by the immortal Ruskin that "Whoever is not actively kind is cruel," is here suggested in a way that is bound to interest the thousands upon thousands who are making the environment of children a life study, yet the play is so quietly consistent, with beauty in every detail, that happiness and kindly sympathy are insensibly suggested and intensified by what is artistic or replete with varied design in scenic effect.

The defect of inconsistency, so serious in literature, is positively ruinous in the photoplay where the action is swift and the individual peculiarities of each character must be enforced within vexatious limitations of time. On this account I can conceive that "Forgotten" was an exceedingly difficult play to present. The initial motive was beautiful, the director had something to start with, but it is quite another matter to make this visible and appreciated to a mixed audience in the space of twenty minutes. Too many of our picture plays begin with nothing. They are not considered under the heading of superior plays because they are neither attractive nor offensive. They are of little more value than that of showing characters in motion or supposed emotion; but there is another class of promise that leads us to think there is something of interest coming, only to end in nothing. They are sign posts that draw us into a blind alley when we thought we were on our way to some point of interest. Here is a little play so harmoniously balanced that its beauty is not forced on our sensibilities by any outrageous exhibition of cruelty or neglect, yet our hearts are stirred by dull echoes in our souls as they never are by more sensational, less-recognizable episodes in alleged thrillers.

Very few of us believe that cowboys, engaged to herd steaks and roasts on the hoof, spend most of their time shooting up the town or rescuing distracted maidens from the savage Indians; nor are we inclined to shiver when the old fashioned villain of the Desperate Desmond type, with a cigarette dangling from his discolored lips, his left hand in the pocket of his dress pants, comes on the scene and honors the hero with a glance of deadly hatred out of the corners of his eyes. We do know of dark episodes in our lives as children, hence the swift appeal of the forgotten little one. She was born in the death throes of a much-loved wife, became the innocent object of his aversion before she was able to realize that the price paid for her existence was the annihilation of her father's fondest hopes, and was given into the care of a sister with children of her own while he sought distraction in other scenes. She bears her lot with silent suffering of spirit—not neglected, but deprived of the natural affection for which such tender creatures long intensely. This is a story of life as we know it, saturated with the essence of home spirit, and the simple tragedy of her career with its intense relief, is one of those unstudied, unborrowed glimpses of human experience that affect us like the folk songs we used to sing at twilight. The plaintive measures of this little play are cast in the simplest possible forms of stage expression, with some brilliant views of Parisian gaiety in relief, with an ending that is a tiny prayer of gratitude.

EXHIBITOR'S AND LECTURER'S KEY TO DANTE'S INFERNO.

The Moving Picture World, anxious to see the great artistic production of Dante's Inferno (Milano Films) properly presented, has printed the above-named book for the purpose of aiding the exhibitor who wishes to show the attraction in his house. The book is based upon the presentation of the reels at Baltimore and Providence under the direction of W. Stephen Bush. Lecture, music and effects all have an important share in the successful presentation and the author with considerable care and patience has gone over every single scene and given it a proper placing. The lecture, which may be easily learned, runs in exact conformity with the action on the screen and for this reason is welcome to every audience. Wherever possible the words of the poet have been followed in the lecture. In the matter of effects, experience has shown that the effects indicated in the book are, without exception, appropriate and striking. Effects worked by a competent man, carefully following the instructions laid down in the book, add very much to the force and realism of the picture. It is plain that a proper presentation will get more money and secure a longer engagement than a careless and ignorant handling. This will be doubly true by the time the films get around to the later exhibitors, for the novelty of the thing will then have worn off a little and a proper presentation will be more important than ever.

The book contains a set of press notices, full instructions to lecturer, piano player and operator, a very complete lecture and much other matter, such as special keys, a biography of Dante, some of which may with advantage be reprinted for general distribution among the audience. The price of the book is $2.50. Special rebates are given when quantities are ordered.

When told of an author who complained that one studio rejected his scenarios successively, while another accepted almost all he offered, a well-known manuscript reader stated: "That is an old, old story. Some of the greatest successes in literature have gone begging for a publisher. Take 'Uncle Tom's Cabin,' for instance."

Music for the Picture

By CLARENCE E. SINN

SPEAKING of the different way different people have of regarding things in general and moving pictures in particular, recalls something I heard the other day while Powers' "The Last Rose" was being run. One of the characters in this picture is named "Molly Shannon" and at her entrance the pianist treated us to "Where the River Shannon Flows." I couldn't see what possible suggestion the river bore to the lady or the lady to the river further than the similarity of names, and if we take that as a sufficient reason for the music in question it is going to simplify matters for us. Just learn the names of the several characters and make musical puns on them . For example: if the villain's name is "Rocks," play "Rock of Ages"; if the heroine's last name happens to be "Knight," the obvious thing to play would be "Who Are You With Tonight?"; "Nelly Banks" would be introduced by "On the Banks of the Wabash," and "Billy King" would be coupled with "God Save the King" (apologies to Wm. E.). Perfectly easy, isn't it? It could be carried further if you like. "Turkey in the Straw" suggests a scene from Turkey (if you possess an unbiased mind) and "Where is the German Fatherland?" might be used with some of these microscopical subjects—indicative of the germs, see? Ouch! Quick, Watson, the needle.

Drummer, Alabama, writes: "An article appeared in the Moving Picture World, Sept. 9th, in which the writer says: 'effects to help the picture must be few and well rehearsed for each separate and particular picture. The idea that a set of mechanical contrivances for the production of a limited number of sounds can be made to fit most pictures or even a small percentage of them is utterly absurd.' Now I am not going to argue with the writer as to the correctness of his statement. What I want to ask is: what good does it do us drummers and 'sound effect' men? To talk about any kind of rehearsal is absurd in most cases, and a thorough rehearsal is impossible in all cases so far as I have any knowledge, and I believe my experience is the same as the average trap drummer. In the smaller towns we run three and four shows per night with a matinee in some places. Occasionally we get a look at a picture an hour or so in advance of the regular performance, but not often. And one look at a picture is not a rehearsal. Our first sight is usually at the first show and then it is a case of guess work for both music and effects. The second and third shows we try to correct what was overlooked the first time and then it is time to go home. Next day the same thing with a different set of pictures. As to the limited set of mechanical contrivances mentioned, we must do the best we can. The number of sound effects on the market is limited; the number of sound effects called for in the average picture is limited too, to a great extent. There are train effects including bells and whistles, auto-horns, water effects, and others which are constantly needed. Of course, there are effects called for sometimes which we have no means of imitating correctly, in that case we have our choice of doing something or keeping still. I think the last is the best plan, but I know many drummers will agree with me that it is not always the best policy—if he wants to hold his job. I agree that it would be the correct thing to imitate all things correctly, but as I said, sometimes a picture comes along we are not prepared for, and what then? Even if a man is a good inventor the picture is gone long before he can hope to have his 'mechanical contrivance' complete and he may never have use for it again; and the next day may bring something else just as puzzling. In the cities I believe they run matinees every day and sometimes all day and the drummers have more shows to play and consequently more opportunity to perfect each picture with the traps on hand, but I don't see where even they have a chance to study and carefully rehearse each picture in advance and prepare special sound effects for them. Where are we going to get the time, and who is going to pay for the extra expense, which will be considerable? An ordinary outfit that is anywhere near complete costs from three hundred dollars upward, and the salaries paid in moving picture houses are not so large as to warrant extravagant outlay for stuff you may never use more than once. I am not finding fault with the writer's assertions so long as he says 'things would be better if done so and so,' but I don't believe he understands much of the drummer's side of the work. The absurdities committed by bad drummers don't need to come into the main question. We know they ought to be roasted, and that's all there is to it. But what I want to know is: what practical benefit are we to get from general 'knocks' with impractical suggestions? We are getting to look to the Moving Picture World for help and advice and I want to say that we often find what we want. Hoping I have not taken up too much of your valuable time and space, I am yours, etc."

The article referred to is probably the one by Mr. Bush entitled: "When Effects Are Unnecessary Noises." There is no "knock" or "roast" intended that I can see. Mr. Bush's experience gives him the opportunity to observe the picture and its accessories from many angles, and his remarks as I understand them are merely suggestive as to what would be best for the good of the picture. We must admit that to get the best results a picture should be well understood before the performance by everyone connected with the presentation of that picture, and this implies careful rehearsals. I don't say we can get them or that such a thing is practical at present, but the fact remains that to get best results we should know exactly what we are going to do before the show just the same as the musicians, stage hands, property man and electrician in a regular theater.

THE STAGE ROBBERS OF SAN JUAN (American).

1. Heavy semi-agitato till "A Plan of Revenge."
2. till "I'll Take You to the Stage Robbers."
3. Sentimental (Bendix's "Reconciliation") till change of scene.
4. Agitato p. and f. till man and woman dismount, then
5. Plaintive till change of scene.
6. Long agitato soft till they ride off, then work with action till "A Town Hero."
7. Lively (cowboy tune will answer) till she enters picture.
8. Heart's Ease (Remick pub.) till "The Escape."
9. Light agitato through two scenes.
10. Neutral moderato till man unlocks jail, then
11. The Mouse and the Clock (Witmark pub.) till "Across the Mexican Line."
12. Heart's Ease till finish.

THE BUDDHIST PRIESTESS (Thanhouser).

1. Neutral moderato ("Miami," pub. by Remick) till "The Natives Desert, etc." then:
2. Under the Harvest Moon" (Witmark pub.) till change of scene.
3. Mysterious till they rob the temple and exit.
4. Heavy (short) till "Her Parents Dead, etc."
5. "Under the Harvest Moon" till child falls asleep on altar.
6. Ping-a-ling" lively first scene then slow down with broad chords while priests prostrate themselves before her.
7. (Sub-title) "The Sacred Pigeons are Placed in Her Charge."
   Moon Song from Sullivan's "Mikado" till "Twelve Years Later."
8. Semi-devotional till priests' exit, then sentimental till: "The American Naval Officer Comes Ashore, etc."
9. Lively ("Heart of America" march, for example) two scenes.
10. "In a Lotus Field" (Witmark pub.) till "Discovered, They Take Refuge in the Temple."
11. Agitato till she leaves room, then:
12. Short sentimental till change of scene.
13. Agitato (long) p. and f. with action till priests are driven off.
14. Under the Harvest Moon" till finish.

THE SQUAW'S LOVE (Biograph).

1. Indian (Os-ka-loo-sa-loo) till Wild Flower leaves Gray Fox at river, then "Naponee" (pub. by Will Rossiter) till sub-title: "Gray Fox Asks Chief's Sanction, etc."
2. Agitato, very soft, till Indians seize Gray Fox, then p. and f. according to action through four scenes.

3. Slow Indian music till "White Eagle to Aid His Friend Carries," etc.
4. Agitato (soft, of a mysterious nature) till sub-title: "Gray Fox, Still an Outcast, Is Seized," etc.
5. Hurry till "The Chief Orders the Death," etc.; change to
6. Hurry (faster for pursuit) till "His Many Hardships," etc.
7. Mysterious till crowd of Indians take to boats again.
8. Quick hurry for chase till "The Twilight Song."
9. Indian sentimental till end.

THE DIAMOND GANG (Essanay).

1. Moderato till sub-title, "The Next Day."
2. Chorus of "Look Out for Jimmy Valentine" (pub. by Gus Edwards) till he changes clothes with janitor, then:
3. Mysterious till he falls through door into room.
4. Hurry till they leave him bound in chair.
5. Agitato (p. semi-mysterious) till "On the Trail."
6. Hurry. Subdue when street car comes on, then change to
7. Hurry (faster for running fight) p. and f. according to action. Finish with broad chords—sustained and forte.

LONE STAR'S RETURN (Bison).

1. Romantic Indian music till two Indians sit and smoke.
2. Slower Indian music till "The Lovers Are Being Watched," etc.
3. Agitato-mysterious till "Young Deer Resolves to Steal Laughing Eyes."
4. "Os-ka-loo-sa-loo" till both are in boat.
5. Light agitato through this and the next scene when Indian comes out of tent; mysterious till "The Search."
6. Light agitato till change of scene.
7. Mysterious till "Lone Star Returns to His Tribe in Time," etc.
8. Indian (same as No. 1) till finish.

IS THE TWO-DOLLAR-A-SEAT PICTURE THEATER IN SIGHT?

By Robert Grau.

The advent of the Kinemacolor pictures, and the fact that the best theaters of this country are now available for special productions of an elaborate character, clearly illustrates the remarkable development now going on in the motion picture industry and the writer is firm in his belief that this development will go on. Until the regular legitimate theaters of the highest grade all over the country will not only be as extensively occupied by motion pictures as by players in the flesh, but the scale of pricees for seats will gradually become adjusted so that there will be no difference noted as between the two—which means that the day of the two-dollar-a-seat motion picture is near at hand.

Such a prophecy made as recently as a year ago would have been ridiculed, but the prophecies of a year ago are all fulfilled today.

The motion picture has made greater progress in the last three months than at any period in its vogue and to any one who has taken the trouble to investigate, the outlook must appear to be well nigh perfect.

It is in the large summer resorts of this country that one should look for indications as to conditions at this time, for in these are found the cosmopolitan public.

Previous to this year Asbury Park and Ocean Grove were famous for the great musical events taking place in the vast auditorium in the latter and the fine array of big Broadway attractions at the casino in the former. But all this has changed now and we find that the most compelling attraction at the Ocean Grove auditorium (which seats 10,000) this year has been the motion pictures, while the Casino has been abandoned as a playhouse, but in its place have come two moving picture resorts, both packed to the doors all open hours.

In the last year, greatly through the public spirited efforts of Mr. Andrus, of the Ocean Grove Association, a superb new pier has arisen in the latter resort, and with commendable foresight Mr. Andrus has erected here the most concrete and artistic moving picture theater that I have had occasion to observe in a long time. It so happened that in looking about for a manager to whom he could intrust the direction of this establishment Mr. Andrus recalled that Mr. Salo Ansbach had made a success of a similar enterprise in Jersey City on property owned by himself, and it was Mr. Ansbach's record at the Monticello Theater in Jersey City, that induced its owner to choose him as the director of the new Scenario Theater at Ocean Grove. The latter is the most perfectly conducted cinematographic resort imaginable. At first the admission prices were 5 and 10 cents, but the grade of film used and the entire conduct of the house quickly demanded an increase to 15 cents at night and 10 cents at matinees. The house seats 600. An empty seat is an absolute rarity, yet no one is allowed to stand. Mr. Ansbach himself acts as usher, and he is constantly on the alert to raise the level of his offerings on the screen. Rehearsals of the films take place every morning and an orchestra of grand opera musicians is utilized.

It is here and at other resorts of a similar character that the intense interest in the motion picture at this time is made so vividly apparent. The public simply passes up the great musical events, and the plays direct from Broadway theaters, but stampedes to the picture theaters, until all of these have been seriously thinking of increasing the prices, which is most commendable, for such procedure is certain to be accompanied by an equivalent enhancement in the entertainment offered. Not one of these theaters offers a single vaudeville act and therein lies the success. Oh, you exhibitors! When will you be convinced that "straight pictures" should be your slogan?

The readers of the Moving Picture World surely recall the writings of this contributor, in which the evils of presenting vaudeville acts were emphasized. A good 'cello player will draw more money than the best vaudeville headliner, and bear in mind, that we are now evolving into the era of the moving picture headliner. In one more year (if indeed we have to wait that long), we will see reserved seats in the moving picture theaters, and reservations made a week in advance, and the spectacle of a line of ticket purchasers in waiting at the box office on their way to business will be on view. It has got to come; nothing can stop it. The patronage at the Herald Square Theater, attracted by the Kinemacolor pictures, is not of a transient character. The audiences come to the theater from everywhere in automobiles, carriages, and they arrive at the playhouse at the exact hour of commencing the performance. Seats are sold at the hotels, and premiums are paid for choice locations. Such is the moving picture of today.

The spectacle of an audience carried to such a state of enthusiasm that "bravos," such as are heard at the Metropolitan Opera House on a Caruso night, can now be witnessed any evening at the theaters, where the Kinemacolor pictures are on view.

The policy of the Pathe Freres, wherein they introduce their leading players to the spectators on the screen before the presentation of the photo-play, is an evolution well worth emulating, for this will gradually result in the players becoming favorites with the audience and this means that after all the players can achieve fame by their efforts in photo-plays.

The New York Times, in a full page article in the magazine section on Sunday, Aug. 20, sounded a true note indeed when its accomplished writer prophesied that the moving picture would obliterate the regular theater unless the latter element recognized the conditions now confronting its managerial forces.

DO YOU WANT THE "REAL THING?"

The Thanhouser Company received a peculiar application recently from an individual who styles himself "The King of Tramps." Thanhouser could not see his way clear to engage the king, so he passed the application along, through The World, to his brother manufacturers. Here is the king's letter:

Marathon, Florida, August 21st, 1911.

Dear Sir.—I wish to know if, at any time, your company might be able to use me for a part in some of your pictures. I am Boomerang Bill, The King of Tramps. I have beat my way in every State in the United States, Canada and Mexico, have beat my way to Gibraltar, Naples, Genoa, Cape Town, Sydney, and many other ports too numerous to mention.

Just 60 days ago I was the only one who ever beat the P. & O. steamships from Key West, Florida, to Havana, Cuba, and return, to Tampa, Florida. I am known all over the country. The New York World had a two-column write-up and my picture, in regard to me last April, also the New York Times. I have been wrote up all over the country by the best of papers and magazines. I refer you to J. Odell Hauser, of the New York Times. Mr. Mackay, editor of the Rail-Road Man's Magazine. Otto Floto, of the Denver Post. The Salt Lake Trihune. The Key West Citizen. The Kansas City Times. The Key West Journal. The Key West Citizen. The Tampa Times Union. Mayor Fogarty, of Key West. Mayor McKay, of Tampa, and many, many others. If you can use me in any of your productions, I assure you I can deliver the goods. I can ride the rods (underneath) or the top of any train in United States, going at any rate of speed. Can show you how I stole a Chinaman's hat check while he was asleep in a smoking car, and I rode 206 miles on the hat check. Wishing to hear from you soon, for I was told to write your company first, and if your company can't use me, I want to look elsewhere. I am,

Mr. George Cole, Marathon, Florida.

PICTURES IN ROLLER RINK.

R. R. Winter, manager of the Somerset roller rink, Somerset, Pa., opened his place of amusement on September 16th for the season of 1911-12. He wants to hear from exchanges having anything special to offer for one, two and three night stands. The house will run pictures and vaudeville.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT.

IT is not so much what is done as the way it is done that counts. There are two houses in a certain section of lower New York not five blocks apart. One man brags about the display he makes and the other merely does the best he can. One man has space for some sixty sheets of paper, while the other can use but two three-sheets and two one-sheet boards, yet the man with eight sheets at his disposal does effective advertising and the other wastes space and money.

He has a corner building devoted to his theater so far as front and side are concerned—a taxpayer structure that houses no other interest. It was built for another purpose but abandoned by the original lessee and turned into a theater. On the wide front are four three-sheet boards with two more and some one-sheets in the lobby, and the rest on the side of the building, all of them being three-sheet boards.

With such space at his command he could do wonders, but the only wonder is that he does not, and the answer is that he thinks that if he puts paper on these boards he is advertising his show; yet, with four or five times the average space at his command, there isn't even a free bulletin to tell what he has inside. You do not even know whether he has Licensed or Independent pictures, and yet he pays well for his service and spends a lot for paper.

Don't Deal in Generalities.

The trouble is that he buys only the stock stuff, not the stock paper as the dramatic advance man knows it, but the stock paper as it is known in the photoplay trade, the sort of stuff to be had from half a dozen concerns and in infinite variety. It is useful paper and, rightly used to supplement the half-sheet litho, it is a boon to the exhibitor; but such paper of necessity deals in glittering generalities, and that is the only sort this exhibitor uses. He pastes up the sheets and leaves them to the weather until the display begins to look shabby and then he pastes more just like the first. It is mostly all the cheaper sort in one or two colors, intended merely to supplement the live stuff, but this is all he ever offers and the passer-by has grown so used to "Great Western To-day," "Always the Best Show in Town" and the like that he never stops to read.

What color is the store on the corner below your theater? Can you tell? The chances are that you cannot. It is just a store front. If they had painted it a week before, you might remember, but it's been the same color ever since you knew it—and you don't know what the color is. That is just what the trouble is with this theater. The display is always the same, a dull monotony of color and announcement that attracts no attention.

The Better Display.

The other man is wide awake. He uses stock paper along with the special lithographs, but he uses it intelligently. One of the three-sheet boards has a stock design with "To-day" above it. This is stripped with streamers having the printed name and trademark of the various companies and a white space in which to letter the title of the photoplay. The lettering is neatly done with a marking pen in red ink and with black, grey and red the board is snappy and attention compelling. The other board is frame stuff and carries two lithographs of the day's offering and the two one-sheet boards also have frames to make the half-sheet lithos into one-sheets. On special occasions a banner is used over the front of the entrance, but only on special occasions, and by not abusing that fact the regulars know that the banner means something extra good and make a special effort to see the show that day.

Everything in front of that house means something, and it is all well displayed. You see people stop and look at the picture, read the sign and go in. Something has attracted their attention, but no one is going to hang over a sign that says "coolest place in town" when you're wearing a spring overcoat with your straw hat. Anyhow, you've seen that sign up there ever since you bought that straw hat.

Make a Marking Pen.

The marking pen work referred to above seems to make a better showing than the rubber stamp alphabet that is commonly used. They cost from fifty cents to $2, according to what you get, but an old clock spring, a bit of wood, a couple of yards of twine and the tools in the operating-room are all that are needed for a home-made affair. The spring should be from 3/8 to 5/8 inches wide and you need two pieces a couple of inches long. Bind the pieces to a stick from 1/8 to 3/16 inches thick and with a file cut the free edges down and square with the side. Rub it on an oil stone until the burr is smoothed down and you have a pen that will make a mark as broad as its width when used across, or a narrow mark when used the narrow way.

A few trials will suggest several shapes of letter or you can get a book of alphabet styles at an art store. For ink, use package dyes dissolved in water to the proper tint and thickened with glycerine or white sugar. If you want a fancy letter nick the pen surface with a three cornered file before you rub it down. Of course you bind the curves to fit together and use the end of spring that is not tightly wound.

With two or three pens with different faces and half a dozen different colored inks, the man who can print fairly well can do his own lettering, and be independent of the sign painter. The pen is better than the brush since it avoids the splotchy appearance of crude brush work.

On the subject of home-made devices it might be mentioned that border for wall paper, if chosen with taste, will make fine frames for lithographs that are too small for the boards. The border should be cut evenly and the edges trimmed with a mitre square. The cutting is best done with one of the revolving trimmers, to be had where you get your paper.

Paper with a design not too pronounced can be used as backing for larger boards, but border should never be so pronounced as to be more prominent than the lithograph it encloses.

Montgomery's Contest.

One of the livest wires in the photoplay business is Montgomery. He is a veteran showman and his string of houses through Florida and adjacent states is growing rapidly. They're all real houses and something to brag about, but he doesn't trust to the houses or the shows he gives in them. He's after the people who do not know how good they are, and he's after them hot foot, although he probably has more "carriage" trade than any house north or south of Mason and Dixon's line.

His latest is a popularity contest; which is a loaded proposition unless you handle it right, but when rightly handled there is nothing more effective in arousing interest. Here are the details of his plan for the benefit of others who may want to try it in whole or part:

From September 10th to 20th one of the local papers prints a nomination coupon. This coupon must be brought to the theater in the afternoon as Montgomery very frankly states that the idea of the contest is to build up the matinee business. Each nomination coupon is good for ten votes. Any woman may be nominated. After the nominations are closed no more entries will be accepted and the recording of the votes is thus simplified.

After the nominations are closed the paper will print a vote coupon each day. These must be voted at the theater at the matinee of the day on which the coupon is printed, by some person who has purchased a ten-cent admission ticket, but one person may vote more than one coupon. The ticket itself is good for ten votes.

Coupon books are sold for fifty cents, each good for one hundred votes, and each book good for ten child's or five adult matinee admissions any time between now and April 1, though the contest will close before Thanksgiving, when the prizes will be distributed.

The prizes are an automobile, a yearly pass for two, a yearly pass for one, which carries with it a round trip ticket and Pullman berth to Atlanta, to inspect the new Montgomery theater there, and single passes good for periods varying from one to eleven months.

Some Interesting Angles.

It is a clever scheme and develops many fine points. The use of the newspaper coupon gets the leading paper inter-

ested to the extent of daily free space in return for the additional paper sales. This means a half column or more a day from now until the end of November.

But the coupon must be voted on the day of issue by some person who purchases a ten-cent ticket (also good for votes), which means that each contestant will have at least one friend in the theater each afternoon. With a first prize of such magnitude, the contest will be sharp and the entrants numerous.

Even better is the coupon book scheme. Some of the contestants will purchase these books literally by the hundreds in their eagerness to keep ahead and the town will be filled with pass books. Many new patrons will use them and when the books are exhausted they will keep on coming because they have formed the habit and meantime Montgomery is drawing down interest now on some of the business he is going to do the first three months of next year.

Big Return for Small Cost.

It is about the best example of a well-framed contest that has come to this writer's notice, for it brings patronage and publicity at the cost of one automobile, a railroad ticket and two pullman berths and less than $100 worth of admissions at the most.

The contest only runs about ten weeks where some exhibitors would stretch it out to six months and let everyone get tired of it before the decision came.

The advertising page that starts the campaign is a model. It starts off:

"Look me straight in the eye and answer this question:
"Have you ever known
"Of a contest of this kind?
"My opinion is that you have not."

There follows a list of the prizes and just five words to boom the Atlanta house. Then comes a cut of the car with boxes on either side, one devoted to the makers and one to the car itself. The latter ends with:

"This car is made in Detroit and guaranteed by the manufacturer, by Julian Howard, of Jacksonville, from whom I bought it, and by myself—Montgomery."

Then comes the explanation:

"See the car in front of the Grand Theater.
"I'll buy it back for $1,000 if you don't want it.
"My object in giving this contest is to induce a larger attendance in the afternoon. The theatre is cooler then, and not so crowded. This being my object, votes in this contest will be accepted only from 1 to 6 p. m."

There is no lurid advertising for or about the theaters, The rest of the space is given over to the details of the contest. Twice in the page the houses in Jacksonville, Atlanta, Columbia and Savannah are alluded to in a perfectly legitimate manner, but that is all. Montgomery has learned the most valuable lesson of knowing when to keep out.

There is no use trying a similar contest with a gold watch or a hundred-dollar piano for a prize. If that is done it should be well done and on a scale to clinch the impression that your theater does only big things from programs to contests. There are other business getters for smaller houses. Leave the big things to the big house.

LETTERS OF AN OLD EXHIBITOR TO A NEW FILM MAKER.

Saratoga Springs, September 19, 1911.

Elsewhere in the North fall makes little ceremony about introducing itself to you personally. A rude blast will drive the blood from your toes and you know most positively that the reign of coal and furnace is at hand. Not so in this blessed nook, which the Archangel seems to have forgotten, when he went about touching things in paradise with his flaming sword. Here you will be wandering through the redolent fields some September afternoon and the air will caress you with balmy wavelets that make you stay in the open as long as possible, even after the shadows have begun to lengthen. There are little currents of coolness, but oh, so gentle and soothing.

Tempted by this vast sun bath, which Nature prepares for the loyal Saratogian, I walked with a friend through the chestnut groves of Yaddo Park, where the small boy will soon be seen hunting for the fuzzy covers on the ground. This friend is a great lover of the moving picture, though experience with the prosaic and concrete in the industry has somewhat impaired his idealism. What he said was so beautifully true, but alas to those, whom it concerned it would sound most horribly disagreeable. Said he: "Do you know, that some of the manufacturers—he did not forget to describe the class—are carried away with admiration for themselves? The saddest part of it is that they believe this admiration is common and that they are actually basking in the sunshine of popular favor, when as a matter of fact, their films have made the mob tired and the judicious grieve. It's an affliction, nothing more and nothing less. A mental affliction. It will, unless quickly checked, sow the seeds of some new and interesting brain trouble, enriching the textbooks of alienists with novel and more or less startling terms."

I questioned my friend's diagnosis and ventured the opinion, that there was no need of new scientific terms to describe this mental malady, because it may be found in the category of what the experts call "harmless delusions."

My friend begged to dissent and called my attention to certain symptoms, which are, he said, unmistakably new and characteristic.

Quoth he: "The first symptom seems to be a peculiar smile of superiority. This smile hardly ever leaves the patient and has been observed even in his sleep. An air of kindly patronage and toleration goes with the smile. An unfailing symptom is a fierce and ungovernable desire to speak of his films. You simply cannot get him away from that subject. No matter what key you strike, it always reminds him of "our film, which brought us so many letters of commendation from a host of pleased exhibitors." Try to introduce the statistics of the corn crop and he is sure to tell you of the wonderfully green tint in his pictures, which the hated rivals simply cannot imitate.

Another symptom is his insistence on showing you his "best and latest" film, the last in a formidable series of "best and latest" films. If in order not to irritate the patient you resign yourself and look at the masterpiece you will have little chance to say anything about it, good or otherwise, while the patient is either running it himself or some one is running it in his presence. The patient will do all the talking. "Say," he will exclaim with all the fondness of a mother examining the early dental development of a promising offspring, "ain't this just grand. Now just watch the hero twisting the villain's neck. What do you think of that for realism?" You are not supposed to reply, except very rapidly in the affirmative, when the torrent of laudation will be resumed with increasing enthusiasm. Contradiction makes the malady only worse and may lead to a violent outbreak.

Another bad source of irritation to the patient is the mentioning of a good film, made by a competitor. The patient will turn a look of profound pity upon you and if you are mean enough to pursue the subject he will show a far-away look in his optics and as likely as not leave you standing where you are and calmly walk away."

"Is there no remedy?" I asked not without some little alarm, for my friend's experiences coincided remarkably with some of my own.

"It depends on the age of the disease," replied my fellow-sufferer." "Instances have been known, where in the early stages of the disorder a few cold drops of criticism have arrested the progress of it and the patient has had a complete recovery. In the advanced stage of the illness there is no known remedy. Cases are on record of a patient having been cured by a swift succession of awful bumps and therein really lies the only hope."

We gazed upon the surface of a lily-covered pond. A thousand merry insects enjoyed the late fullness of the waning summer, sending innumerable circles along their zig-zag path on the sheet of water. A red squirrel gave us a swift and curious glance and then pursued its busy task among the tops of the chestnut trees. A timid sandpiper was doing a most graceful Marathon on the soft edges of the terraced little lake and the sun gave us a thousand greetings on its westward journey. We concluded to sit down on an old half-hollow tree and talk of other things than films and their makers.

Through it all I hear the call of the jingle in the box office and know that the next month will be October. I think though I will stay long enough to write you just one more epistle, as you are kind enough to say that the others have pleased you.

O. E.

PIPE ORGANS MAKE GOOD.

One of our subscribers, Mr. Arnold D. Seammell, of Spokane, Wash., writes us that the pipe organ provides a most suitable accompaniment to pictures of a dramatic character, and is especially effective when the pathetic parts of the dramatic films are reached. Pipe organs can also be used to advantage with a comedy picture. He says he is one of the musicians at the Clune Theater, which is under the same management as the Casino, a block away, and both of these houses are splendidly equipped with pipe organs and pianos. They are making a great hit with the audiences of these houses.

CHICAGO LETTER.

By Jas. S. McQuade.

ALDERMAN J. Bauler, of Chicago, the advocate of 70-cent gas and penny telephones, has now come forward as promoter of a moving picture theater in the city hall. He claims that a theater should be established in the city hall, where moving pictures can be exhibited and censored. He believes that manufacturers should be compelled to exhibit their films there and that a fee should be charged for their inspection. He will outline his plan before the city council, it is said, at its next meeting, Monday, September 25.

It appears that Alderman Bauler has the impression that members of the censor board are now obliged to visit the plants of manufacturers for the inspection of films. But such is not the case, as all films are inspected in private projecting rooms, each of which is within two or three blocks of the city hall. In these rooms all the product of Licensed and Independent manufacturers, domestic and foreign, are exhibited before the censors, and to as many exhibitors as can spare the time to view the pictures in advance of renting them.

Just what extra good can be accomplished by viewing the pictures at the city hall, it is difficult to see. The same men would censor the films, with just the same independence as now—certainly not greater, for the Chicago board of censors has always been firm and rigorous and, at the same time, fair. The better facilities offered the censors would not be such as would justify the expense of fitting up a theater in a room in the city hall, the use of which would represent a large annual rental. There is also the cost of operation to be considered.

Is it the intention to fix the fee charged the manufacturers (which already has been referred to) so that it will cover all the expenses enumerated and, perhaps, something more?

The manufacturers have already expended considerable money on private projecting rooms and there have been no complaints, and no just cause for complaint, against the facilities offered. The members of the censor board are also members of the city police force and they draw their pay from the appropriation made for the force, so that no saving will result from this direction by the change.

What then can be Alderman Bauler's object? If his plan can neither raise the standard of censorship nor reduce its cost to the city, why burden the moving picture industry with it? If its purpose is to bring the censorship of moving pictures under the control of local politics, it should be promptly squelched, for censorship, to be worth anything, must be based on worthiness and on worthiness only.

Chicago stands first in the country today for her wise discrimination in the censorship of films. Let her remain so.

Don't Use Misleading Signs.

The Boston Theater, on West Madison Street, had a sign in front all day Sunday, September 17, which read as follows: "Views of Gotch-Hackenschmidt Match Inside." Under this sign, on the same easel, was a group of photographs showing various positions of the wrestlers during the match. Quite a number of people were misled by the sign, for the "views" were only still photographs snapped near the ringside.

Such unscrupulous, catch-penny methods always act like a boomerang. They are abhorred by legitimate managers as being dishonest, and by wise managers because they never pay. This circus and carnival trickery may pass in one-night stands, where the "boobs" flutter around the sure-thing men like moths round a flame, but it won't go in a city where every man is as clever as the next, and where he can get even on the morrow or the next day.

Honesty is the best policy.

The Church and the Moving Picture.

In the issue of September 16, attention was drawn to a malicious attack on picture theaters by the Rev. Mr. Harker, of Freeport, Ill., in which he characterized the Sunday picture theater as being worse than the Sunday saloon or the brothel. Since making reply I have read an article by the Rev. Frank Fairfax in The United Methodist, an English publication, the article in question dealing with the people's amusements.

The Rev. Mr. Fairfax is an Englishman, and a well-cultured mind makes him tolerant of his fellowmen on matters that may not command his hearty sanction. He is particular in emphasizing that the people's pleasures must not be labeled "bad" unless there is clear evidence, and that prejudice must not take the place of evidence. Will the Rev. Mr. Harker please pay attention?

"A picturedrome is certainly better than the tap room" writes the Rev. Mr. Fairfax in his article. And we do not thank him for the concession. But again we invite the attention of the Rev. Mr. Harker, of Freeport, Ill., who descends to infamous depths in order to establish the moral status of the picture theater. Again must we ask him for evidence.

The following extracts from the article in The United Methodist will be well worth perusal by readers of the World:

"We religionists inveigh much and often against the popular quest for pleasure. We set it down as an indubitable mark of the materialism of the age—which is, doubtless, very true. But hardly any of us would deny the right of the people in these days, to seek some sort of pleasure. . . . In fact, our churches, almost without exception, cater in small ways for this sort of thing. I would suggest therefore that we Christians honestly try to make a distinction between pleasure demonstrably bad and pleasure not bad, but which our own active life perhaps finds no room for. . . . Some pleasures might be labeled 'bad,' but only when clear evidence, not prejudice, can show that a man is less a man for indulging in them. . . . This, I believe, is the only really sound argument the churches can bring against theaters and music halls; and, in strict justice, church 'socials' and even the better class concerts are liable to be assailed from this quarter. But, as I said, we must have evidence that, from the Christian point of view, the end is bad.

"There are pleasures, we must admit, which play a conspicuous part in modern life that cannot, on any honest reckoning, be called bad. They may not be greatly ennobling, they may not fire a Christian man's imagination, but they do help in a tolerably decent way to fill up a gap in the lives of the people. I have in my mind a concrete example—the Kinematograph Show, Picturedrome, Electric Theater, or whatever it is called. I went to one quite recently. It was handsome outside, highly artistic, in fact. ('Ah. yes,' sighs a good old Methodist, 'the devil takes care to make things artistic!') Inside it was clean, well ventilated, comfortable, cheap—the 'swells' sitting behind in the sixpenny seats (I was not a 'swell'). The pictures of the week's events I missed seeing, but was assured that they are always fairly accurate. I chuckled silently at a remark on the program: 'Keynote—Refinement.' But it was a just advertisement; there was nothing that in the slightest degree pandered to the vulgar mind. While the orchestra was playing some quite good music, including a selection from the immortal Wagner, we had a variety of moving pictures fully in accord with the management's standard of 'refinement.' There were the comic items: 'Hungry Hank's Hallucinations,' an incongruous dream of a dirty tattered tramp; 'Soldiers Three,' the adventures of some Scotch laddies who had a day off; and 'Bill tries to do his own washing,' the title of which vividly suggests the thing. Anyone who has seen a kineomatograph show will know, without any detailed description, that for something uproariously funny, you cannot better these moving pictures. . . .

"The fact is—if we will only take the trouble to find it out—that the people's taste in amusements is distinctly improving. Even the London office boy has a soul above the unclean. As I said, this particular kind of people may not be in our line. But, granted that people have a right to be amused, it is a happy feature that amusement is becoming, in small ways, educative.

"Thus far our Christian tolerance and our common sense. A picturedrome is certainly better than the tap room. But a picturedrome is not a prayer meeting and you cannot easily confound the popular applause of a hero and the hissing of a stage demon with the devout sentiments of a Christian saint. It is a long leap to saintship; there is the difference of a tremendous principle between the ordinary pleasure seeker and the Christian who is in the world, but not of it.

"How shall we incarnate the difference? As already hinted, not by breathing anathemas against the people's enjoyments; neither by a rigid exclusion of all amusement in ourselves. Surely, by a spirit which plainly testifies that our amusements have quickened us in Christian service; have not vulgarized us, but taught us something additional about our brothers and sisters of the crowd; have not brought us down to a selfish and materialistic level, but rather reminded us all the more of the Christian level to which the people may be raised. If our religion is what it ought to be, we can be as human as our neighbors, yet with this difference; we, too, may find pleasure, even where the people find their pleasure, but without compromising our higher nature."

Chicago Film Brevities.

William H. Swanson was served with notice of suit by Thomas A. Edison, Inc., through his manager, Thomas Mitchell, enjoining him from manufacturing a projection machine which it is claimed infringes on the Edison machine. The case has been set for the first Monday in October. Mr. Mitchell has an interest in the Morton Film Exchange, this city.

T. H. Gouletti, of Manila, P. I., called at the Chicago office last week, just before departing on his homeward trip. As has been previously mentioned in these columns, Mr. Gouletti purchased exclusive rights for "The Crusaders" in the Philippine Islands.

J. C. Berz, correspondent of the Laemmle Exchange, is on the sick list and Manager Fleckles has shouldered his work, in addition to the general managerial duties. Mr. Fleckles announces that the Fall business has opened satisfactorily and that the demand for the Charlestown Flood films is large.

C. M. Fox, manager of the Haish Auditorium, DeKalb, Ill., was seen at the Laemmle Exchange last week. He reported that the Auditorium showed to fine business all summer, with pictures only. Mr. Fox is now showing vaudeville and pictures at 10 and 20 cents.

The Liberty, a new house built by Mr. Klein, a prominent photographer, of Milwaukee, will be opened Saturday, September 23rd. The Liberty seats about 700 people. Mr. Klein has secured a Licensed service from the branch of the General Film Co., at 17 S. Wabash Ave., this city. Mr. Klein also owns the Lisbon, another house in the North Side residential section, in Milwaukee.

Stevens & Cunningham opened their new house, the Campus, in Champaign, Saturday, September 16. This house will cater especially to students of the Illinois University, and programs of educational, literary, topical, industrial and scenic subjects will be offered. Service has been secured from the branch of the General Film Co., at 17 S. Wabash.

The Capitol, a new Independent house in Springfield, Ill., owned by Bernstine & Evans, will be opened Saturday, Sept. 30. The Capitol will seat 400 people.

The E. J. Wagner Amusement Co., of Milwaukee, is now building a new house, the Idle Hour, on 11th Avenue and Washington St., Milwaukee. It will be in readiness for opening on Saturday, Sept. 30th. Manager F. C. Aiken, of the G. F. Co.'s branch at 17 S. Wabash Ave., who is furnishing service and who has seen the building, pronounces the Idle Hour a beautiful house. It is patterned after the Princess Theater, of the Saxe enterprises, Milwaukee.

B. Argeropolos, of Kewanee, Ill., will open his new house. the Olympia, Saturday, Sept. 23. The Olympia will seat 200 people. The program will be pictures strictly. Service has been arranged with the G. F. Co.'s branch at 117 N. Dearborn St.

Messrs. Cohen & Engel, of Chicago, have purchased the Madison Theater, 1361 E. 55th St., this city, and have arranged for Licensed service with the G. F. Co.'s branch at 117 N. Dearborn.

Miss M. Berrington, formerly a member of Selig's Western stock company, purchased the Lincoln theater at 3134 Lincoln Ave., this city, last week. Possession was taken Monday, Sept. 18th. Miss Berrington's brother-in-law, Mr. Sheldon, is a partner. Licensed service will be furnished by the G. F. Co.'s branch at 117 N. Dearborn St.

F. B. Fissinger, formerly connected with the General Film Co.'s branch, St. Louis, has been appointed traveling representative for the G. F. Co.'s branch at 17 S. Wabash Ave., this city.

Phil Gleichman, manager of the Cadillac Film Co., Detroit, visited the city one day last week. He stated that the rental business is very fair in his city. He also informed me that Independent customers in his section are learning to look askance at cheap vaudeville, and favor a purely picture program. As an illustration he mentioned the Colonial theater, on Gratiot Ave., Detroit, which cut out vaudeville early in September. The owners, who are new in the picture game, soon found that their patrons were dissatisfied with cheap vaudeville acts. A. Cohen, the manager, was loudly applauded by the audience when he announced that cheap vaudeville would be discontinued.

The Lubin Comedy Company in Washington.

Reading from left to right they are as follows: Billy Louis, Spottiswood Aitken, Elsie Glenn, Geo. Reehm, May Hotaling, Walter Stull, Gladys Cameron, Bernhardt Niemeyer, Arthur D. Hotaling, Director.

GOTCH-HACKENSCHMIDT MATCH FILMS

Picture a Mighty Conflict of Giant Force Controlled by Cunning Brains.

Reviewed by Jas. S. McQuade.

Many who have read reports of the Hackenschmidt-Gotch wrestling match have no doubt formed an opinion that the bouts were tame and of small interest. This was not so, however, as the moving pictures of the event will show. Anyone who sees these pictures will be impressed at once by the tremendous action prevailing throughout; and he will give a gasp of surprise at the sudden termination of the second bout, after the sturdy and spirited defense made by the mighty Hack against the fast and furious onslaughts of the Iowa farmer.

The pictures show very clearly all the particulars of the final struggle in the second bout. The camera was just in the right spot to catch every move, being situated so as to command an unobstructed view of Hack's shoulders. No one in the grand stand, or elsewhere, could tell how the end came, because the feet of Hack were towards a large majority of the spectators. All they could see was Gotch in possession of his famous toe hold, then deliberately throwing the imprisoned leg of Hack loose, as he threw himself forward and seemingly pinned the lion's shoulders to the mat.

The pictures show that, as Gotch secured a firm grip on Hack's toe and began to twist the leg, the referee, Ed Smith, bent his head as if to listen to words spoken by Hack. Gotch also seems to be listening and suspends the twisting operation. Next he throws the imprisoned leg from him. Then we see Hack sink back on his shoulders to the mat, without an attempt to bridge or otherwise save himself, Gotch sprawling on top of him to make the fall a technical one.

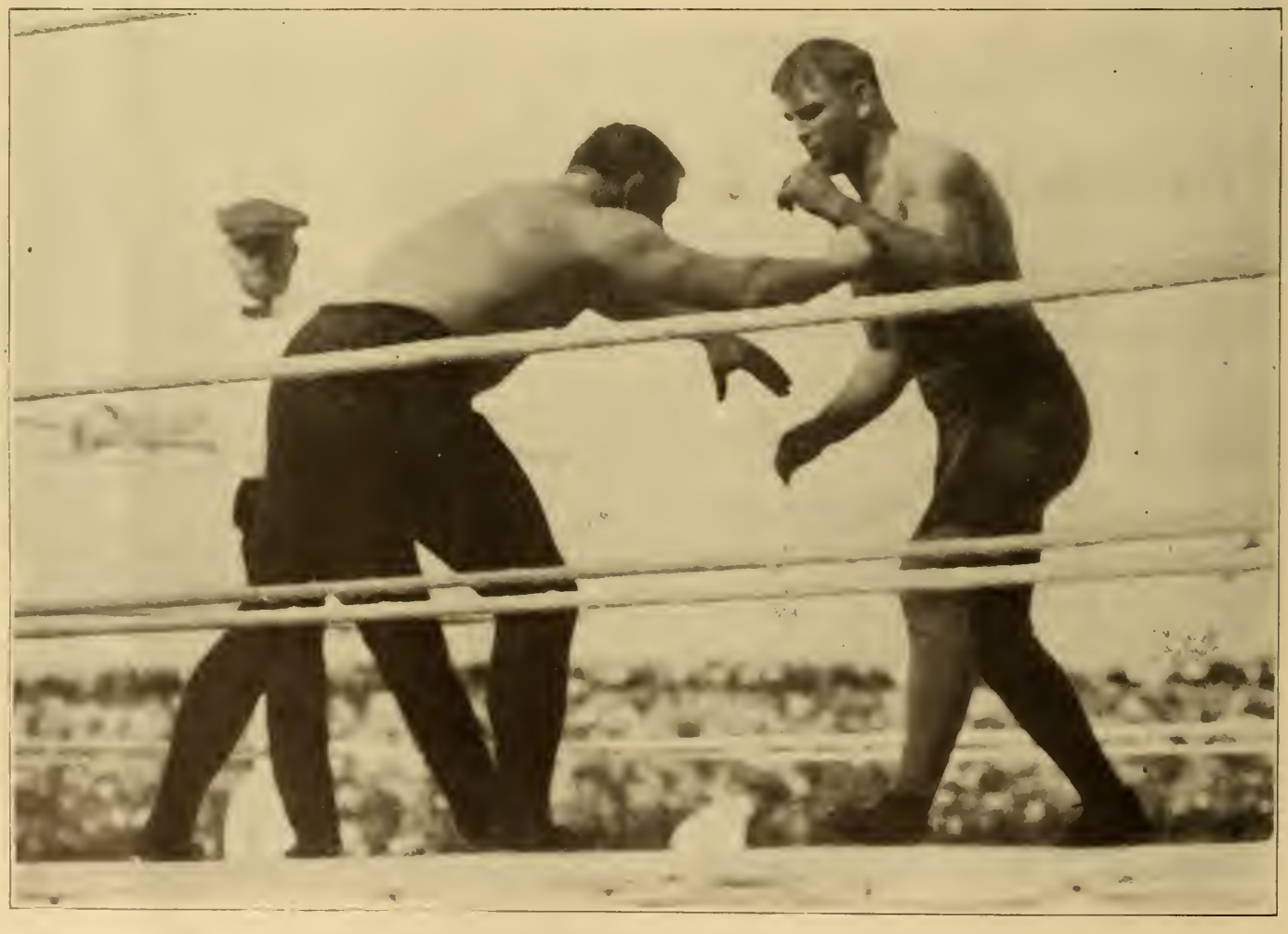
That the match was most disappointing cannot be denied, but it is equally true that the twenty minutes of wrestling showed the marvelous quickness of Gotch, his fierce aggressiveness and his great superiority over the Russian. And it also displayed the mighty strength of Hack and a wonderful speed for a man of his bulk. That story about strained tendons in one of his legs may be true, but, until Hack lay down, in that fateful second bout, one never would have thought that he could have carried his massive frame through that terrific melee of 20 minutes, with such swiftness and such tenacious resistance, on one whole and one game leg. The only sensible view to take of the affair is, that Hack knew he was outclassed and beaten, and that, in preferring defeat with an unbroken leg to defeat with a broken leg, he chose the lesser of two evils.

The pictures, which were taken and turned out by the Selig Polyscope Company, for the Motion Picture Patents Company, will be shown on about 1,850 feet of film, in two reels. The photography throughout is faultless, and there is not a single foot of padding or uninteresting subject matter in the two films. The camera men used excellent judgment in this respect, taking only such preliminaries as would be of interest, and including splendid panoramic views of the great gathering, of over 25,000 people. They have caught the mad rush of spectators and police to the ring stand, when Gotch was declared victor, with better effect than could any pair of the 50,000 eyes that gazed on the scene. Indeed, those who view the picture, as already hinted, will see much more and that far more clearly and distinctly, than did the thousands who paid $10 for a seat.

The fine fettle in which Hack entered the ring will be shown by the great ease with which he gets out of three dangerous holds gained by the champion. Just watch him on these three occasions, when he has been thrown to the mat, or crashed on it, and ask yourself if it did not look, at that time, as if the bouts would keep the spectators in their seats until sundown. That's exactly what many at the ringside thought.

No, these pictures do not chronicle the incidents of a tame affair. They image pent-up, human, dynamic forces that clash in mighty conflict, while skill and cunning and swiftness and brain control them. They hold you with a grip that does not relax until you witness the tremendous ovation given the victor.

State rights for these films are being rapidly sold by the



Scene from Gotch-Hackenschmidt Match Picture (Selig).

Gotch-Hackenschmidt Picture Company at 20 East Randolph Street, Chicago.

It will be of interest to exhibitors to know that the total receipts for the match were $87,053; that Gotch's guarantee was $21,000, and that the Empire Athletic Club cleared $18,616.

Hack's percentage amounted to $43,437, but he had sold his interest to his manager, Curley, for $11,000 and $2,500 expense money. Curley also received one-quarter of the club's net profits, making his total winnings on the match $34,591.

CENSORING POSTERS IN FORT WORTH, TEXAS.

Down in Fort Worth there is an ordinance forbidding the display of deadly weapons on the billboards. The above illustration is made from an American poster showing a sensational stage holdup in which the display of "hardware" has been deftly concealed by Manager R. A. Healy, of Healy's playhouse, who has painted a bouquet of flowers in the hands of the several participants. It is a wonder that no objection was made to the actors carrying concealed weapons.

FOREIGN NOTES.

The "American Pavilion" at the Turin Exposition contains an elaborate operating room, where moving pictures of American make are shown at certain hours every day. The program is changed frequently and is shown at the entrance to the pavilion. Most of the pictures are of an educational character, dealing with scenery, agriculture, etc.

The Italian authorities have suppressed a film which purported to give views of the daily private life of the King and his family. Pictorial yellow journalism is at a decided discount in the land of art.

Many of the London moving picture houses are introducing "Schoolboy Matinees," which are meeting with great success. Specially selected pictures are shown every afternoon from 1 p. m. to 6 p. m. There are two shows every afternoon, the second commencing at 3.30. The ordinary prices of admission are charged and there is no interference with the usual evening entertainment.

THE SPECIAL RELEASE AND THE SMALL EXHIBITOR.

How Exploitation of Notable Films Makes for a General Improvement in Business—Does Not Hurt Minor Houses.

By Epes Winthrop Sargent.

Some of the smaller exhibitors are regarding with hostility the exploitation of the special coronation reels by the Kinemacolor Company and the presentation of the Inferno subject in the theaters usually devoted to dramatic performances. They argue that they cannot offer these films at their established rates of admission and that, in showman phrase, the greater attractions are "getting all the money."

To a very small extent this may be true, for some of the regular patrons of the small houses may be attracted to these more pretentious displays; but in its broader aspect the featuring of these two subjects will react directly in favor of the small exhibitor both to his financial gain, and his standing in the community.

While it is an established fact that the photoplay theater offers one of the most attractive propositions to capital and is capable of yielding an almost immediate profit, it is a fact not so well realized that the very cheapness of the admission price is one of the detriments to the business, although the present prosperity of the photoplay is apparently founded upon the cheapness of the admission price.

The success of the five cent show is due to the fact that it offers a splendid entertainment at an absurd price of admission, but it does not necessarily follow that the entire prosperity of the pictures is due to this low admission; indeed, it may be stated that the greatest drawback to the pictures in the past two or three years has been found in the association of the photoplay in the minds of most amusement seekers with the element of cheapness.

While the nickelodeon has attracted thousands of patrons, other thousands have shunned the pictures because they regard them as something cheap and therefore unworthy of notice. Heretofore most of the special displays at advanced prices have been reels made of prize fights, and there are hundreds who regard with amazement the exploitation of motion picture displays at prices ranging from twenty-five to seventy-five cents or a dollar. The mere advertisement is an eye-opener to many and the man who regards as cheap everything that is not expensive, comes to a belated recognition of the established fact that the admission is the only cheap thing about the pictures.

Once attracted by the special subject, the convert is apt to become a "fan" of the most pronounced sort and, in the absence of another high priced special, he naturally turns to the cheaper houses and brings with him more money than was drawn away by the initial attraction.

The tendency at present is toward the twenty-five cent show in a specially built theater and away from the converted store with its lesser admission and cheaper program, but there are many sections where the five cent show will still be the money maker though it will no longer represent the highest attainment of the picture business.

It is probable that some of the houses that now have recourse to cheap and nasty vaudeville will come to the straight photoplay program and leave the vaudeville to those managements making an effort to convert their picture shows into "small time" vaudeville theaters. It may even be possible that New York, a city of 5,000,000 inhabitants, will have at least one pretentious theater where the lover of the photoplay may enjoy the pictures without having to suffer from two inferior vaudeville acts between each two reels.

From another point of view the business generally will be bettered since the high priced houses will increase the demand for first-run subjects. This not only means larger sales and greater profits to the manufacturer, who thereby will be enabled to put more money into his product, but it will so increase the exchange's stock of "commercials" that the year-old filler reels may be retired and the program made up from reels but two or three months old.

The presentation of photoplays is not and never has been strictly a five cent business any more than it may be argued that drama is but a 10-20-30 cents proposition because those prices are favored by the stock companies presenting last season's two dollar successes. The photoplay is only now coming into its own; is about to enter a period of greater prosperity than ever before enjoyed, and the special reels will gain credit for this advance since in very large degree it is the "special" that will educate the masses to the full possibilities of the pictured drama in general.

Projection Department

Edited by F. H. RICHARDSON

OPERATORS' UNION ADDRESSES.

No charge for insertion of name and number of union, and name and address of secretary.

L. U. 162, San Francisco, Cal. Headquarters, No. 68 Haight St.

L. U. 143, St. Louis, Mo.; F. J. Fuller, Fin. Sec., 6219 Ella Ave.

L. U. No. 182, Boston, Mass. Headquarters, Room 7, 724 Washington St.

L. U. No. 60, Cleveland, O. Headquarters, Herald Bldg., 310 Prospect Place.

L. U. No. 181, Baltimore, Md.; Frank Lewes, Sec., 1835 E North Ave.

Aux. L. U. No. 35, New York City. Headquarters, 109 Third Ave.

New Law.—Some time ago Mayor Gaynor appointed a committee to look over the situation and compile a law to govern motion picture affairs in Greater New York. Heretofore New York exhibitors, operators and others connected with the motion picture business in New York City have been at the mercy of a hodge-podge of rules evolved by various departments of the city government, mixed with a very little law in the form of ordinances, and neatly topped off with several legislative acts by the state government. The result has been something rather wonderful to behold. Its practical operation has been an outrage on exhibitor, operator and manufacturer. We have repeatedly called attention to the deplorable state of affairs, in this department, and, at least partly due to our agitation, the matter was finally brought to the mayor's attention by his own officials, the result being the appointment of a committee as before stated.

This committee is composed of estimable gentlemen who undoubtedly desire to do the right thing. They have worked hard on the somewhat difficult problem and, much to our surprise, the editor of this department was called into consultation last week concerning features of the proposed law relating to operatng rooms. Moreover it has been promised that the final draft of the committee's work will be laid before us for criticism and suggestion.

This statement is not made from any desire to boast, but simply to show that our demand that those compiling proposed laws consult with practical moving picture men has, in at least one instance, at last been heeded. The committee is, as I have said, composed of able men, but no matter how able they may be, it is not within the range of reason to suppose they, not themselves being operators, exhibitors or in any manner connected with the practical end of moving picture affairs, can know how some things which look well in theory will work out in practice. They have used sound sense, and have taken the right course, and as a result they will escape the odium of presenting a lot of utterly foolish, impractical nonsense, miscalled laws, such as decorate the statute books of altogether too many cities.

But after the committee's work is done, then comes another struggle to get the result of their labor enacted into law without emasculation. The right sort of law will contain features unwelcome to many because they will be compelled to make changes involving outlay of money. They will, without doubt, offer strenuous objection. They will probably use every endeavor to have the law hashed up to meet their own selfish interests, utterly regardless of the good of the business as a whole. It is a sad fact that the politicians who compose our lawmaking bodies give far greater heed to pleasing their individual constituents, utterly regardless of whether those constituents be right or wrong, than to enacting legislation they believe to be for the good of the community as a whole. However, regardless of what may happen to it afterwards, the work of the mayor's committee promises to be distinctly good, when finished.

Needed Improvement.—While it is a fact that motion picture machine manufacturers are already putting out phenomenally good equipment, considering the price they receive, there is still one other thing we must call attention to.. viz: the need for two doors on the lamphouse. Time was when we knew nothing of the added convenience of the second lamphouse door, but already some manufacturers have adopted this improvement and we have seen its benefit. We therfore are no longer satisfied with the old one-door arrangement. We even know of operators who have had the second door installed at the expense of the house, so excellent did they find the idea to be. We well know the expense to the machine maker of changing dies, tools and plans, but nevertheless it must be done. The manufacturer who expects continued success to crown his efforts simply must keep up with the procession in improvement of his apparatus. The two-door lamphouse demand is a reasonable one and from the operator's point of view is a strong inducement when equipment is being decided on.

Lamp Grounded.—LaCrosse, Wis., writes: "I have an Edison Type B outfit and have two lamps, but one of them I cannot use. Three weeks ago I put on a new lower carbon arm and ever since then the lamphouse is charged badly when I try to use that lamp. I put the mica in carefully and am sure it is all right, also the mica washers under the screwheads. Can you suggest any solution of the difficulty?"

Yes. Inside the holes of the carbon arm, through which the screws go, should be an insulating bushing. In the Edison lamp this is a white substance. Take off the carbon arm and you will probably find this insulation either gone entirely or at least injured, allowing the screw to come in contact with the carbon-arm metal and convey current to the lamp proper. Get some sheet mica. Cut a narrow strip just the width of the thickness of the metal. Roll this up on a pencil, using enough so that there will be just room for the screw left, and bush the hole with it. If you find that this is not the trouble then I would get new insulation all around as there may possibly be something wrong with the insulation itself.

Condenser Breakage Again.—Alexandria, Ontario, writes: "I find the Moving Picture World to be a great magazine, and take much interest in its reading, particularly the Projection Department. Can you give me any information as to why my rear condensers crack so often? I bought three since I began operating a year and a half ago. Is my arc too strong or have I got too much power for the strength of the rear lens? I have fifty-five foot throw, picture 10 feet and it is so clear that eyelashes of actors may be seen. What do you think of that? Enclosed find $1.50 for handbook."

Condenser breakage is dealt with elsewhere this week. The stronger the arc (greater amperage) the greater the liability of breakage, of course, since the heat is greater. I would not call three condensers in eighteen months by any manner of means excessive. As a matter of fact, I would usually throw away a condensing lens after six months' usage anyhow, since it is more than likely to be roughened sufficiently to diffuse considerable light. The roughening may not be visible to the eye, but it is there all right, unless very great care has been taken in cleaning. You are fortunate in having a lens giving such splendid definition.

Repair Shipment.—St. Louis, Mo., writes: "Am thinking of shipping my machine to factory for a general overhauling (Powers Six). Is it advisable or necessary to send along such things as the crank, framing lever and shutter, or can they be just as well kept here, thus saving express charges and lessen liability in shipment?"

If I were you I would send the complete machine. The difference in express would amount to practically nothing at all and while it is not necessary to send crank and framing lever, still I would send 'em along. The shutter ought to be included by all means, since it probably needs new screws and anyhow it is best to have it in making shop test of machine.

Travel Ghost.—Missouri (name of town suppressed) asks: "I am in a small town and am new at the business, which explains my asking what may seem a foolish question. We have but 1,200 population and, while I can probably make it 'go' by careful management, I simply cannot employ a competent operator and must run my own machine or hire

someone equally ignorant. I am studying, however, and hope to perfect my projection knowledge in some degree at least. The Department and handbook have been of inestimable benefit. In fact, without them I could never have given this little city (my home town, by the way) a show. As it is, they say I am equaling the projection of a nearby city which has four shows employing supposedly competent operators. What I want to ask you is this: I have an Edison Type B machine and there are streaks of white down from the letters of titles, also flashes of white down from white objects in picture. I am sure this is wrong and think it is the shutter. I am afraid to touch it, however, lest I make matters worse. Kindly advise me and, if it is the shutter, how may I set it? It is an outside shutter.

You are placed in exactly the position of hundreds of other small-town exhibitors, Neighbor. In a town of that size there is not sufficient business available to permit the payment of an operator's salary, as you say. By close, careful management a really creditable show may be maintained in such a town provided the owner himself and members of his family take the parts of operator, ticket-seller and musician. You are correct in supposing the trouble to lie in the shutter. It is not set right. Loosen the three small screws in the nickeled shutter-hub just enough so you can slip (revolve) the shutter in the hub by applying some pressure to the rim. Put in a film and, after slipping the shutter just a little, try it on a title. If the streaks from the letters are worse you have slipped it the wrong way. Keep slipping it a little and trying it until all the streaks disappear. Then tighten up the screws again.

Rule Book.—The Department of Water Supply, Gas and Electricity of the City of New York has just issued a booklet of 212 pages containing the rules of the department concerning matters electrical within Greater New York. This book is one long and badly needed. It is not as complete as we could wish on matters pertaining to moving picture theaters, but nevertheless will be of much assistance to exhibitors and operators. The clauses dealing with picture houses are not quoted verbatim, merely their meaning being given: (1) Where two separate current supplies are available there must be connection to both, one being used for general lighting, the other for emergency (exit, etc.), circuits. If only one is available then service for emergency lights must be taken from a point ahead (on street side) of the main service fuses. Emergency lights include all exit, lobby and other lights, in parts of the theater to which public has access, kept burning during the performance. (2) Switchboards must of the dead front type and made of non-combustible, non-absorbent material. (3) Arc lamps must conform to usual stage requirements. Stranded cables must be provided with approved lugs. Arc lamps must be so constructed that it cannot come into contact at any point with lamphouse walls. A competent operator must be in charge of each lamp except where they are located within ten feet of each other when two lamps may be managed by one man. (4) Rheostats must be plainly marked with their rated capacity both as to volts and amperes, mounted in suitable ventilating guard set to give not less than one inch clearance between casing and resistance element. (5) Wires of projection circuits to be not less than No. 6 B & S gauge and leads to lamp and rheostat, or its equivalent device, must be protected by a plug cut-out or open link fuses, the latter enclosed in an approved cabinet with self-closing door. Cartridge fuses will not be allowed. (6) Rheostats must conform to requirements for theater arcs (see 4). Reactance coils, motor-generators and similar substitutes for resistance coils must be considered as parts of the moving picture machines, and their location must be approved. (7) Magazines of approved type must be used above and below. Their doors must be spring hinged. (8) Automatic fire shutters must be used on all machines. (9) Extra films must be kept in individual, tight-closing metal boxes. (10) All machines must be operated by hand power, except where special permission is had, in writing, from the department to use a motor. (11) Operating rooms must be of suitable, approved fireproof material, well lighted and well ventilated. They must be large enough to allow operator to walk freely on either side or back of the machine—(Ha! ha! ha! Please don't examine into the enforcement of this clause too closely. It might be very embarrassing.—Ed.) All openings into operating room must be arranged so as to be entirely closed by doors or shutters constructed of the same or equally good fire-resisting materials as the walls themselves. Doors or covers must be held normally closed by springs or their equivalent. (12) Reels in process of re-winding or inspection must be enclosed in magazines similar to those used on machines, or their equivalent.

This seems to be all the direct reference to motion picture theaters, though of course a whole lot of general rules concerning wiring, switches, cut-outs and general electrical equipment applies. The printed rules are principally at fault in what they lack. This, however, is no doubt due to either division of, or total lack of authority.

In this connection let it be noted that the new State "law" commented on elsewhere, while a farce as a whole, has one excellent provision. It prohibits the little 4x6 operating rooms, of which this city has quite a number. I wonder what those who have taken a solemn oath to uphold (enforce) the law will do about it. I wonder!

Bad Light.—Newcastle, Wyoming, writes: "Just a line or two if I am not bothering you too much. I have just recently installed a Fort Wayne Compensarc and for the first five or six nights my light was just fine, but for the last few evenings it has been very poor. I have tried several different carbon settings and have also changed the make of my carbons, thinking maybe that would give better results. I am using 110 volt and 60 cycle A. C. I also want one of those screens that fit on the lamphouse door which enables the operator to watch and keep control of the craters. Would you please tell me the firm that manufactures them and what their price is?"

You say, Newcastle, that your light was "just fine" for the first five or six nights after installation of compensarc. Unless something else has gone wrong this would point with almost certainty to some fault in the compensarc itself. Look over your wires and connections very carefully, testing all connections to see that they are perfectly tight. Test your lamp to see that it is not grounded. Test the compensarc to see that it is not grounded. To do this, attach two insulated wires to an ordinary lamp socket, in which insert a lamp of the lowest candle power you have. Remove insulation from half an inch of the ends of the wires. If lamphouse is grounded, insulate it and touch one wire to frame (not carbon arms) of lamp, back of (on dead side) insulation. Then touch a water pipe or some other grounded metal with the other wire. If lamp burns the arc lamp is grounded. Switches must be closed, of course. Make same test with compensarc, touching wire to its frame and to grounded metal, but before making test, if not already insulated. place some insulating material under it. Are you sure your lamp-leads are in good shape? Maybe they are badly burned close to the lamp. If dark brown and soft (no spring to the wires) cut off the burned part. If you are using the compensarc on the sixty-ampere notch, you must remember that the lamp leads may, under the combined action of heavy current and heat from the arc, lose a large part of their conductivity in a short time. If your wires from compensarc to lamp are of less size than No. 6, change them to No. 6 immediately.. If you have No. 8 lamp leads I think after a few days you would find them to be pretty warm and that would operate to cut down your amperage at the arc materially. If none of these suggestions apply, then the trouble is undoubtedly in the compensarc itself and that will be a matter its maker will have to deal with. The Utility Transparency Company, 1733 West 9th St., Brooklyn, N. Y., will supply you with an excellent screen for your lamphouse door. Price is $1.50 by registered mail. It is the best thing I know of for the purpose.

Names.—Rock Island, Ill., writes: "Not long since a certain company held a contest designed to settle upon some permanent name, or designation, for motion picture theaters. The result was given to us in the form of "Photoplay," but this seems not to have proven entirely satisfactory since but a very small percentage of exhibitors have adopted it or made any effort to popularize the name. I have watched your work in your handbooks, in the Projection Department of the Moving Picture World, and in the various articles you have written pertaining to the business very carefully. Now this matter of a permanent designation for motion picture theaters I regard as of considerable importance and I, for one, would like to know your views concerning it and what name you would consider most appropriate."

I appreciate your kind words, Rock Island. I have tried at all times to confine my remarks to exactly one thing—sound sense. If I have succeeded I am more than pleased. As to the name question, I, too, regard the matter as being of importance and I do not and never have considered the word "Photoplay" as exactly the thing. As applied to the theater it naturally requires the affixing of the word "theater." As applied to the picture itself it is excellent, but that, as I understand it, was not what was sought. Personally I like the English term "Picture Palace" better, by far, than any other motion picture theater designation that has yet come to light. It is satisfying to the ear, expresses the meaning and, to my mind entirely fills the bill. The "Lyric Picture Palace," "Orpheum Picture Palace," "Montgomery's Picture

Palace," etc., has the right sound and tells us what is meant without a wasted sound. If I ever again own a picture theater I shall, unless something better comes to light meanwhile, call it a Picture Palace, regardless of what others may do.

Questions.—Newark, N. J., asks: "Is there a revised edition of the handbook out? I have a ground in my lamp, but cannot trace same with test lamp since it will not light from either arm, yet when I am grounded I get a severe shock. How may I tell which arm is grounded? Can a condenser be used instead of a stereo lens and which side should be next the screen? Could a loose spring on guide roller on Powers 5 gate cause picture to jump?"

No, there is no revised edition of handbook out and there will not be for quite a while. From what you say I would infer that your lamp is grounded through carbon dust laying on the insulation. Such a ground will not light a test lamp, but will give you a sharp shock just the same, this by reason of the fact that it can only carry a very small amount of current. It is also possible that your lamp is only grounded occasionally by the lower carbon arm or lower carbon coming into contact with front of lamphouse. Also if you have the stop on lower arm removed you get a ground if lower carbon sticks through far enough to touch the carbon dirt in bottom of lamphouse. Examine the lamp closely and clean off the insulation if any carbon dust lies on its top. It is also possible that a strand of the cable touches the lamphouse wall or that you have one or both of the insulating rings which belong in holes where cable comes through, out, and that cable insulation is thin, allowing slight current leakage into the metal. Yes, a condensing lens may be used as substitute for stereo in case of emergency. If you mean the guide roller on top of gate, held over by spiral spring, it could not. It might, however, allow of a swaying motion from side to side or allow sprocket holes to show part or all the time on one side.

From the Far North.—Athabasca Landing, Alberta, Canada, writes: "We have our own troubles in this the most northern picture theater in Canada, excepting only Alaska. I have a number of questions to ask and as conditions here are different from those of other places, will give you an outline of things so you will possibly be able to figure them out. We make our own 'juice,' using an 8 horsepower Foos special electric engine having two 590 pound flywheels. This engine runs a 5 kw. General Electric generator supplying 44 amperes at 110 volts. Have switchboard with volt and ammeter and field regulating rheostat to lower or increase voltage. We use 22 amperes for the projection arc (D C), using a Powers non-adjustable rheostat which came with the machine outfit. Machine is Powers No. 6 with tableboard and full No. 6 equipment. Have a 43 foot, 2 inch throw. The screen we obtained from the film exchange and it was too thin, so we gave it a coat of thin glue size and then started to put on a coat of aluminum, but did not have enough, so it is very unevenly coated. Have tried a piece of duck cloth, but the picture was dark on that, showing up much better on the aluminum, except that it does not show up gray at all. What would you advise us to do with the screen? I mounted my lamp on table in the regular way and found that unless I only used a lower carbon about two inches long I was unable to keep the screen clear. The lamp could not be brought low enough. In an endeavor to overcome this I placed a 1½ inch board under the lamphouse and now can keep a clear sheet, but light ray slants down from condenser to aperture as shown by sketch. Will this effect results? I claim it will while others say no. Am using ⅝ cored carbons above and ½ inch below. Have a lot of trouble with my lower carbon burning as per sketch. What is the cause? Are my carbons the right size? How would it do to use a Motiograph lamphouse? Would the condenser be in line with the aperture?"

I would either purchase some good aluminum screen from a reliable manufacturer, coat your present screen with alabastine or some other white calcimine preparation or else get heavy, bleached bed sheeting. As for the lamp I fail to see how you can get anything even approaching good results with your light-ray slanting down like that. You are placing a tremendous optical strain on your entire lens system. Unless local law forbids, remove the stop on lower carbon arm so that carbon can extend through. Cover inside of bottom of lamphouse with ⅛ inch sheet asbestos, keeping same clean, and use a lower carbon which will just clear bottom of lamphouse when fresh one is put in (fresh carbon, I mean). Even though it does not project above the holder more than two inches you can run two or three films with that, using 22 amperes, and then pull it up. However, unless there is something wrong with the lamp you ought to be able to have 2½ inches of carbon above the holder, and still center with the condenser all right. The reason you can use a longer carbon with the board under the lamphouse is that you must raise the arc away up above the condenser center to force the light ray down to the aperture. It is a very, very bad condition. If I were you I would remove that board immediately. The sketch shows what is known as a "tit" on your lower carbon. This is a cap of graphite caused by keeping the carbons too close together. You cannot have good light so long as it remains on the carbon. Being graphite it is hard to burn off. Knock it off with a screwdriver is the best way and carry a longer arc. Your carbons are all right, provided the lower one is solid, not cored. However, for that weak amperage I would try ½ inch cored above and ⅜ solid below, provided you can get them without too much trouble. The solid carbons must not be too hard. They must be regular projection carbons. Those used for street lighting will not do at all. You cannot expect anything very swell in the way of light with 22 amperes unless you project a very small picture. In fact, from the conditions described, I should say your light must be very poor indeed. You could use a Motiograph lamp and lamphouse, but I doubt if it would pay to make the change.

Pathe Professional.—From Richford, Vt., comes the following: "I wish to remove the lower sprocket of my Pathe machine but find it impossible to remove the pins in any part of the machine without either breaking or springing something. I have found when running films with bad patches I lose the lower loop. I can stop this by placing my finger on the film a little lower than the roll. Could I not fasten something on the small gate where the rolls are to prevent this? The jumping is not very pleasant and people will not stand for it. I do not lay it to the takeup, as I am sure it has proper tension."

As to removal of lower sprocket, Richford, I shall not attempt to tell you how to do it, since it is necessary to practically take the whole mechanism apart to do it. The chain, the lower shaft carrying same, most of the gears on operating side, the main support rods and the castings which carry lower sprocket shaft all have to be removed to get the sprocket shaft out. The Pathe machine is very well made mechanically and the pins can readily be driven out with proper punch, holding some heavy object against the hub, close to the pin on opposite side. If you are a mechanic and very thoroughly acquainted with the Pathe mechanism, removing the shaft is not difficult; otherwise you had better send the mechanism to New York. It is more than likely that the loop-losing is due to a worn sprocket. I don't understand how you manage to get your finger on the film below the lower rollers, as it is all enclosed, I believe, and the lower guard gate cannot be opened without releasing the film from the lower sprocket. Send the machine in for repairs is my advice. The lower sprocket is not pinned on but is forced on the shaft under pressure, I believe, and sprocket and shaft are sold together.

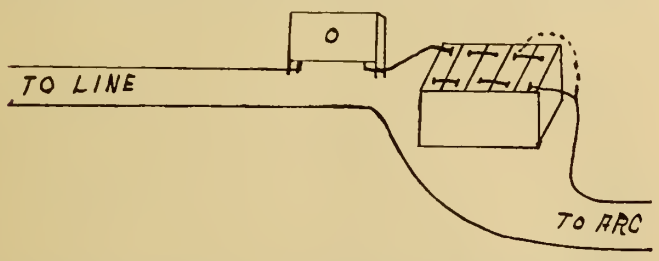
Condenser Breakage.—Etowah, Tenn., writes: "Have Edison One-Pin machine and D. C. Am having lots of trouble with my condensers breaking. Could you explain how to prevent this? The Moving Picture World, through its Projection Department, gives information no other paper supplies, therefore I could not run my machine without it."

I would strongly advise you to procure a copy of the handbook, Etowah, and on pages 79 and 80, as well as elsewhere, you will find this subject treated. Price is $1.50, for sale by the Moving Picture World. Condenser breakage is a complicated question and the breakage may be due to many causes. If your lamphouse is well ventilated keep holes in condenser casing open, or pretty nearly so. If lamphouse has poor ventilation, do not allow much in the condenser mount. Keep hood of lamphouse clean so that hot air can escape. Never open door of lamphouse immediately after shutting off the arc if it can be avoided. Never allow draft from fan to blow directly on lamphouse. If metal ring mount is used, see to it that lenses have 1/16 inch play when placed in mount. Some have had success by placing new lenses in cold water, bringing to a boil and boiling for some time and then setting aside to cool off slowly. With others this has been of no apparent value. Some have succeeded by placing new lenses in the cook stove oven at home and leaving them for several days, while others have broken some of their lenses by the operation and found no added value in those remaining. As a general propositin, the editor is of the opinion that excessive heat due to (a) use of condensers of short focal length, thus bringing arc close to lenses; (b) poor ventilation in lamphouse, is largely responsible for the trouble, except where lenses are tight in round metal mounts. That will break them almost every time. See letter on same subject from Hagerstown.

Condenser Breakage-Remedy.—Hagerstown, Md., writes: "Have noted trouble some operators have with condenser breakage. I was troubled thus, but soon got rid of it. When putting in lenses have them just loose enough to rattle; also have good ventilation in the condenser mount. If back lens breaks most place new lens in front, putting front lens behind.

As I said in answering Etowah, Tenn., no set rule will fit all cases when it comes to condenser breakage. What you say about having lenses loose applies to round, metal ring mounts only. This style of mount is fast disappearing from use. Placing the new lens in front is good, provided you have both lenses of same focal length. We thank you, however, for sending in your solution of the trouble. Like Etowah, I would advise you to invest $1.50 in the handbook and study the problems, as well as many other things therein presented, as a whole.

Bad Light.—Eureka Springs, Ark., writes: "Have your handbook and would not take five times what it cost and do without it. I have a little trouble I would like you to help me with. Have an Edison, Type B, outside shutter, with Stebbins special stereopticon lens. Throw is fifty feet. Am using 550 volt D. C., controlled by Edison Underwriters' Model, Type B, No. 709 rheostat and a No. 4 rheostat hooked up as per diagram. I am not getting clear, white light.



"I use your method of setting carbons and have condensers 1/16 of an inch apart. I have a bad ghost, however, and the light is dark on all four corners. When I attempt to remove the ghost the corners get darker and when I clear up the corners the ghost is worse. Condensing lenses are clean and clear and through stereo the light is very good. Can you locate the trouble?"

Eureka, like many another, has evidently tried to give me full details, but has failed on one of the essential points, viz: the width of the picture. Don't you see, gentlemen, that knowing the throw and width of picture I can figure out exact focal length of objective and know what condensing lenses ought to be used. A very important point indeed. You have the resistance all hooked in series. Just what amperage you are getting is problematical. I am inclined to think not enough. Would suggest that you change connection as shown by dotted line. Try two 7½ condensing lenses. Try two 6½ and try one 6½ and one 7½ together, the 6½ next the arc. I can only guess at what is needed, not knowing throw or width of pictures. Try moving the whole lamphouse back as far as it will go—also as far ahead as it will go. Use a ⅝ cored carbon above and ½ inch solid below, being careful not to get solid carbons that are too hard. The half-inch solid Electras I have found to be just right; perhaps those of other brands are also. In one of these things, or maybe a combination of two or more of them, I think you will get relief.

Big Talk—Little Knowledge.—Pueblo, Colorado, writes: "An individual in this city, posing as an operator, claims he has worked with 110 and 220 A. C., 30 cycle; also 110, 500 and 9,000 D. C., yet is unable to give definition of a cycle. He goes around town blowing about being a good operator, but his projection is punk. A little attention to this kind of pest would not come amiss from your pen."

Well, brother, this is like a message from home, for I lived in your city seven years. Left there in 1903. Is Joe Glass or George Morris still there? As to the proposition propounded in your letter will say that if the gentleman has hitched up to 9,000 volts D. C. he has performed a feat that stamps him as a first-class artist, since it would require about 400 horsepower to pull his arc under that voltage, using 30 amperes and the necessary resistance. Talk of that kind is mere drivel, of course. He might, first of all, explain where he found 9,000 volt D. C. You say his projection is not good. Well, that settles the matter, doesn't it? Hot air is a very cheap commodity, but it is results on the screen that count. My view is that space is too valuable to waste on hot-air merchants. I would refer you to poem published on page 800, September 16 issue. It seems to fit the case quite well. Twenty-five and thirty cycle current is in use in many places, while 500 volt D. C. is occasionally hooked up to, though the waste is enormous.

Help, Constable.—Baker, Oregon, writes: "Washington was perhaps justified in swelling up over the fact that he was able to own an umbrella. I have been wondering, though, if a close inspection of same would reveal his own name on the handle! Operators out here are pretty well paid, as a rule, I think. I know I am sometimes the proud possessor of as many as two pairs of socks (whole ones too, mind) at one and the same time, but won't send picture of them. Instead I will inflict the following:

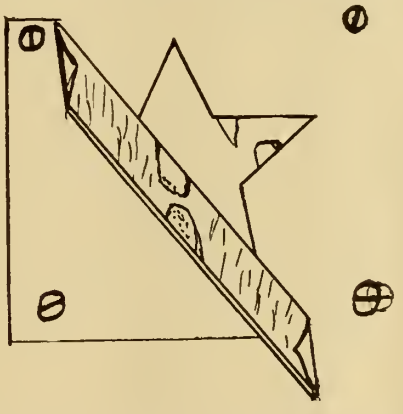
Moving pictures of every kind,
Operators of kindred mind,
Volumes of business rain or shine,
Is result of reading the printed line
Not found except in this friend of mine—
Good old "World" and Projection Department.

Projection's improving all over the sphere,
Induced by letters from far and near,
Citing cases of trouble, and "what we did here"
To keep the show moving throughout the year
Until Manager said 'It is surely a dear'—
Richardson, the World and Department.
Even the ushers are reading the dope,

While the manager is outside smoking his rope;
Oceans of money some day is his hope.
Really, he's coming to front in a lope,
Learning on pay-day to hand out more 'soap,'
Due to Richardson, World and Department."

Man, how dare you! And me the acting Business Agent of the Poet's Union. Where's your card, sir? Considering what appears in last issue, from Washington, your comment on the parasol is something of a joke. Send photo of socks as soon as you can catch both pair out of the wash at once.

Visible Arc.—Brooklyn, N. Y., writes: "Inclosed find sketch which speaks for itself. Maybe it will be of value to the profession. Personally I find it a great convenience. On lamphouse door (Powers Six), around the star-shaped port, are four small screws holding ruby glass carrier. I removed the two nearest the latch and cut a piece of tin in shape indicated by sketch, punched two holes in same to coincide with holes of screws removed, and fastened the tin to the door with the screws. I next cut a small piece of glass the proper size, placed it on the tin and bent the latter over so as to hold the glass in place. No use breaking your back to see the arc when this little device is working."



While that device has been published in this department before, it may be of benefit to our newer readers to reprint it, hence we thank Brooklyn for submitting it. However, while the device will do the work all right, and may be attached to lamphouse door of any make, still the door screen mentioned in previous article is very far superior in that one has full, direct view of the arc while seated in ordinary operating position, all the time and without a particle of eye-strain. You can look at it for an hour without hurting your eyes in the least. There have been a number of arc projectors described in the department. The trouble is, however, that while perfectly practical for a one-machine room, they cannot very conveniently be used on both machines where two set side by side. Moreover their lens projects from the back side of the lamphouse and the apparatus is liable to be accidentally broken. The screen named sets in the door itself, is not in the way, answers every purpose and will last for years. This matter is one intimately connected with good projection, particularly with A. C., and demands attention. The projectors and reflectors described and illustrated in this department from time to time do the work all right, but in my opinion the door screen is the best.

Comments on the Films

Licensed.

"The Culture of the Dahlia" (Pathe), Sept. 8.—This film shows how plainly what those who know anything about the cultivation of flowers should have no difficulty in following in cultivating the dahlia. The stimulus afforded by this film should be helpful.

"Arabian Types and Customs" (Pathe), Sept. 8.—A travelog giving an excellent reproduction of the manners, costumes and customs of the Arabs. Like all of Pathe's films of this class it is helpful and instructive and deserves to be classed among good educational productions.

"The Ranch's New Barber" (Lubin), Sept. 9.—In this comedy a lady barber is shown as coming into Red Dog. She succeeds in securing all the hair, whiskers and money of the cowboys and decamps, leaving a note to the effect that she has gone to trim more whiskers. Bill is the unlucky one. He is sent on an errand by his wife and accidentally gets into the barber's parlor. One side of his face is shorn when his wife appears and drags him from the chair more forcibly than gracefully. She finishes the shaving process, and there is no doubt of the thoroughness of her work after she has finished. The face shows it plainly enough. This comedy kept them laughing in one New York house.

"Bill's Ward" (Lubin), Sept. 9.—A Western mining drama, with the love of an elderly man for his ward as its feature. A younger man arrives from the East and they fall in love with each other. The elder objects at first, but when the young man saves his life he no longer refuses, and presumably the young people are satisfied with their choice.

"Mated by Chess" (Gaumont), Sept. 9.—Here is a story of a feud between two families that is amicably settled over a game of chess. By accident the two fathers of the young people become engaged and put up the two young people as the stake. They each win a game and accepting this as a good omen they consent to the announcement of the engagement.

"The Lucky Horseshoe" (Biograph), September 11.—In this comedy a landlord on his way to collect rents is shown picking up a horseshoe. The possibility of good luck appeals to him strongly, more particularly as he finds what appears to be a valuable diamond ring immediately afterward. Because of his supposed good fortune he is liberal with his cash, intending to recoup himself when he sells the ring. His chagrin is very funny when he learns that the ring is worth just ten cents. It is not an important picture.

"Foraging" (Vitagraph), September 11.—Pictures of this type, which represent how a man in high position remembers old friends, whether they have been successful or not, and helps them when occasion offers, are always popular and this will prove no exception to that rule. Bob is down and out and steals a loaf of bread. He is brought before Judge Ainsley, who recognizes him as an old friend, pays for the bread, and shortly has the unfortunate man on his feet again.

"A Sheepman's Triumph" (Kalem), September 11.—The early scenes of this picture have much of the thrill and some of the deep interest of an epic. The scene is set for a struggle between cow men and sheep men. The two can't live in the same country, for sheep eat a pasture up; cows die behind them. In the midst of this struggle, as shown in the picture, a love story develops. The sheep man's son rescues the cow man's daughter from stampeding cattle, her father's. This rescue has no convincing reality. The cattle have already stopped and the girl is in no danger. The result of this incident brings even the two inimical fathers together. The photographs are not so well planned or made as it was possible to make them, but they are very interesting, and the story while not important is fair.

"His Girlie" (Lubin).—Sept. 13.—A lively comedy with a fake kidnapping that scared one young woman into a faint and frightened the young man responsible for it so he won't be likely to undertake it again. Betty's father thought she was much too young to marry, so refused the young man the house. The young man concocted a scheme to kidnap her which might have worked, only her father decided to take her away for a time and turned over his house to a newly married couple for their honeymoon. The kidnappers took the young bride and there was trouble enough.

"The Hand of the Law" (Eclipse), September 13.—The principal attraction in this picture is undoubtedly the scenery. It is a story of smuggling, with some thrilling captures and counter captures. The shot by which the girl mortally wounds the man whose hurts she had dressed a few hours before, rescuing her lover from his perilous position, is sensational. The contest between the peasants and the smugglers in the attempt to release the coast-guards is lively, too. Some of the scenery is striking and is remarkably well photographed.

"Norwich and Vicinity, England" (Eclipse), September 13.—A series of excellently photographed views of this old English city. Some are disposed to think it the most interesting of all the ancient English towns. The original walls were built before 1300, but the city long since outgrew its former narrow limits and most of it in these days has a rather modern appearance.

"A Prisoner of the Mohicans" (Pathe), September 13.—An Indian story with a race for life, first in a canoe, then by swimming, as the principal feature. A girl is stolen by the Indians. Her riderless horse tells her parents what has happened and they start out in pursuit, assisted by an Indian whom she had helped when in dire straits.

"The Escaped Lunatic" (Edison), September 13.—A bit of comedy in which an escaped black lunatic figures. The quilting bee discusses the escape and is much afraid the lunatic will call upon them. Mr. Cobb has been helping with a stove and is much the worse for an encounter with the soot. The women see a black man enter the cellar and hold the door down until the constable arrives, when Mrs. Cobb recognizes her husband. Fortunately, Mr. Cobb is good-natured and the ending is happy.

"For the Queen" (Edison), September 13.—Here is a pretty children's story. It is all about a May party. The king and queen are chosen to the satisfaction of everyone excepting a small boy who wanted to be king. He nurses his wrath until opportunity occurs when he steals the queen's crown and bouquet. The king seizes his trusty sword and hurries away to make the knave give up the treasures. He succeeds, but gets lost. All the long afternoon the queen waits the return of her valiant knight; but he comes not. Night falls and she is told by those in charge she must go home. The parents of the little king have become alarmed and notify the police. The queen also goes to the police station. While there the king is brought in fast asleep. He is awakened and, seeing the queen, he presents the trophies with all the dignity possible. In return the queen offers him her hand as a fitting reward.

"College Sweethearts" (Pathe), September 14.—A well-acted and very amusing farce comedy. Bill and May are expelled from their respective colleges for flirting with each other. Bill's father casts him out on the cold world. He merely intends to give the youngsters a lesson. Bill gets a job as under butler in May's house. Then the fun begins.

"Art Industries in Kabylie" (Pathe), September 14.—A very instructive film showing a good deal of the industries found in Kabylie, a city in Morocco, not far from the Mediterranean coast. A map is included.

"A Shattered Dream" (Melies), September 14.—Hardly could a more significant theme be found for a work of art than the theme used in this picture. With much success in some places and less in others, it shows something of the relationship that that social consciousness of which the Church has always been an exponent has with pitiably weak mortals, in the presence of the unsocial, anarchistic consciousness. The priest, Father Martin, stands for the consciousness that all men are one. The gamblers of the picture stand for the evil that preys on men. The gamblers tempted the clerk and he fell. He came to Father Martin and was saved, or we are led to believe so, at a great sacrifice. Father

Martin's characterization is fine; the player brings out the kindliness and nobility of the priest very clearly. What may be called the other side of the picture isn't done so well. However, the picture of the priest will make the picture popular and it is highly commendable.

"The Burglarized Burglar" (Essanay), September 15.—A rattling good story of an impecunious but very nervy literary man. It is original, fresh and amusing. The burglar comes from the house of the girl's father and chased by the police takes refuge in the literary man's room, who holds him up for much jewelry, which he takes to the girl as a birthday present. That's a new and dandy situation. The picture is a gem in its way, very much worth while.

"The Express Envelope" (Kalem), September 13.—A railroad story very much like the Biograph "Lonedale Operator." The struggle of the girl operator in the lonely station is different and her rescue by the freight enginner, her sweetheart, is also different. It's a fair story, but not so exciting as "The Lonedale Operator."

"The Puncher's Law" (Essanay), September 14.—A picture which is, in a degree, rough, but the close will have the sympathy of every man who has red blood in his veins. A girl deserts her cowboy sweetheart and marries a gambler. In a short time she realizes her mistake and is thrust from the house when ill. Vainly she tries to induce her husband to take her back, but he refuses and she falls by the wayside in a dying condition, where she is found by her former lover. After she dies he hunts out her husband, forces him to go to the house and see her body and then gives him the choice of a vial of poison or bullets from is revolvers. Probably every man who sees this picture will agree that he received only his deserts. It was an effective way to mete out punishment, not warranted in law, but dictated by emotion.

"The Voyager—A Tale of Old Canada" (Selig), September 15.—An opening scene showing a remarkable tumult of waters of a mountain torrent introduces us to a beautiful forest country in which this adventure and love story is set. Nearly all the scenes of it show a quickly flowing stream or dense forests that shadow it. The photography is fine and the background alone would make the picture notable. Yet the story is also effective. The hero's rescue of the heroine from the Indians is more like a scene from one of Cooper's stories than like the usual photoplay rescue. It is very interesting. The film is very good and commendable.

"Seeing Boston" (Selig), September 15.—This is the only film on Boston that this reviewer has seen. The old landmarks are fairly well photographed. It is good and interesting.

"The Cinematograph Fiend" (Gaumont), September 16.—He is bound to come. Perhaps he won't be like this one. If he is there won't be many of him; it's too strenuous. This one was an enthusiast; he kept on grinding upside down or whatever way it came, for, as a leader points out, nothing can stop an operator. Neither fire nor water could. It is fairly amusing.

"An Austrian Mountain Torrent" (Gaumont), September 16.—A very excellent scenic of a wild mountain torrent. It can be described as a stirring picture.

"Al Martin's Game" (Lubin), September 14.—There are some things in this picture that seem to be almost exact duplications of things already seen in other pictures of the last six months, but the situation has a good deal of freshness. It is a romantic story of the desert. A comedy touch was given to the early scenes which is very pleasing. The acting and photography are good. The film is acceptable.

"The Sheriff" (Edison), September 16.—In the first few scenes this picture seems bound along the old oft-trodden path, but, as produced and acted, it quickly develops a significance that is a very pleasing surprise. The story is too well pictured and too truly human to be trite. The Western sheriff's wife's brother held up the stage. The wife used a woman's wiles to give her brother time to escape. The picture has beautiful scenes, is clean, human and worth while.

"Cement Rock Blasting" (Lubin), September 16.—Copley, Pa., has a rich deposit of cement rock. Big charges of explosive, 8½ tons of it, are lowered into a series of deep holes. The immense blast rips open the side of the hill. An excellent industrial film.

"The Scheme That Failed" (Lubin), September 16.—It's a picture of a prank of two young men who were old enough to know better. This is the chief reason why the picture fails to get over very effectively. The young men make their employer think his daughter has run away in order that they may play detective and find her. It is not important.

"The Millionaire and the Squatter" (Essanay), September 16.—It was a beautiful piece of wild land that the millionaire bought. The squatter refused to vacate his cabin. The marshal got the drop on him and his furniture was thrown out. It is the part the squatter's daughter plays that gives human beauty to the picture. This is very skillfully put over by Miss Fields. It is a pity the camera work is so poor in this ejection scene, for it was worthy of the very best photography. The denouement makes a pleasing love story. It is a very commendable film.

"The Ranger's Stratagem" (Kalem), September 18.—An Indian story, in which a white girl stolen when a child plays an important part. The young ranger sends her to the stockade to warn the settlers whom he directs to care for her while he attends the Indian council as a visiting chief. When discovered he hides in the lake, breathing through a reed. The Indians believe him drowned and go to the attack. He arrives in time to help in the defeat of the tribe and gets his reward in the white girl's hand. The feature of this story is the strategy displayed in hiding in the lake and breathing through a reed. That may have been done many times in actual practice, but it has never appeared in a motion picture before.

"Madame Tallien" (Pathe), September 15.—This company is always good in films dealing with French history and the one here shown is no exception to the rule. This picture presents a few scenes from the Reign of Terror in France and shows two women, one an aristocrat of high degree, thrown into prison. The inspector in making his rounds falls madly in love with her and effects her release, after which she marries him. Later she secures the release of her friend who accompanied her to prison. A very lively scene between husband and wife follows, but beauty's charms are too much for the resolution of the susceptible individual and he succumbs. Thus the film ends happily and apparently all is well.

"Everyday Life in Malacca" (Pathe), September 15.—A travelog presenting numerous interesting features of the daily comings and goings of these people. The photography is admirable and the selection of subjects was made with a view of arousing as much interest as might be. This film should be included in an educational collection.

"The Alpine Lease" (Kalem), September 15.—A picture of the oil country which includes a thrilling rescue of a girl from the top of an oil derrick while the flames are shooting up around her. Her father buys a worthless lease and keeps prospecting until he strikes a pocket. The neighboring owner claims the well is on his property. The claimant's foreman, disapproving of his superior's methods, searches the records and discovers that the Hensen title is good. Meanwhile, the lucky man has been partially crazed by the claims of his neighbor and starts for the well with some purpose in view. The girl follows and climbs the derrick. Her father accidentally sets fire to the oil soaked derrick and she is in a precarious position. However, her lover, the foreman, appears in time to take her down from her perilous perch. It is a good story, well told.

"The Vitagraph Monthly" (Vitagraph), September 15.—This month's release includes a number of stirring events such as a plunge over Niagara Falls in a barrel, a deer hunting trip, showing how preparations are made, how the guides work, what the dogs do and various things about such an event is another series which will be appreciated. This film received more applause in Keith's Union Square Theater than any number on the vaudeville program.

"A Western Memory" (Pathe), September 16.—The feature of this picture, the showing of a man the grave of his former sweetheart after years have separated them, develops unusual pathos. That is about all there is to the picture. It is the usual love story, with the young man called away, leaving a broken-hearted girl behind. Then years after he finds her grave, and the legend states the fact that she desired to be buried there. There is, however, a stronger degree of emotion aroused by the picture than seems possible under the circumstances. It somehow touches the heart and that, as all will concede, is the main thing in a work of this character.

"By Woman's Wit" (Vitagraph), September 16.—If all wives who find their husbands want to stay too much at the club adopted as sensible a course as this one there would be fewer domestic troubles. She deceived him into thinking that she had company when he was out and he was glad to make up and stay at home. It is an excellent illustration of human nature and the Vitagraph players have made its presentation seem very realistic.

"Jimmie on Guard" (Gaumont), September 19.—Jimmie is left to guard the farm. It is as human as Jimmie, the little gypsy girl, a big turkey, the mother pig and a lot of little pigs can make it. That isn't all there is to it, but it's the best part. It's a good picture.

"The Sailor's Love Letter" (Edison), September 19.—A deep and pathetic situation is pictured on this film—a love story that was almost a tragedy. The mystery of human life is behind it and it has the sea for its background, the edge of the sea where the billows break. That last scene is a great picture. It is a very worthy film.

"Crossing the Alps" (Gaumont), September 19.—Pictures of the Alps country as seen from a motor car. A marvelous picture. A feature. It's a picture that will be long remembered.

"Off the Coast of Maine" (Edison), September 12.—A very good scenic, showing pictures of the ocean in a solemn mood. It is well worth seeing.

"Under the Tropical Sun" (Edison), September 12.—This is a Cuban love story, with very interesting backgrounds. In fact, these pictures are highly educational, showing much of Cuban life, and though the story is slight, the film on account of them is truly worth while. The photography is excellent. It is a good film.

"How to Catch a Bachelor" (Gaumont), September 12.—A pretty story, a romantic comedy, something on the order (roughly speaking) of "She Stoops to Conquer." Some very beautiful pictures of gardens and natural scenery are shown. The acting, photography, etc., are good and the picture is likely to be very acceptable.

"From Bordeaux to Panillac" (Gaumont), September 12.—This scenic pictures a trip by steamboat from Bordeaux France, to Panillac. These scenes are pretty, but they are not instructive enough to be of very great importance.

"Pathe's Weekly No. 37," September 12.—This week the regular topical contains a picture of the Kaiser at the head of the standard bearing company. Also a picture of Atwood leaving Nyack, N. Y., for the last reach in his famous flight. There are pictures of two motor races and of two railroad wrecks. Besides, there are other things of lesser importance, like water jousting on the Rhein.

"How Millie Became An Actress" (Vitagraph), September 19.—A character farce. Millie wanted to be an actress, but got no encouragement from the manager. She applies for a job as waitress at the boarding house where he is spending the summer. She does certainly astonish the manager and he changes his opinion about her abilities. The audience seemed to like it very much. Ralph Ince as the manager is the making of the picture.

"In Ancient Days" (Gaumont), September 20.—The strange dream of an Egyptologist. A mummy had been given to him and in a dream he lived the tragic story of a pharoah whose plans for his daughter's marriage had driven her to suicide. It made the professor modify his ideas about his own daughter's marriage. The idea isn't new, but the picture is very graceful and pleasing. A good film.

"McKee Rankin's '49'" (Selig), September 19.—A story of '49 and later. It has a complicated plot, but is produced with much skill and is clear if watched closely, although one of its leaders is a little confusing. Mr. Hobart Bosworth plays the "'49," a character that suggests Rip Van Winkle. This old miner has a ward, a foundling who is an heiress, but that isn't known at first. Because the advertisement seeking the heiress was changed another girl of the mining village is thought to be the one who will inherit the money and the schemer marries her. In the end it is the miner's ward who is proved to be the heiress. There is a romance and it ends happily. The scenes are very well conducted and pleasing. It is a good picture and was warmly received.

"Saved from the Torrents" (Essanay), September 19.—It is an express train that is saved from a risky bridge crossing a fearfully swollen stream. The story is dramatic. It has a background of village life. The girl who saves the train, at first, tries to keep it from being stopped by the police, who want her criminal, but repentant, brother. Then she hears of the dangerous bridge over the rapids. She and her sweetheart rush to save the train in a hand-car. It is a very interesting, well conducted and photographed picture.

"Pathe's Weekly" (September 19).—The topical picture this week shows Bob Burman lowering his world's record for a mile on a motor car. We also are given a glimpse of Eades, the millionaire hobo, also the courthouse where the recent Beattie trial was held, the Labor Day parade in New York City; Charleston, S. C., after the recent storm. There is a picture of the launching of the "Rivadavia," the world's biggest battleship, built at Quincy, near Boston; one of King George and the Queen in Ireland. There are some pictures of sports and it ends with pictures of the new fall styles from Paris.

"One Flag at Last" (Vitagraph), September 18.—The best thing in this picture is Mr. Ralph Ince's impersonation of President Lincoln. It is very good. The audience applauded warmly. It's a well-conducted story of the Civil War, with a Southern heroine and a Northern hero. The hero is aided by the girl when wounded and in hiding; in his turn he obtains from Lincoln the release of her brother, a captured Southern officer. The final scene is a reconciliation of North and South under one flag and a happy joining of the two lovers. It's a good film.

"The Senorita's Conquest" (Lubin), September 18.—A very interestingly acted bandit is one of the chief figures in this romance of the Mexican border. The situation is fairly fresh. The girl at first intends to decoy the sheriff and put him at the mercy of the bandit, but as it chances falls in love with him. The bandit learns of this and forces her to write a decoy letter, which brings the sheriff into the bandit's power. The girl frees the sheriff, but remains in the inn. The sheriff comes back with the boys to save her only in the nick of time. The scene at the first encounter with the bandit's men is exciting. The picture is likely to please very much.

"The Fright" (Pathe), September 18.—The situation of this remarkably strong photoplay is human and very intense. The actress finds a thief under her bed. She manages to get outside and lock the door. The police who come at her call follow the fleeing man through a realistically conducted search over the roofs, actually pictured high above the city. The burglar is not found. He has dodged back and just below the actress's window is hanging by a slowly loosening gutter. He calls frantically. The actress hears him after the police have gone and by means of her curtain helps him to climb back. He gives up the gems he has taken and she lets him depart. It is very truly a picture of a fright and is a picture well worth while.

"Don, the Dandy" (Biograph), September 18.—What might be termed a counterpart to this comic sketch, picturing the cure of a mollycoddle, was produced by this same company several months ago and dealt with a heroine, more or less inexperienced and out of the swim, whom a friend trained with pleasing results. It is this college boy's father who makes a man of him, a very foolish youth. The Biograph Company is very fortunate in its players. The situation as drawn is not very important, but as it is produced, has many sparkling passages. The film furnishes good entertainment.

"Lost in the Arctic" (Selig), September 18.—An intensely interesting picture of the far north. It has a well-designed and fairly dramatic, though slight, plot; but shows so much of Eskimo customs and also so vividly pictures the experiences of exploring parties on the ice fields that it will be a very pleasing number on any bill. It is also instructive. The photographs must have been taken under difficulties. Some of them are very good. One scene shows the death of a polar bear. It's a good film.

"Notable Men" (Selig), September 18.—Champ Clark's smile pleased the audience. Uncle Joe Cannon, Vice-President James Sherman and his friend, Senator Bailey, were shown together. They seemed popular with the audience.

Independent

"The Buddhist Priestess" (Thanhouser), September 12.—Here is a film which is out of the ordinary, an American-Japanese story. A child is left alone by the death of her parents of plague and wanders into a Buddhist temple, where she falls asleep. The natives believe their god which had just been stolen has sent a priestess to earth, and for ten years she rules the temple as she chooses. Then an American naval officer discovers her and a love episode soon develops. When he goes to take her away the natives object and there is a lively time ahead for the couple. But the pigeon they have trained to carry love messages to the ship carries a message to the sailors and the jackies arrive in time to rescue the officer and his prospective bride from a very perilous position. Not acted in all its scenes very well, there is one incident that caused much enjoyment and laughter.

"The Horse Thief" (Powers), September 16.—The objection to this film is the same which has been pointed out before. But in this instance it is doubled. Not only one sheriff, but two, break their oaths by setting a prisoner free. The first time the sheriff releases a half-breed because in a foray he did not kill his wife. The half-breed declares he will become a better man and sure enough he does. Ultimately he is elected sheriff. Before he leaves his benefactor he tears a card and gives half to him. In searching a prisoner after taken for cattle rustling, after he is sheriff, he finds the other half of the card and remembering the occasion when it was torn he sets his prisoner free. This reviewer believes this insidious influence against law is injurious to many. True, the number of such films is few, but there are still too many. They ought to be eliminated from all programs.

A Few Who Are Using Our MIRROR SCREEN

Empire Theater, Detroit Mich..... 1
Blue Mouse Theater, Baltimore, Md..... 2
Orpheum Theater, Indianapolis, Ind..... 3
Hix-Gravely Co., Montgomery, Ala..... 4
Majestic Theater, Memphis, Tenn..... 5
Circle Theater, Washington, D. C..... 6
Wonderland Theater, Greenburgh, Ind..... 7
Hippodrome Theater, Springfield, Ohio..... 8
Majestic Theater No. 3, Memphis Tenn.... 9
Arcade Theater, Richmond, Ind..... 10
Garfield Theater, Chicago, Ill..... 11
Palace Theater, St. Paul, Minn..... 12
Hippodrome Theater, Ft. Wayne, Ind..... 13
La Petite Theater, Kankakee, Ill..... 14
Rockford Theater, Rockford, Ill..... 15
Saxe Amusement Co., Milwaukee, Wis..... 16
Capt. W. Aments, Jackson, Tenn..... 17
Novelty Amusement Co., Philadelphia, Pa.. 18
Janet Theater, 617 North Ave., Chicago, Ill. 19
Renner & Diebel, Youngstown, Ohio..... 20
G. H. Bailey, Billings, Mont..... 21
E. G. Moore, Orpheum Theater, Groat Falls, Mont. 22
Wm. Cutts, Alcazar Theater, Butte, Mont.. 23
Ashland Theater, Chicago, Ill., 1656 W. 12th St. 24
Joe. Brokaw, Angola, Ind..... 25
Lyric Theater, 276 State St., Chicago, Ill.. 26
J. M. Hammond, VanSickle, Ind..... 27
H. M. Newsome. Birmingham, Ala..... 28
Victor Theater, 43rd & Ellis Ave., Chicago, Ill. 29
Mr. Chas. Zuelzke, Mystic Theater, Findlay, Ohio 30
Royal Theater, Muncie, Ind..... 31
Fred Bartholamae, Garfield Theater, 5531 S. Halsted St., Chicago..... 32
W. W. Smith, Springfield, Mo..... 33
James Sullivan, Elgin, Ill..... 34
W. E. Soles, Vaudette Theater, Woodstock, Ill. 35
Moore & Greaves, Denver, Colo..... 36
Moore & Greaves, Cheyenne..... 37
Wm. Georgious, Arris Theater, Mansfield, Ohio 38
S. G. Smith, Theatorium, New Lexington, Ohio 39
W. E. Deakon, Zanesville, Ohio..... 40
J. Ray Samuel, Iliad Theater, Kansas City, Mo. 41
James Conners, Janesville, Wis..... 42
Webster & Davis, Beloit, Wis..... 43
Louis Stuerle, Broadway Theater, Louisville, Ky. 44
C. W. Snodgrass. Wichita, Kan..... 45
W. E. Smith, Bijou Theater, Fond du Lac, Wis. 46
Lindsay & Condon De Kalb, Ill..... 47
Empire Theater, Louisville, Ky..... 48
Jos. E. Hennings, Anderson, Ind..... 49
Merbach & Keuhn. Kaukanna. Wis..... 50
F. R. Ritchie, Dowagiac. Mich..... 51
Martha Machemer, Three Rivers. Mich.... 52
Varieties Theater, 112 Third Ave., New York City 53
H. W. Warner, Royal Theater, La Salle, Ill. 54
Savoy Theater Co., Terre Haute, Ind.... 55
J. P. McCausland, Pastime Theater, Walla Walla. Wash. 56
Haase & Schloh, Irving Theater, 1016 Fulton St., Brooklyn. N. Y..... 57
W. E. Smith, Bijou Theater, Fond du Lac, Wis. 58
The Goerke Co., American Theater, 153 Market St., Newark, N. J..... 59
Chas. E. Schatz. Meadville. Pa..... 60
Sherwood & McWilliams, Madison, Wis... 61
L. J. Applegath & Sons. Toronto, Canada. 62
M. W. Sandusky, Casino Theater, Rome, N. Y. 63
M. R. Angell. Clinton, Iowa..... 64
Hall Bros., Pueblo, Colo..... 65
J. E. Boyle, Dreamland Theater, Dubuque, Iowa 66
J. A. Burns, Huntington, W. Va..... 67
Leroy Tudor, Marion, Ind..... 68
Chas. Namur, Colonial Theater, Des Moines, Iowa 69
Hoof & Johnson, Olympia Theater, Rockford, Ill. 70
W. C. Kasper, Fairyland Theater, Cleveland, Ohio 71
Kunz Bros., Grand Theater, Springfield, Ill. 72
A. H. Lewis, Corona Theater, Cleveland, Ohio 73
W. J. Slimm, Hough Ave. Theater, Cleveland, Ohio 74
Harding & Goldberg, Princess Theater, Omaha, Nebraska 75
W. B. Gandy, Lima, Ohio..... 76
H. G. Beal, Oaks Theater, Boise, Idaho.. 77
Wm. Huddy, Riverside Theatorium, Evansville, Ind. 78
Carr & Schad, Reading, Pa..... 79
Otto Miller, Chester, Pa..... 80
Chas. H. Rabe, Keystone Theater, West Hoboken, N. J..... 81
Bryan & Adams, Lyric Theater, Cedar Rapids, Iowa 82
A. & L. Sablosky, Bijou Theater, Wilmington, Delaware 83
Pastime Theater, Easton, Pa. 84
Wilbur Walker, San Luis, Obispo..... 85
Bay Ridge Amusement Co., Dreamland Theater, 4410 3rd Ave., Brooklyn, N. Y... 86
Proctor Bijou Dream Theater, Newark, N. Y. 87
J. E. Haggard, Nevada, Mo..... 88
John T. Young, Million Dollar Pier, Atlantic City, N. J..... 89
Brown & Savage, Royal Theater, Atlantic City, N. J..... 90
Raphael & Zuegschmidt, Bijou Dream, Pittsburgh, Pa. 91
Harry E. Davis, Milton, Pa..... 92
L. & A. Schippacassem, National Theater, Akron, Ohio 93
Star Theater Co., Harrisburgh, Pa..... 94
Moline Amusement Co., Moline, Ill..... 95
Fannie Spiers, Girard Theater, Philadelphia, Pa. 96
Silverman Bros., Altoona, Pa. 97
D. C. McClellan, Idle Hour Theater, Pekin, Ill. 98
Frank A. Fisher, Philadelphia, Pa..... 99
Lyric Theater, Harrisburg, Pa..... 100
E. S. Harris, Carthage, Mo..... 101
Frank L. Harris, Parkersburg, W. Va..... 102
E. M. Henly, Bijou Theater, Muscatine, Iowa 103
J. R. Brannen, Colonial Theater, Evansville, Ind. 104
Mr. J. M. Van Sickle, Gary, Ind..... 105
Edw. A. Horne, 450 Cherry St., Macon, Ga. 106
Knickerbocker Theater, 102 Main St., Rochester, N. Y..... 107
Robins Bros., Bijou Theater, Youngstown, Ohio 108
F. S. Sampson, Penn Yan, N. Y..... 109
N. H. Gibbons, Aurora Theater, Lawrence, Kan. 110
Ezra Rhodes, Surprise Theater, South Bend, Ind. 111
Dan Deegan, Dreamland Theater, Geneva, N. Y. 112
A. Ardmstrong, Star Theater, Newton, Ia. 113
Photoplay Theater, Erie, Pa..... 114
L. S. Barnes, Gem Theater, Kalamazoo, Mich. 115
H. J. Brown, Class A Theater, Seattle, Wash. 116
Randall Smith, Edisonia Theater, Springfield, Mass. 117
Yale Theater Co., Muskogee, McAlester, Bartlesville. Okla.. and Ft. Smith, Ark. 118
W. L. Terry, Dixie Theater, Waco, Tex.. 119
Crown Theater, San Antonio, Tex..... 120
A. H. Lewis, Princess Theater, Cleveland, Ohio 121
Henry Connors, New Empire Theater, Coney Island. N. Y..... 122
C. L. Southerland, Casino and Bijou (Transparent), Indianapolis, Ind..... 123
David Samuels, Jersey Shore, Pa..... 124
W. H. Linton, Ilion, N. Y..... 125
Consolidated Amusement Co., Baltimore, Md. 126
Dreamland Theater, Portsmouth, Va..... 127
Star Theater Co., Harrisburgh, Pa..... 128
P. G. Atsalas, Nixon Theater, Youngstown, Ohio 129
W. W. Dunnavant, Warren, Ohio..... 130
A. H. Lewis, Orpheum Theater, Cleveland, Ohio 131
Star Amusement Co., Noblesville, Ind..... 132
Mozart Theater, Elmira, N. Y..... 133
F. W. Kister, Surf Ave., Coney Island, N. Y. 134
J. F. Perleman, New Castle, Pa..... 135
Theatorium, Passaic, N. J..... 136
Lancaster Amusement Co., Family Theater, Lancaster, Pa. 137
Lilly & Mitchell, Oneida, N. Y..... 138
Lilly & Mitchell, Canastota, N. Y..... 139
W. L. Rubert, 12th St. Theater, Kansas City, Mo. 140
W. R. Lander, Sioux City, Iowa..... 141
Happy Hour Theater, Syracuse, N. Y. 142
Scenic Theater, Dayton, Ohio 143
J. P. Papayanakos, Wonderland Theater, Watertown, N. Y. 144
Ocean Grove Camp Meeting Assn., Ocean Grove, N. J. 145
R. M. Davidson, Binghamton, N. Y..... 146
Morris Lince, Ottumwa, Iowa..... 147
Palace Theater, Oskaloosa, Iowa..... 148
P. F. Sarver, Sidney, Ohio..... 149
Wesley Edwards, Sharon, Pa..... 150
Frederick Haffner, Casino Theater, North Beach, L. I..... 151
John Whittaker, Casino Theater, Canarsie, L. I. 152
Royal Theater, St. Joseph, Mo..... 153
John Stark, Bijou Dream Theater, Celina, Ohio 154
Unique Theater, Wilkes-Barre, Pa..... 155
Jacobson & Albier, Centerville, Iowa..... 156
Harry T. Harrell, 1248 E. Washington St., Indianapolis, Ind. 157
M. J. Duffy, Troy, N. Y..... 158
H. H. Peardson, Gem Theater, Troy, Ohio 159
Markowitz & Brandt, Clinton Theater, 154 Clinton St., New York, N. Y..... 160
Majestic Amusement Co., Memphis, Tenn. (Two) 161
M. W. Shaeffer, Hanover, Pa..... 162
Louis Sitnek, Lyric Theater, Uniontown, Pa. 163
Palace Theater, Peru, Ind..... 164
John Tate Powell, Princess Theater, Charlotte, N. C. 165
H. Rakov, Syracuse, N. Y. 166
Bretz & Yeager, Carlisle, Pa..... 167
Eugene A. Neidert, Yauco, Porto Rico.... 168
Mr. K. Knudson, Oxnard, Cal..... 169
Leslie & Foerstige, Colonial Theater, Rochester, Pa. 170
Star Theater, New Castle. Ind..... 171
Edward Faust, Bluffton, Ind..... 172
Louis Phillips, Royal Theater, 4216 13th Ave., Brooklyn, N. Y. 173
A. J. Hoch, Gem Theater, Buffalo, N. Y... 174
H. E. Birch, Bijou Theater, McConnelsville, Ohio. 175
Wm. A. Stanton, Vicksburg, Miss..... 176
Mrs. H. W. Hendricks, Vaudette Theater, Connersville, Ind. 177
W. R. Sheedy, Sheedy Theater, Brocton, Mass. 178
H. F. Prentice, Fountain Theater, Terre Haute, Ind. 179
Savoy Theater Co., Terre Haute, Ind..... 180
C. E. Adams, Lebanon, Ind..... 181
Joseph Sweeney, Eagle Theater, Middletown, Ohio 182
Silverman Bros., Altoona, Pa..... 183
Simeral Amusement Co., Steubenville, Ohio 184
Heim & Zeigler, Gem Theater, Fremont, Ohio 185
Fred W. Gilroy, Star Theater, Ogdensburg, N. Y. 186
J. P. Papayanakos, Wonderland Theater, Watertown, N. Y..... 187
H. E. Levey, Comet Theater, 100 3rd Ave., New York City, N. Y..... 188
C. A. Smith. Chillicothe, Ohio..... 189
Mullen & Mulvey, Aurora, Ill..... 190
Peter Bender, Alliance, Ohio..... 191
W. M. Sauvage, Lyric Theater, Alton, Ill. 192
American Theater, East Liverpool, Ohio.. 193
John M. Strub, Grand Theater, Beaver Falls, Pa. 194
M. Switow, Novelty Theater, Louisville, Ky. 195
Advanced Amusement Co., Comedy Theater, 46 E. 14th St., New York, N. Y. 196
Edward Craak, Oklahoma City, Okla..... 197

Address all Communications to the MOTION PICTURE SCREEN CO., Shelbyville, Indiana

FRANK MANNING,
Exclusive Eastern Sales Agent,
355 Bedford Ave., Brooklyn, N. Y.

F. P. BLOOMFIELD,
General Traveling Agent,
Muncie, Indiana.

"Cain's Retribution" (Ambrosio), September 13.—A story of murder and the horrible experience which followed it. The murderer, through jealousy, kills his rival. Then, haunted by fear and visions of the dead man, he goes to the precipice where the man was killed and hurls himself to death. It is not a pleasant film, but upon the theory that tears are as attractive as smiles sometimes it may prove popular.

"Tiny Tim Wins a Lottery Prize" (Ambrosio), September 13.—The smallest actor wins a prize which suddenly transforms him into a wealthy man. He starts out to enjoy life and this film is concerned with detailing his numerous interesting adventures. One with a jealous husband is quite thrilling. The film has a vein of humor running through it which should make it popular.

"Her Uncle's Will" (Solax), September 13.—Here is a will story that is different. The terms require that the girl shall marry the foreman of her uncle's estate. If she refuses she loses the money. If he refuses she gets it. An obstacle is the fact that she was about to be married to another and the lovers are much puzzled over the problem until the girl's brother comes to the rescue and suggests that he dress as a girl and make love to the foreman. He does this so successfully that the foreman leaves in disgust and signs a paper declaring he will not marry the girl under any condition. Then the lovers are happy.

"The Red Devils" (Champion), September 13.—Here is a lively story and one that will appeal to any audience. To begin with it puts them in touch with an old fashioned traveling circus, with all the figures which formerly made such shows popular. The red devils are four acrobats, whose acts are startling. Then enters a beautiful rider on a beautiful horse. Out on the road the caravan wends its way to the next stand, but suddenly it is stopped by a band of Indians. The red devils tumble out of the coach and by their curious antics hold the savages in check until the woman can get word to her sweetheart, a soldier, and a troop of cavalry hastens to the rescue and the lover gets his reward.

"The Mother of the Ranch" (American), September 14.—The features of this film are the branding of calves to get a herd of cattle, which has been done by more than one, who has come to grief as this one did by murder and its punishment. Not all have added murder to their thievery, and not all have met such swift retribution. The man's mother, a sweet-faced, white haired old lady, arrives just after the murderer has been buried. Not desiring to let her know the truth they give her the locket and tell her he died a heroic death. They take her to the grave and leave her. Later they invite her to remain with them and become the mother of the ranch, and she, having no other ties, gladly accepts the invitation.

"Faith" (Rex), September 14.—The suggestions in this picture make it appear one of the strongest dramatically which has been released in some time. The old question of humanity, the faith in the infinite and what it represents, is handled in an impressive way. A minister loses faith, resigns and strays far from his former environment. He finds gold, but it does not bring happiness. Then he determines to seek it elsewhere and starts for the cities. Arriving one night at a roadside house, in a country infected with the worst of desperadoes, he expects treachery, refuses to eat and sits long before the fireplace, determined not to sleep. He hears a voice and, listening, discovers it is the little girl saying her prayers. Instantly all fear vanishes. Faith has resumed her sway. And he asks himself some searching questions, then goes to his home, finds his family and begins his work all over again. It is impossible to answer satisfactorily all the questions which will be raised by this film. But they obtrude themselves and will impress different ones differently. The film clearly teaches, however, that simple faith is the basis of all that is dearest and best in life. It is a sermon on the screen.

"The Stolen Play" (Reliance), September 20.—There is a good story in this picture; but, as conducted, one gets but a jerky impression of it. The changes are abrupt and there seems to be a good deal of going in and out of rooms, the same rooms. Nor is the story as pictured very convincing in all its parts. It is perhaps not the kind of story to which the photoplay is very well adapted. Its purpose is commendable and it is fairly acted and photographed (especially the first scene). Yet it is a fairly interesting and commendable film.

"The Missionary's Gratitude" (Bison), September 22.—An exciting Indian story with surprises, captures, escapes, etc. A Cheyenne, hiding from Sioux, who are keenly watching the water, swims out and rescues the passing missionary, whose canoe is overturned. He is promptly recaptured. Later the missionary with the help of a Sioux maiden helps the noble captive to escape again and they flee with him to safety after a hard pursuit by the Sioux braves in canoes. The pictures have much beauty. One of its scenes, the Sioux watching the water for the fugitive, is highly commendable. The players seem to be true Indians. The incidents are thrilling. The whole is very commendable indeed as a popular film.

"The Stolen Diamond" (Lux), September 22.—A South African story on similar lines to the American Westerns. The thief of the diamond tries to lay the blame on the owner's daughter's sweetheart. The old sheriff (an interesting looking old man) solves the question and fastens the blame where it belongs. He also does some quick work with his revolver. It is a fairly interesting film. It is well photographed.

"Bill, Express Messenger" (Lux), September 22.—Bill's exploits on a delivery tricycle are not so interesting as the bits of Paris that are shown with them. The film seems to include a glimpse of the Paris sewers. The camera work is good.

"Nellie's Soldier" (Solax), September 22.—A military melodrama that is set in a forest reserve. The county sheriff is in league with a ring of timber thieves. The soldiers come to protect the government's property. The sergeant and the sheriff struggle for a revolver in the office of the pretty telegrapher. It is accidentally discharged and a by-stander killed. The girl plays a thrilling part in saving the sergeant from being hanged by the sheriff on a fake charge of murder. It is a very fair Western story.

"The Star Reporter" (Yankee), September 18.—Those who like a sharp, impromptu fight will be pleased with the climax of this picture. The star reporter, a woman, has just found the stolen jewels in the room of the sailor, who looks like a buccaneer. He bursts in. She has to fight for her life. Tables are overturned and crockery broken. It is convincingly realistic. Police enter in time to save the reporter. The story is old fashioned, but there are some very good scenes in the picture. People will not be likely to leave while the picture is on the screen, for though, taken as a whole, not convincing, it is a "regular thriller."

"Mutt and Jeff and the Dog Catchers" (Nestor), September 23.—If you have liked any of them you'll like this. We advise you to see it. It is very short, but very funny.

"Obliging a Friend" (Nestor), September 23.—A kitchen farce. It doesn't seem to be very well photographed nor very funny compared with the other film on this reel. It is just so so.

"Across the Divide" (Nestor), September 20.—It's a picture of terrible things well acted and clearly pictured before us. It is like an old style novel; but its incidents are made to tell with a good deal of effectiveness. The acting is good as are the photography and scene composition. It is a good specimen of its kind of badman's conversion, and Western hold-up story that is not very convincing but thrilling.

"The Way of a Maid" (Reliance), September 23.—A love story of a minister and a young woman who is also loved by a wealthy creditor of her father's. The minister leaves his fashionable church and takes a slum mission after he hears from the girl's father that she is to marry the rich man. The girl finds him later, and they are married. It is very interesting and the backgrounds are fairly fresh. It is a commendable film.

"Red Star's Honor" (Powers), September 23.—The half-breed did the shooting and accused Red Star, who on account of it is going to be hanged. A white man takes his place while he goes to bid Antelope good-bye and nearly gets hanged. A little Indian girl saw the murder committed and brings the crime home to the right culprit. It is certainly not a convincing picture.

"The Gun Man" (American), September 18.—Very excellent photographs of scenes that often have an intimate quality that makes them seem like corners of real life. It is partly photography, partly the natural acting, and partly wise care for the background. The camera man remembers when he is photographing a bit of a porch that he is doing it to make the human eye think that it sees without the help of mechanical apparatus. He shows a knowledge of

SEE ADVERTISEMENT ON PAGE 931.

ANNOUNCEMENT No. 8

THIS nation's greatness sprung from the ideals of the founders of the nation; their political theories were questioned, but HISTORY has made answer.

The launching of an EXCLUSIVE PROGRAMME marks an ERA in the MOVING PICTURE WORLD of equal importance relatively—it marks the breaking away from the old theories of SERVICE, and the growth of an idea which will place its supporters in a position of security and strength in the MOVING PICTURE POLITICAL SEA. There may be those who question the wisdom of *such theories,* but every day now we are making HISTORY.

The NATIONAL FILM DISTRIBUTING COMPANY is proclaiming the tidings of EXCLUSIVE SERVICE, and putting in the field 21 reels of Quality pictures each and every week to feed our supporters, so that they have both the theory and substance of successful business; 21 *reels of distinctive quality* EACH AND EVERY WEEK *served on DISTINCTIVE EXCLUSIVE LINES.*

EXHIBITORS, NOTICE!

You will be notified from time to time of the City and Theatre where you can see our programme in your respective States. Take a look at the goods. This is all we ask of you upon that call. We have surprised the entire film world at every phase of action.

THE REASON WHY

MONDAY—"PLANTATION," "CLARENDON," "MONO."
TUESDAY—"ROSE," "DEUTSCHES BIOGRAPH," "HELIOS."
WEDNESDAY—"FEDERAL," "MONDIA," "LATIUM."
THURSDAY—"WASHINGTON," "HEPWIX," "FILM d'ART."
FRIDAY—"MOHAWK," "CRICKS AND MARTIN," "ACQUILLA."
SATURDAY—"OKLAHOMA," "DEUTSCHES BIOSCOPE," "SAVOY."
SUNDAY—"CALIFORNIA," "MESSTERS," "COMERIO."

Demand the best. You are entitled to same. Place the Moving Picture Industry on a qualified basis. Dignity and Merit.

We have received nothing but praise from the exhibitors who have had the pleasure of attending the Public Exhibitions given in such cities as have been announced in previous "ads."

Mr. Exhibitor, be the first to receive and have NATIONAL EXCLUSIVE FILM SERVICE in your house. It will guarantee a great increase in your box office receipts. EXCLUSIVE SERVICE is now at hand and that long-felt want in the MOVING PICTURE WORLD has at last been satisfied.

Special: BE PREPARED TO GET THAT NATIONAL GAZETTE ON SUNDAY.
WATCH FOR WEDNESDAY'S EDUCATIONAL.
OUR EXCHANGES HANDLE OUR MANUFACTURERS' SPECIAL FEATURE.

Wire or Write Your Wants **Look for the word "National"**

NATIONAL FILM DISTRIBUTING CO.

NATIONAL FILM DISTRIBUTING COMPANY

34-36 West Houston Street **New York City**

NATIONAL FILM DISTRIBUTING CO.

scope as well as of light and shade. The picture of the gunman watching for the cattle rustler was balanced with an artist's eye.

"Bill as a Bill Poster" (Lux), September 15.—This favorite comedian obtains employment as a bill poster. The assiduity with which he places bills in every possible nook and cranny creates a good bit of sport. Suddenly he is blown up, but after some disastrous consequences is himself once more.

"His Mania for Collecting the Antique" (Lux), September 15.—A lively comedy showing a man purchasing a suit of armor and deciding to walk home in it. It protects him from the angry attempts of various persons to repay him for some real or fancied wrong. A strong man finds that he is no match for the man in armor. But when he arrives at home his now thoroughly aroused wife discovers that his head is not encased in mail. She makes good use of this discovery.

"Lone Star's Return" (Bison), September 15.—An Indian picture with only Indians as actors. It tells a love story, and how an abductor was taken, with the sweetheart of another, by members of the other man's tribe. The pursuing Indian finds the man and girl bound among his own people. He orders the girl released, but after a conference the unfortunate brave is led away to be executed. An interesting film.

"In the Chorus" (Thanhouser), September 15.—A picture of theatrical life which possesses all the elements of a sermon. Its chief point of interest is when the mother, who has lived fast, discovers in the shy newcomer in the chorus, her own daughter and takes her away from its pitfalls, back to the family who have brought her up, without revealing her own identity. Imprinting one last kiss upon her she steals forth into the night, determined to change her mode of living so that she may some day return and claim this young woman as her daughter. The film will arouse the emotions and lead the audience to tears, in many instances. Indeed, in the section of the house where this reviewer sat handkerchiefs were used freely.

"Mutt and Jeff and the Newsboys" (Nestor), September 16.—First as speculators, where they win $200 and lose $199, then as newsboys the two humorists get into their usual number of scrapes. Jeff decides to part company with Mutt and eventually gets a news-stand that is profitable. Meantime Mutt, in short trousers, is having the time of his life to make things go selling papers, and ultimately is arrested and carried away to court because as a boy he undertook to buy a drink. Jeff comes to the rescue and succeeds in getting his "son" out after a series of extremely ludicious situations.

"The Conspirators" (Great Northern), September 16.—A Sherlock Holmes detective story which has a number of thrilling situations. Perhaps the most interesting is where the robbers pull a string and drop the detective into some place unknown. However, he is speedily rescued by the police, the gang is captured and the unfortunate lawyer is returned to him family unhurt. And all this came about through the arch conspirator neglecting to throw away a telegram he had written to send to his confederates. The assumption of a number of different disguises by the detective is a clever bit of work and adds greatly to the interest of the film.

"The Flower of the Tribe" (Nestor), September 16.—An Indian picture which is filled with action and exciting situations, while the Nestor photography has thrown glamour over it and the entire film seems like the appearance of the actual events before the audience. Silver Star, an Indian maiden, is saved from a ruffian by the white settlers. In carrying her away they have killed her father, the old chief, and when she returns and tells her tribe the true state of affairs the young chief, who has already directed the war dance, will not believe her and puts her under guard. However, she escapes and informs her friends. They succeed in beating off the Indians. Silver Star has paid her debt of gratitude, even at the expense of the lives of the best of her own people.

"Pals" (Reliance), September 16.—The story of two boys taught to steal by a Fagin. It appears that they are not criminal in their tendencies since they steal bread to appease their hunger, but return the purse of a woman which contained a large sum of money. This proved a lucky incident for them since she and her husband eventually take both in and give them a good home. The story possesses considerable human interest, but will be objected to because it unquestionably represents how some house burglars do their work. The sentiment against pictures which illustrate any kind of crime is growing rapidly and eventually will be strong enough to force them off the screens.

"Gray Wolf's Grief" (Powers), September 12.—Here is an emotional Indian story, telling of the grief of an Indian when his squaw dies of tuberculosis. He has a vision and rides the bumpers of the train to the city to see her, arriving in time to allow her to breathe her last in his arms. Then he takes the body home and buries it near the tepee, where they passed many happy hours together.

"Two Men and a Girl" (Essanay), September 12.—Here is a film in which unreasoning jealousy is made the principal theme. The thrilling feature is where the girl shoots the knife from the hand of the wouldbe murderer. It is another version of the eternal triangle. The jealous one, wringing his hand in pain, slinks away defeated. The girl falls into her lover's arms content.

"At Perry's Ranch" (Nestor), September 13.—Jack Roberts has hard luck, but finally lands on a ranch in the West. There, though small, he is shortly a favorite and does so well that he can send for his mother. Before she comes, however, he gets into trouble with the foreman over the ranchman's daughter and is challenged to a duel. Knowing himself to be a poor shot, he sets up a target and begins blazing away. A bullet goes wide and wounds the foreman. He accuses Jack of undertaking to murder him and so when the mother arrives she finds her son in the hands of the sheriff. Her plea with the foreman is sufficient to induce him to tell the truth and he drags himself to where the boys are and declares that Jack's story is correct, whereupon he is released with the plaudits of the company.

"The Cobbler" (Reliance), September 13.—The poor cobbler wins a prize of $10,000 in a lottery. He sends his daughter to a boarding school and falls into indolent and ultimately dissolute habits. The girl visits her chum's home and falls in love with her brother. His father investigates the family and orders the young man to break the engagement. Shortly the cobbler, his money all gone, goes back to his bench. There the young man finds him when, loyal to his love, he goes to her home and wins her.

"Tiny Tom, Detective" (Ambrosio), September 20.—A bright comedy with the favorite Tiny Tom in the role of a successful follower of Sherlock Holmes. He traces the burglar by a necktie and succeeds in restoring to its owner all the stolen money, while the burglars are apparently hurried away to prison.

"Tweedledum's Riding Boots" (Ambrosio), September 20.—A slap-stick comedy with poor Tweedledum in trouble again. He can't ride, and so he loses his sweetheart. He can't get his riding boots off and manages to break most of the furniture and upset the house generally in his attempts. Assistants are treated to shower baths, a portion of the house is pulled down. After it is all over the boots come off themselves. These two comedies on the same reel pleased a New York noon-day audience so much that applause was liberal.

TAKING THE "FORT RILEY" PICTURES.

The accompanying illustration shows the Champion camera forces as equipped for taking the pictures of the National Guard encampment at Fort Riley, Kan., which is booked for release on Oct. 9, 1911. The work was done under the supervision of Director Davis and a series of excellent motion views of the maneuvers were secured.

GET TO THE FRONT

BANG! BANG! The Bull's Eye!

Shoot the Chutes to Success!

And the only bull about it!

NOW, written backward, spells WON!

If you have eyesight, insight and foresight, reach over the lunch counter and connect with

Cheyenne "Frontier Days"

Those Cheyenne boys ride—and then some! Gallop with them to success! You won't have to spur them on! Hit the trail and trail! Get the kale!

"OH, SAY! CAN YOU SEE" as we do, that it's a real rapid-fire REPEATER of a reel—and the *right calibre.*

Do yourself a favor and snatch
"FRONTIER DAYS!"

State Rights For Sale By

THE TOURNAMENT FILM COMPANY
TOLEDO, OHIO

GET W-EYES

Come Early to Avoid the Riot!

Manufacturers Advance Notes

"THE STRIKE AT 'LITTLE JONNY' MINE" (Essanay).

G. M. Anderson.

MELODRAMA with all the features that combine to thrill an audience and win applause—hero, heroine, the innocent persecuted, wrongs righted, properly spiced with thrilling scenes and situations—is the Essanay's release this Saturday, Sept. 30, "The Strike at the 'Little Jonny' Mine." The villain is not mentioned in the above description, but he is here—not in person—but personified in Greed and Pride. Looking further into the story we find a big theme exploited, organized labor on one side unwisely using its power and self-satisfied capitalism refusing to recognize labor as a unit in arbitration. The story is timely, because of a similar circumstance which exists in a certain labor dispute that is now in progress.

In "The Strike at the 'Little Jonny' Mine," G. M. Anderson, the Essanay's popular Western player, is Jim Logan, a miner, popular among his fellows and a strong factor in the newly organized union of miners at the "Little Jonny." At the opening of the story, Jim is bidding his sick wife (Gladys Field) goodbye, as he leaves for work, his lunch bucket on his arm.

Arriving at the mine, Jim finds the other men, loitering about, their faces showing sullen looks, while off to one side, a labor agitator is haranguing the crowd. Jim then learns that the petition for a different scale which had been forwarded by the union officials to the mine superintendent, J. C. Phillips (Arthur Mackley) has been returned with a caustic letter ordering that their union must be dissolved with the penalty of the discharge of all employees if this is not done.

Jim's heart sinks as he thinks of a strike of the miners at this time. Every penny of his wages and of his meager savings has been eaten up by doctor bills and the loss of even a week's work would find them facing starvation. However, he is in sympathy with his pals and feels that their cause is a just one. He is sure, too, that, if properly approached, Phillips can be moved to concede in their demands and before the labor agitator finds it possible to move his listeners to violence, he has won over a majority of the men to his way of thinking and has volunteered to take the petition to Phillips himself.

With the crowd waiting outside, Jim enters the mine superintendent's office and presents the petition. Phillips tears up the paper and dragging Jim to the door, opens it and thrusts the miner into the crowd, yelling in a frenzied rage: "This is my answer."

For a moment the mob is stricken dumb, when suddenly one miner yells in rage, shaking his fist at his employer: "You wait for our answer." Then there is a waving of fists and oaths and curses fill the air. Missiles hurled in the direction of the superintendent force him to hurriedly withdraw to safety in his office. A few minutes later, the howling, shrieking mob, "seeing red," invade the nearest saloon and over their liquor discourse on a plan of revenge.

Jim, with a sad heart, returns home and tells his wife of the desperate situation which now confronts them. His wife, however, is all smiles when she produces a note and a check, which is familiar to him, and allows him to read:

"Mrs Logan—While I am not in sympathy with your husband or the other strikers, I am sorry for you, an innocent victim of their violence. Accept this check with the compliments of the 'Little Jonny' Mine. Respectfully,

"J. C. Phillips,
"Superintendent."

As Jim finishes reading the note the mob of drink-frenzied men, led by the labor agitator, appears on the scene threatening violence. Failing to divert them from their purpose, Jim sets about to protect the superintendent. He goes to the mine office himself and his wife sets off to summon the sheriff. Gaining the office ahead of the mob Jim warns

The Strike at the "Little Jonny" Mine (Essanay).

Phillips of his peril and together they prepare to make a defense. A fierce fight ensues, in which Jim is finally worsted, but before the mob can lay hands on the superintendent the sheriff arrives and the mob is dispersed.

Later Phillips, having recovered from the effects of the fight, meets the men and the differences are settled amicably, Jim being personally rewarded for his bravery.

LAEMMLE WILL RETURN IN OCTOBER.

President of the I. M. P. Company Enthusiastic as to the Future—Has Had Fine Trip.

Carl Laemmle, the energetic president of the I. M. P. Company, writes from Berlin, Germany, that he will return to America about October 15, with his health very much improved and eager to take up the work of producing films. During his stay abroad he has journeyed all over Europe in the interest of the Independent Moving Pictures Company of America, and the Independent output generally, and says the future looks bright. During his stay he has been busily engaged in taking note of conditions and promises to bring home some ideas that can be utilized in the improvement of Imp films. Mr. Laemmle is not satisfied to stand still in the producing of stories, but aims to progress, being satisfied that the moving picture industry is just in its infancy. He has spent some time at Carlsbad, taking the baths, and has enjoyed his trip, renewing old acquaintances in Germany while traveling with his family.

LEVI'S "SPOT LIGHT" SLIDES.

Here is a new wrinkle in the song slide game. Every singer of illustrated songs knows something about the inconvenience of singing in the dark. Not that any song singer is afraid of the dark, but it is a sort of nuisance and not a bit pleasant to be in a total eclipse when you are a part of the show; neither are the lighting arrangements for the singer always of the best. To overcome these unsatisfactory conditions the Levi Company have hit upon a happy idea. It is so simple that the wonder is no one thought of it long before: nothing more than a hole in the slide mat that lets a spot of light through for the singer to stand in.

Singularly enough, there have been no innovations in slide making in a number of years. True, designs have improved, the posing and coloring has reached a higher artistic plane, but mechanically, the slide has remained the same. Now comes this little, but clever, idea and makes a pronounced hit, not only with the slide singer, to whose great advantage it works, but to the audiences as well, who rather like the chance to get a glimpse of the singer.

At the Lincoln Square Theater, New York City, last week the first set of "Spot Light" song slides were introduced and they were a tremendous success. The first slide thrown on the screen showed the singer standing at the lower left corner in a bright spot light and as each succeeding slide carried this spot in exactly the same position, he became a part of every picture and was seen throughout the entire song. His voice and expression were good, the slides beautiful and the act was the hit of the bill.

The "spot light" is made in the slide—it is not a special device requiring attention of an operator. The idea is also used in lecture slides and will be a feature of the lecture series put out by the Levi Company.

Another clever feature coming from the Levi Company is called Golden's Song Revue. It has been crowding Loew's Circle Theater in New York for the past four weeks. Ask Levi about it.

NEW POSTER SERVICE.

The Exhibitors' Poster Service, 611 First National Bank Building, Chicago, is entering the motion picture field with a poster service. The new concern offers to supply a large standard size full sheet poster for each one of the entire licensed output of 36 reels per week by express prepaid at two dollars a week.

SOLAX ENGAGES NEW COMPANY OF PLAYERS.

Secretary Magie, of the Solax Company, informs us that the production department of that company is undergoing a complete reorganization. A new director had been engaged and a special effort is being made to assemble a company of players from the very best talent that can be found. The Solax people are confident that they will soon be able to produce a line of pictures that will compare favorably with anything that is to be found on the market today.

Scene from "The Black Horse Troop of Culver" (Champion).

"THE SLAVEY'S AFFINITY" (Lubin).

A charming love story is "The Slavey's Affinity," which will be released by the Lubin Company Wednesday, October 11. Miss Lawrence and Mr. Johnson are at their best in the title roles.

It is the story of a little boarding house drudge named Peggy and her worship for Allen Bennett, a struggling young lawyer whom she conceived to be an earthly paragon, fit only to associate with millionaires and angels. So infatuated was the little creature that she sought permission from her idol to be allowed to clean out his office. The permission was granted and thus did Peggy gain entrance in the paradise. She happened to be there when young Bennett's first client called, a Mrs. Stuart, who sought a legal release from the bonds of matrimony. Being almost hysterical, it was necessary for the young lawyer to comfort her. While so engaged, his fiancée, Alice Lane, called. She saw the young man and entirely misconstrued his motives.

Scene from "The Slavey's Affinity" (Lubin).

She hastened home and sent a note breaking off their engagement. When Peggy handed Allen the note that evening his first thought was to run to Miss Lane' house. A mop bucket which Peggy had left on the steps caused his downfall. Concussion of the brain was the result. But Peggy had found the note which he had dropped and discovered the cause of his wild rush.

She knew that Mrs. Stuart would call again at Bennett's office the next day, for she had been just outside the door on the occasion of the first interview. So Peggy went to Bennett's office at the appointed hour, met Mrs. Stuart—who happily had made up her differences with her worst half—and explained the whole affair. Together they went to the home of the broken-hearted Miss Lane, whose heart was mended in about five minutes. Then she hurried to the bedside of Bennett and they were happily reconciled, while the faithful Peggy, struggling between bitterness and happiness, realized that gentlemen angels and poor little drudges are not made for each other.

ESSANAY TO TAKE FEDERATION PICTURES.

Announcement was made in a recent issue of the Moving Picture World that the American Federation of Labor had contracted with the American Film Manufacturing Co., of Chicago, to make a series of pictures illustrating the arrest of the McNamaras at Indianapolis in connection with the Los Angeles Times dynamiting affair. We are now advised by Mr. George K. Spoor, president of the Essanay Company, that the statement is incorrect and that the Essanay Company is making the pictures referred to. The World is pleased to make the desired correction.

DAFFYDILLS.

If our cashier fell into a tension spring, would the current saver, the magazine roller and the mica washer, or would the carbon holder and the slide carrier?

If our cashier asked the above, would a reel hanger?

"THE MISSION WAIF" (Melies).

Thursday, September 28th, will bring the Melies feature subject, "The Mission Waif," a film that has been heavily advertised by that company and pronounced their greatest drama since their production of "The Immortal Alamo." It is a play in which the Melies actors are employed to their best advantage, especially William Clifford, who takes the lead, and who is admirably suited for the part. He is shown herewith as Captain Courtesy, the bandit and road agent.

The story surrounds the Mission San Louis del Ray in the days of the Indian uprisings during the Mission Period of

William Clifford in "The Mission Waif."

Old California. A bandit gains admission to the mission and wins the love of a girl harbored there since her adoption as a waif in infancy. Upon finally discovering his identity she orders him from the mission, bewailing the deceit of her first love. He, discovering an Indian attack, returns to protect the mission and the girl he loves. He saves them both, but forfeits his own life in the effort.

The film introduces some striking light effects and beautiful outdoor scenes, and will be long remembered as one of this company's best releases.

SEE ADVERTISEMENT ON PAGE 931.

INDEPENDENT EXHIBITORS ONLY

READ MY SENSATIONAL OFFER

I will send you one poster for every Independent Film released from July 10th, 1911, to September 9th, inclusive. Total of 43 posters for

Two Dollars and Fifty Cents

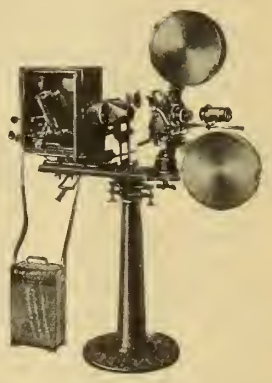
MONEY MUST ACCOMPANY ORDER

These Posters are 8 x 28 inches in size, made of 100-pound enameled paper. Each one showing an actual scene of the most important part of the film, besides a complete synopsis of the story, the name of the film and manufacture.

Owing to the fact that these Posters are being offered at such a low rate, exhibitors should send their orders at once, as the supply is limited

P. H. WILLIAMS, Room 210—35 S. DEARBORN ST. CHICAGO, ILL.

BUILT BETTER RUNS BETTER IS BETTER



THE WILLOUGHBY AMUSEMENTS COMPANY

To Clement Mason, Esq.,
Clement-Mason Cinematograph Co., Ltd., Sydney, Australia.

Dear Sir: It affords me extreme pleasure to inform you of the high regard I hold for your latest importation, namely, THE MOTIOGRAPH. I have operated with all the latest Cinematograph Machines and have come to the conclusion that your MOTIOGRAPH is the essence of that perfection which we operators have long desired. For perfect mechanism, simplicity of action, fireproof qualities, portability, price, and an absolutely flickerless picture I at present fail to see how this machine can be improved upon.

I sincerely trust that this true expression of my faith in THE MOTIOGRAPH may lead to its adoption throughout the Moving Picture World.

Wishing you every success which you richly deserve, I am,

Yours faithfully,
Fred Smyth.

7th June, 1911.

THE ENTERPRISE OPTICAL MANUFACTURING CO.

564-572 WEST RANDOLPH ST. :: :: :: CHICAGO, ILL.

For sale by every Live Dealer

AUSTRALIAN AGENT — Clement Mason, Sydney, Australia

NOTICE !

—I herewith announce the installation of a Free Employment Bureau in the Laemmle Film Service offices. No charge will be made for the employment of Managers, Operators, Pianists, Singers, Ticket-takers, etc. The very highest references are required and the benefit of the entire Laemmle organization is now at your command, either in getting help or work. Write or call, tell what you want and let us do the rest, with our compliments.

NOTICE !

—If you desire to sell, let, purchase or lease a theatre or site in any part of the United States or Canada, get in touch with any of the Laemmle Film Service offices at once. We shall be glad to be of assistance and will make no charge for services.

NOTICE !

—If you are not satisfied with Independent films, it is because you are not getting the right sort of service. Why not hook up with the biggest and best film renter in the world? It doesn't cost you any more and it brings you the kind of program you ought to have. This very day is the best day to take your step toward prosperity.

Carl Laemmle, Pres.

The LAEMMLE FILM SERVICE

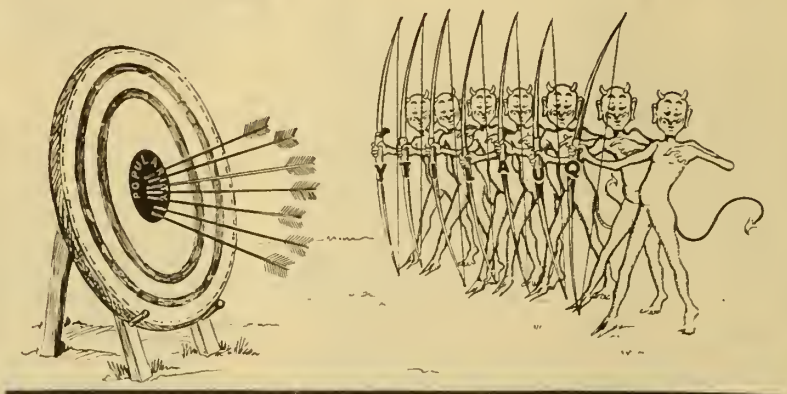
New number

204 W. Lake St., Chicago, Ill.

Sykes Block. Minneapolis, Minn. 1517 Farnam St. Omaha, Neb. 515 Mulberry St. 1110 Wyandotte St. Des Moines, Iowa. Kansas City, Mo.

The biggest and best film renter in the world

Imps Hit the Bullseye Twice Every Week



Think! How many film manufacturers in this wide world have brought out two *really good* films every week for the past fifty weeks? You can count them all on the thumb of one hand. And that thumb represents the "Imp." What's the use of gambling with uncertain brands of film when you can get a sure thing at no greater cost? Why not get two Imps every week? If you can't get them by fighting for them, why not try paying a little more?

"The Rose's Story"

(*Copyright*, 1911, *by I. M. P. Co.*)

Here's a real fall pippin! Completely out of the ordinary, away from the routine. Read the synopsis elsewhere in this issue and imagine what a production such a story has been given by Imp folks! Released Monday, October 2nd.

"Through the Air"

(*Copyright*, 1911, *by I. M. P. Co.*)

A real, genuine, blown-in-the-bottle airship races with a chugging automobile in this love story. It will make your patrons sit bolt upright. They'll talk about this film and send their friends to your house! Get it! Released Thursday, October 5th.

HAS YOUR EXCHANGE BOOKED YOU *for the*

Charleston Hurricane and Flood Scoop?

INDEPENDENT MOVING PICTURES CO. IMP AMERICA

Independent Moving Pictures Co. of America.
102 W. 101st St., New York. Carl Laemmle, Pres.
Important motter is being sent out to our mailing list. Are you on that list?

Demand Two Imps Every Week

MOVING PICTURE MACHINES & LANTERNS

NO GASOLINE OR MANTLE MORE RELIABLE THAN ELECTRIC BRIGHTER THAN CALCIUM

OZO-CARBI LIGHT PATENTED

NO ETHER OR SATURATOR— THE BEST LIGHT FOR LANTERNS AND MOVING PICTURES.

OPENS NEW FIELD FOR MOVING PICTURES.

SPECIAL SLIDES MADE TO ORDER

Moore Bond & Co.

36-N Franklin St. Chicago Ill. Send for Catalogue L.

Another Independent Manufacturer

A new film producing company has been quietly working in the neighborhood of New York City for some time and their product will no doubt be placed upon the market within a few weeks. The personnel of the new concern, the Majestic Film Manufacturing Company, consists of people who are already well known to many of our readers. Mr. H. E. Aitken is president. Mr. Aitken is from Milwaukee and is well known to the trade through his connection with the Western Film Exchange and other enterprises. Thomas D. Cochrane is vice-president and general manager. Mr. Cochrane is known through his former connection with another independent film manufacturing concern, but more so through his activities in connection with the formation of the Motion Picture Distributing and Sales Company, of which he was president for the first term. His ability as an organizer, which has been demonstrated, is again shown in the fact that he has gathered together a strong stock company, headed by Owen Moore and Miss Mary Pickford, generally known as "Little Mary." (This, by the way, will explain to many of our correspondents the present whereabouts of this charming actress before the camera.)

Mr. Thomas D. Cochrane.

A World representative buttonholed Mr. Cochrane one day this week as he was hastening to the factory to pass upon a negative. Thomas D. was asked for some facts for publication, but was as secretive as ever and merely said that "the Majestic films would talk for themselves when the time came." This offhand reply was perhaps more convincing to the hearer than if he had listened to a highly eulogistic account of what the Majestic Company intended to do. There are a few evident facts, however, about this company which point to a realization of the prophecy of its promoter. There is the ripe experience of the men at the helm, who no doubt are fully aware of the quality of the product they now have to compete with and also just what the market will absorb; there is the past record and the popularity of the members of the producing company and last, but not least, the fact that the photographic end of matters is in hands which will insure the highest quality in that respect. The World representative was promised an early view of some of the work of the Majestic Company, and our readers may expect to see an impartial review of same in an early number.

Calendar of Independent Releases.

MONDAY, SEPTEMBER 25th, 1911.

AMERICAN—The Circular Fence (Com. Dr.) 1000
CHAMPION—The Black Horse Troop of Culver (Mil.) 950
ECLAIR—A Just General (Mil. Dr.) 1000
IMP—The Co-Ed Professor (Comedy) 750
ECLAIR—Through the Dells of the Wisconsin in a Motor Boat (Scenic) 250
YANKEE—For the Wearing of the Green (Dr.) .....

TUESDAY, SEPTEMBER 26th, 1911.

BISON—Lucky Bob (Dramatic) .....
POWERS—The Falls of Bohemia (Scenic) .....
POWERS—Imaginative Willie (Comedy) .....
THANHOUSER—Lochinvar (Dramatic) .....

WEDNESDAY, SEPTEMBER 27th, 1911.

AMBROSIO—Alice's Dream (Comedy) .....
AMBROSIO—Tweedledum's Auto Skates (Comedy) ..
CHAMPION—The Cook of the Ranch (Comedy) 950
NESTOR—The Young Doctor (Dramatic) .....
RELIANCE—For His Sake (Dramatic) .....
SOLAX—How Hopkins Raised the Rent (Comedy) ...

THURSDAY, SEPTEMBER 28th, 1911.

AMERICAN—The Rustler Sheriff (Dramatic) 1000
IMP—'Tween Two Loves (Dramatic) 1000
REX—The Derelict (Dramatic) .....

FRIDAY, SEPTEMBER 29th, 1911.

BISON—White Fawn's Peril (Dramatic) .....
LUX—Bill and His Friend (Comedy) 491
LUX—The Little Goatherd (Dramatic) 386
SOLAX—An Italian's Gratitude (Dramatic) .....
THANHOUSER—Love's Sacrifice (Dramatic) .....
YANKEE—Man (Dramatic) .....

SATURDAY, SEPTEMBER 30th, 1911.

AMBROSIO—The Law of Retaliation (Dramatic) ....
AMBROSIO—A Strange Invitation to Dinner (Com.)
GREAT NORTHERN—The Conspirators (Dramatic).
POWERS—The Half-Breed's Atonement (Dramatic)..
RELIANCE—Weighed in the Scale (Dramatic) .....
NESTOR—Mutt and Jeff as Reporters (Comedy) .....
NESTOR—Getting Even (Comedy)..... .....

NEW FILM CEMENT.

The One-Drop-Oil Co., of Chicago, announce that they have put on the market two kinds of cement under the "Bull Dog" brand; one for N-I film and the other for the common celluloid film. The N-I cement will not work well on celluloid, having a tendency to cause the film to buckle and the common film cement will join N-I film only temporarily. But the new article works well on celluloid film making a strong flat patch which will not buckle. Licensed exhibitors who are receiving both kinds of film, should have both kinds of cement on hand.

ECLAIR DIRECTOR DIES SUDDENLY.

Gaston Larry, technical director of the American Eclair studios, who came from Paris recently to take charge of the manufacturing department, died Wednesday, Sept. 13 after an operation for mastoiditis. The funeral was held at Calvary Church on Sept. 16, and burial was made at Calvary Cemetery, Brooklyn, N. Y. A wife and daughter the latter but ten years of age, survive. Mr. Garry was a man of rare experience in the motion picture business and for six years prior to his engagement with the American Eclair company, he was in the employ of Pathe Freres.

The Board of Trade of Harrisburg, Pa., is considering the introduction of "social centers" for the public in that city with moving pictures as the principal feature.

SEE ADVERTISEMENT ON PAGE 931.

Calendar of Licensed Releases.

CURRENT RELEASES.

MONDAY, SEPTEMBER 25th, 1911.

BIOGRAPH—The Revenue Man and the Girl (Dr.) . 999
KALEM—Arizona Bill (Dramatic) 1000
LUBIN—The Matchmaker (Dramatic) 1000
PATHE—The Disappointed Old Maids (Comedy) 490
PATHE—Whiffles' Hard Luck Stories (Comedy) 475
SELIG—Two Orphans (1st Reel) (Dramatic) 1075
VITAGRAPH—By the Camp Fire's Flicker (Dr.)..... 1000

TUESDAY, SEPTEMBER 26th, 1911.

EDISON—Mary's Masquerade (Comedy) 1000
ESSANAY—Lost Years (Dramatic) 980
GAUMONT—A Friend of the Family (Comedy) 850
GAUMONT—The City of Bordeaux, France (Scenic) .. 175
PATHE—Pathe's Weekly No. 39 (Topical)..... 1000
SELIG—Two Orphans (2nd Reel) 986
VITAGRAPH—His Sister's Children (Comedy) 1000

WEDNESDAY, SEPTEMBER 27th, 1911.

EDISON—A Cure for Crime (Comedy) 1000
ECLIPSE—The Trials of a Tall Traveler (Comedy) ... 458
ECLIPSE—Manufacturing Fireworks (Industrial) 542
KALEM—Hal Chase's Home Run (Dramatic) 1000
LUBIN—A Cowboy's Love (Dramatic) 1000
PATHE—Driven from the Tribe (American Dramatic). 1000
VITAGRAPH—A Western Heroine (Dramatic) 1000

THURSDAY, SEPTEMBER 28th, 1911.

BIOGRAPH—Her Awakening (Dramatic) 997
ESSANAY—The Power of Good (Western Drama) ... 980
LUBIN—A Counterfeit Roll (Comedy) 1000
MELIES—The Mission Waif (Dramatic) 1000
PATHE—Gypsy Honor (American Drama) 1000
SELIG—Two Orphans (3rd Reel) (Dramatic) 1090

FRIDAY, SEPTEMBER 29th, 1911.

EDISON—The Death of Nathan Hale (Educational) ..1000
ESSANAY—When He Died (Comedy) 980
KALEM—The Blackfoot Halfbreed (Dramatic) 1000
PATHE—The Bell Ringer of the Abbey (Fairy Tale) .. 615
PATHE—Across the Polar Seas (Scenic) 397
SELIG—John Oakhurst, Gambler (Dr.)..... 1000
VITAGRAPH—Ninety and Nine (Dramatic) 1000

SATURDAY, SEPTEMBER 30th, 1911.

EDISON—The Maiden of the Pie Faced Indians (Com.) 500
EDISON—Turning the Tables (Comedy) 500
ESSANAY—The Strike at the Little Johnny Mine (Western Drama) 980
GAUMONT—Hearts May Be Broken (Dramatic) 1015
LUBIN—A Nearsighted Chaperon (Comedy) 1000
PATHE—A Convict's Heart (American Drama) 1000
VITAGRAPH—Her Hero (Comedy) 1000

ADVANCE RELEASES.

MONDAY, OCTOBER 2nd, 1911.

BIOGRAPH—Too Many Burglars (Comedy) 499
BIOGRAPH—Mr. Bragg, a Fugitive (Comedy) 497
KALEM—The Phoney Strike Breakers (Comedy) 1000
LUBIN—His Stubborn Way (Comedy) 1000
PATHE—Little Moritz Is Too Short (Comedy) 525
PATHE—Rangoon, India (Scenic) 400
SELIG—A Summer Adventure (Dramatic) 1000
VITAGRAPH—Our Navy (Topical) 1000

TUESDAY, OCTOBER 3rd, 1911.

EDISON—Eugene Wrayburn (Dramatic) 1000
ESSANAY—Grandma (Dramatic) 1000
GAUMONT—Jimmie's Midnight Flight (Com. Dr.) ... 675
GAUMONT—Ajaccio, the Birthplace of Napoleon .(Sc.) 325
PATHE—Pathe's Weekly No. 40 (Topical) 1000
SELIG—The Rival Stage Lines (Comedy) 1000
VITAGRAPH—The Wager (Comedy) 1000

WEDNESDAY, OCTOBER 4th, 1911.

EDISON—The Summer Girl (Comedy) 1000
ECLIPSE—A Jealous Wife (Comedy) 338
ECLIPSE—The Grand Chartreuse (Scenic) 292
ECLIPSE—Ezra and the Fortune Teller (Comedy) ... 348
KALEM—The Saving Sign (Dramatic) 1000
LUBIN—The Idle Boast (Dramatic) 1000
PATHE—Crazy Dope (American Com.) 663
PATHE—Circus in Australia (Scenic) 325
VITAGRAPH—The Mate of the "John M." (dramatic). 1000

THURSDAY, OCTOBER 5th, 1911.

BIOGRAPH—The Making of a Man (Dramatic) 1000
ESSANAY—Master Cupid, Detective (Dramatic) 1000
LUBIN—His Exoneration (Dramatic) 1000
MELIES—The Stolen Grey (Dramatic) 1000
PATHE—The Squaw's Mistaken Love (American Dr.). 1000
SELIG—Maud Muller (Dramatic) 1000

FRIDAY, OCTOBER 6th, 1911.

EDISON—Foul Play (3 reels) (Dramatic) 3000
ESSANAY—The Sheriff's Decision (W. Dr.) 1000
KALEM—The California Revolution of 1846 (Dr.) 1000
PATHE—Flirts (Com. Dr.) 813
PATHE—Trained Dogs (Novelty) 180
SELIG—The Artist's Sons (Dramatic) 1000
VITAGRAPH—Carr's Regeneration (Dramatic) 1000

SATURDAY, OCTOBER 7th, 1911.

EDISON—Leaves of a Romance (W. Dr.) 1000
ESSANAY—Townhall Tonight (W. Com.) 1000
GAUMONT—The Upward Way (Dramatic) 726
GAUMONT—Cinta, a Picturesque Town of Portugal (Scenic) 269
LUBIN—Revenge Is Sweet (Comedy) .....
LUBIN—From the Field to the Cradle (Ind.) 1000
PATHE—For Massa's Sake (Am. Dr.) 1000
VITAGRAPH—Ups and Downs (Comedy) 1000

NEWS BRIEFS.

Moving picture houses have been made safe by state regulation and improvements in machines. Now the thing to do is to keep out of such amusement places those who cry "wolf" without cause.—Clinton (Mass.) Item.

Atlanta Court of Appeals has stamped with approval the ordinance which the city council enacted some months ago, and which requires that ladies shall remove their hats in local theaters after 6 p. m. The court says it is constitutional, and that goes.

The U. S. Indian office at Washington, D. C., becoming alarmed at the high death rate among the tribes from infectious diseases, due to ignorance, has decided to instruct the red man in hygienic ways of living by means of moving pictures.

The National Film and Distributing Co., of New York, has opened a branch office in New Orleans, located at 823 Union Street, under the management of Mr. H. W. Lamb.

SEE ADVERTISEMENT ON PAGE 931.

WARNING

All persons are hereby notified that H. T. May is not a solicitor for the Moving Picture World. Do not pay money to him under any circumstances. When last heard from he was in Boston, Mass. Information as to his present address will be appreciated.

—Moving Picture World

THE POSTER PROBLEM SOLVED

—742—

Our opening week found 742 customers on our list. Letters and telegrams arriving daily establish the truth of our last week's announcement that we have really "Solved the Moving Picture Poster Printing and Distribution Problem." The Department of Police, City of Detroit has issued a bulletin to film manufacturers and makers of film posters. Our Posters are not offensive in any way and will pass the strictest censorship. Our company is composed of exhibitors who know the exact requirements fully. We know by experience and have studied conditions carefully. We have a mission to fulfil—To give ourselves and ten thousand other exhibitors throughout the country a satisfactory and improved Poster Service. We wish to cooperate with all Exhibitors' Alliances and Associations. No contracts required. Our Poster Service is placed wholly upon its merits. Full Standard one-sheet size—28 x 42; no special frames necessary. No preliminary expense. Just plain $2.00 per week in advance, and we send, express charges prepaid, to any point in the United States a set of 36 colored posters. One for each of the 36 licensed releases.

EXHIBITORS POSTER SERVICE
611 First National Bank Bldg. Chicago, Ill.

EXHIBITORS, YOU NEED

SPECIAL

inducements for your customers. The regular service of

FILM

does not help you in your business. Your neighbor shows the same. Our

COMPANY

furnishes nothing but specialties and such films as have never been exhibited before. Wake up and write for particulars, the time is

LIMITED

First Come, First Served

SPECIAL FILM COMPANY, Ltd.
5 West 14th Street New York City

W. Stephen Bush

Has prepared and may be engaged to deliver special, complete LECTURES on

"Dante's Inferno"
(5 REELS, MILANO FILMS COMPANY)

"The Crusaders
or Jerusalem Delivered"
(4 REELS, WORLD'S BEST FILM COMPANY)

Lectures on All Features

SPECIAL NOTICE: On Friday, October 6th, the Edison Company will release a three reel production, consisting of a dramatized version of the great story, "Foul Play," by Charles Reade. Exhibitors running a three or four reel program are in a position to make these releases the subject of a "special feature night with lecture." In view of the decided successes scored by artistic films of greater length, both in moving picture houses and in the big theaters of the country, it seems quite probable that such a feature will prove a source of profit. I have prepared a set of press notices and matter for announcement slides, which will be sent to every exhibitor who wishes to have them in connection with my services as lecturer. If unable to come myself, I am in a position to send a competent substitute, but will endeavor to answer all calls personally as far as possible. Send applications at earliest possible moment.

W. Stephen Bush
Care of Moving Picture World
125 East 23rd Street New York City

A DAYLIGHT CURTAIN

INSTALLED FREE OF CHARGE

As an introduction of the Tisdale Enterprizes to the Moving Picture trade, one of our specially prepared "Daylight" curtains will be given away free of expense to one theatre in each city.

The Tisdale curtain is not an aluminum screen, nor a metallic preparation, but a substantially constructed curtain of specially prepared chemicals, warranted to produce the finest results and assuring clear pictures, with proper perspective, depth and tone.

BE THE FIRST IN YOUR TOWN—by writing today for our special *free offer.*

The F. M. Tisdale Enterprises
Curtains Advertising Slides
Special Attractions
401 Chemical Building Chicago, Ill.

HALLBERG, "THE ECONOMIZER MAN" Exchanges NEW MACHINES FOR OLD!

Stop Tinkering Your Old M. P. Machine. Write me, stating Make, Factory Number, and Condition of your machine, also what make of new machine you desire—I WILL DO THE REST!

Any Old Machine Will Project a Picture. Any OF the Latest Models Will Give You a Good Picture. **When Used** in Connection with the Hallberg Standard Economizer, You Get the Best that Money Can Buy, Not only in **Saving** on Your Electric Bill, but in Quality of Light on Screen. If You Are Using any Other Make of Current Saver, Write for my Exchange Proposition for the "Hallberg," Stating Make You Have, and Particulars of Your Current.

All makes Moving Picture Machines, Supplies, Electra Carbons Etc., always in stock.

Electric Fans for either A. C. or D. C. - $7.50 and up
Exhaust Fans for either A. C. or D. C - $15.00 and up

Complete line of Opera Chairs and all supplies for M. P. Theatre

I EQUIP YOUR THEATRE COMPLETELY -:- WRITE FOR CATALOG W. 6

J. H. HALLBERG, 36 East 23rd St., New York

INQUIRIES

Correspondents are advised that no attention will be paid inquiries which do not give the name and address of the writers. For the purpose of reply, initials or noms de plume may be used.

Inquiry as to the private affairs of photoplayers will not be answered. This includes the question aa to whether or not they are married.

No inquiries of a general nature will hereafter be answered by mail and only in apecial cases when a stamped self-addressed envelope is enclosed. Many correspondents ask the same question and we have initiated this department to save our own time and yet help out our readers when we can.

Arthur:—We understand that the Lubln Western pictures were made not far from the home studio, but they certainly have all the earmarks of the Rocky Mountalu product. (2) James Young Deer, the Pathe Western director, is not a newcomer. He was previously with the Vitagraph, Blograph and Lubin companies.

X. Y. Z.:—The soldiers in Melies "The Immortal Alamo" were not "Texas Rangers." They were the pupils of a military school famous throughout the Southwest. The pictures were made in and about the Alamo, but there were some scenes that of uecessity were made in the studio. (2) The company is now in California, horses and all.

G. M. A.:—We are glad to know that you are "an interested reader of The Moving Picture World," but your request for information on writing a photoplay suggests that your interested perusal overlooked the series of elght storles recently rnn dealing with this subject.

Author:—Sometimes manufacturers pay $100 for a script and even more when the theme is worth it, but $35 or $40 is more apt to be the top price and $25 is good. Compared with the regular magazine prices the pay at those rates is good.

G. M. K.:—The Gaumont has no American studio as yet. It is probably the Eclair company. They are building.

K. L. Y.:—No, Arthur Johnson was not recently killed. While we are about it, Miss Turner is not dead. Mr. Costello is not dead. Miss Pickford is not dead. Miss Lawrence is not dead. Marion Leonard is not with any picture company. The man who looks like Costello is Leo Delaney. Frnnk Lanning is not au Indian. This will settle the rumor clnb for this session.

Louie:—Thc lady is Muy Hotalling. She is not a newcomer to the Lubin forces, though it is comparatively recently that she has appeared prominently lu thc pictures. She has heen playing in Luhin productions off and on for several ycars.

A. B. N.:—The Edison Crusader pictures were made last spring while the company was in Cuba.

J. R.:—Adele de Garde and Kenneth Casey, of the Vitagraph, are not related. (2) Miss Gladys Fields is the Essanay leading woman in the Western product. (3) See answer to K. Y. L. ahove.

Excited:—Frank Dayton of the Essanay company is no novice. He scored a hit in "The Lost Paradise," followed Henry Miller in the lead in "Shenandoah," and had other important parts in the Charles Frohman companies. (2) The stout comedian is Henry Cushman, whose theatrical activities were largely confined to the Pacific slope, where he was for long with the Tivoli Opera Company. (3) No matrimonial information.

Pater:—It is possible that a future issue will contain some reference to a home picture machine. In any event the Edlson Company will presently put an entirely practical machine on the market, using gas or electricity. Special films will be used.

B. M. B.:—Charles M. Seay and John W. Cumpson were the antagonists in Edison's "A Famous Duel." (2) Paul Kelley, not Kenneth Casey, was the boy in the Vitagraph's "Jimmie's Job."

D. E. M.:—It was a real Jap in Edison's "His Misjudgment." (2) Thomas W. Henshew wrote the story and the Edison company developed the scenario. It appeared in the Associated Sunday Magazines about a year ago. (3) Mr. Henshew is an English writer.

M. N.:—There was no trick in the shooting in "Back to the Primitive." The animals had been condemned to death because of bad temper and were utilized in the picture, so it was neither a trick nor wanton destruction. (2) Miss Williams is not an animal trainer, merely a nervy actress.

L. P. G.:—The Selig fire pictures were made in Los Angeles last Spring. By arrangement with the Fire Department the Selig company was ordered out on second alarms until the required scenes were obtained.

Mrs. N. V. S.—Florence Finch was the Widow in Vitagraph's "The Woes of a Wealthy Widow." (2) Miss Turner has not been "replaced" as leading woman for the Vitagraph. There are several leading women since there are five releases each week. (3) See answer to K. Y. L.

Edna:—Miss Gene Gauntier was the leading woman in Kalem's "Rory O'More." She will be the lead in all of the Irish subjects. She makes a dainty colleen, but she is an American. See answer to K. Y. L.

F. K. E.:—The I. M. P. company can let you have a photograph. We do not know the price. Write and ask them, enclosing a stamped envelope for a reply.

M. P. G.:—Zena Keife was the girl in the Vitagraph's "The Long Skirt." (2) The Powers company is advising its contributors that it wants only Indian and Cowboy stories.

A. G. D.:—Miss Pickford was still with Imp the last we heard. (2) See answer to K. L. Y.

F. Z. F.:—George and Judson Melford, of the Kalem company, are father and son. (2) Edison's "The Star Spangled Banner" is not a part of their historical series. It was issued for the Fourth of July. (3) Mary Fuller is still with the Edison company.

August.:—The Pathe Freres have no patent on Micro-cinematography. They have made a specialty of this work and other manufacturers courteously leave the field to the discoverers. The pictures are made in the French studio.

Regular:—See answer to K. Y. L.

B. R. T.:—William Shea is the Davy Jones of the Vitagraph series. Miss Mabel Normand was the Betty, but she is no longer with that company.

T. N. M.:—Miss Rita Davis has not heen with the Lubin company for several months. (2) Spottiswoode Aiken is the character man you mention. (3) Noah Reynolds was Archie in "Archibald the Hero." George Reehm was the desperado in the same film.

V. Y. W.—Customs differ in different studios. Not all the scenery is black and white. Different light tones are used in place of white to break the deadness, and some studios even use scenes painted in colors. The days of the dead white and intense black are gone, we hope, forever. Some interiors are now made with stock doors and windows and are papered after the scene is set up. It is a slow method, but effective. Apply to any manufacturer, stating your experience.

G. M. L.:—It was Helen Gardner, not Florence Turner, who played with Charles Kent in the Vitagraph's "The Death of King Edward III.

Amy, A. B. T. L. A. S. G. G.:—Most companies demand stage experience and the absolute novice stands no chance whatever with scores of experienced players awaiting opportunities. Better save time and postage and give up the idea.

Adele:—Address the player in care of his company. We cannot give personal addresses.

J. H. A.:—It is Frederic Sautley who played the Bertie parts. He is still with the Kalem company. (2) Who told you that Alice Joyce was a member of the original juvenile Pinafore company? We do not believe that she had yet been added to the census when the original craze started.

A. D. C.:—Photoplays are not produced with the scenes in regular sequence, but all scenes in one setting are played before the next is taken up unless this involves a change of costume and the same costume is used in adjacent sets. This last only applies to the studios where there is plenty of room for several sets for each director.

Fan:—You'll recognize Hal Chase in the Kalem film featuring him. It is the actual player and not a photographic double. There is a law about photographing persons that was not intended to apply to photoplays, but which does, that would operate against a fake even if the Kalem company was disposed to fake, which it is not. Be assured that it is Hal himself. Why worry so early? The reel has not yet been released.

Dion:—See answer to K. Y. L.

I. D. M.:—The Pathe vaudeville pictures are French music hall stars. The "Long and Short" picture apparently featured the "Marco Twins" or some team which has appropriated that act. It appears, however, to be Jim Marco. (2) The American studios of the company confine themselves to American photoplays. We do not believe that they would care to take American vaudeville, but you might communicate with the company.

Chink.—A Japanese has been used in several Edison pictures, and the Pathe Freres have offered a play written and produced by Japanese actors. There are probably other films in which Japanese players have been seen.

G. M. B.—The most popular leading woman in the film companies is _____. You can fill in the blank to suit yourself.

Nan.—There is no law that we ever heard of, prohibiting the use of babies in the film.

SEE ADVERTISEMENT ON PAGE 931.

Yankee Film Co., New York City
Gentlemen:-
A word of praise for your excellent film "The Star Reporter". This picture pleased them from "Soup to nuts". Make a few more like this one and we will try and buy the building next door, to accomodate the crowd. Giving you plain facts, this was the greatest of its kind I have ever seen and is sure to please many other exhibitors who may not get time to let you know.
Hoping to get more of them and wishing you continued success.
Very truly yours,
TOM MOORE,
The Moore Amusement Co.,
Plaza Theatre,
Washington, D. C.
MONDAY FRIDAY
Greater Pains are taken in the small details of the YANKEE Productions than in the main data of other films.
OCTOBER 2
She Never Knew
An exceptionally pretty photo-play of a lost gift which brought happiness to a young and neglected wife.
Code word "She"
Beautifully Toned and Tinted
OCTOBER 6
The Goose Girl
A rural drama portraying a country boy's loyalty amid trying difficulties.
Code word, "Goose"
Toned and Tinted Throughout
YANKEE FILM CO.
344 E. 32nd St., New York City

Build a Bigger Business

The way to do it is to give better pictures than "the other fellow." And the way to show the best pictures is to use the

Bausch and Lomb Projection Lens

This is the perfect moving picture lens—the result of our fifty years of experience in lens manufacture. Brings out every detail of the films perfectly—makes it a pleasure to see them—instead of irritating the eyes with flashy, streaky, spotty pictures like the ordinary lens gives. You can get bigger crowds and keep them—you can build a bigger business and so make more money with the Bausch & Lomb Projection Lens.

Write for our interesting Booklet 00 on Projection Lenses. It contains a host of useful information about moving picture work.

Our name, backed by over half a century of experience, is on all our products—lenses, microscopes, field glasses, projection apparatus, engineering and other scientific instruments.

Bausch & Lomb Optical Co.

NEW YORK WASHINGTON CHICAGO SAN FRANCISCO
LONDON ROCHESTER, N.Y. FRANKFORT

W. E. GREENE FILM EXCHANGE, Inc.

The Oldest and Largest Independent Film Exchange in New England

Notice to Exhibitors

We are prepared to take care of any amount of summer business in New England. You don't have to worry about your film service when you are trading with us; we do the worrying for you. The pick of the output of the Sales Co. is at your service. Write, wire or call at

W. E. Greene Film Exchange
INCORPORATED
228 Tremont Street, Boston, Mass.
Telephone 3790 2187 Oxford

Our Entire Stock

And present purchases consist mainly of the world famous Scott & Van Altena and DeWitt C. Wheeler slides, hence a service from us means the very best to be had in the line of high class photography, varied posings, and beautiful coloring. Such a service combined with our absolute guarantee to furnish only one theatre in each city, (Chicago excepted) should appeal to you. We ship your entire weekly supply of sets in one consignment.

¶ Rental rates and catalog upon request.

CHICAGO SONG SLIDE EXCHANGE
6th FLOOR, POWERS BLDG.
37 So. WABASH AVE. - Dept. 1 - CHICAGO, ILL.

Licensed Film Stories.

ESSANAY.

GANDMA (Oct. 3).—Clinton Reeves, a young city broker, plans a year's tour of Europe on business and intends to take his young wife with him. The four-year old daughter, Helen, is the only obstacle to their trip, but Grandmother Reeves writes them from the farm, that she will be delighted to have the little one atay with her while they are away. This is agreed to and a week later Helen goes to the farm to visit grandma. The little girl, although petted and pampered by her father and the servants at their city home, has never really known true motherly affection, and the tender, unselfish love bestowed upon her by the old lady on the farm soon makes her forget her society mother in Europe. When Reeves and his wife return from Europe they immediately send for Helen and it is with great reluctance and many tears that the little one bids her grandma goodbye. Mrs. Reeves, Jr., notices the change in her daughter, who pines for the freedom she enjoyed on the farm, and devotes as much time as her social duties will permit to Helen. This is very little, however, and Clinton, finally exasperated at his wife's neglect of the baby, scolds her for it. They are in the height of their quarrel when grandma enters and is shocked and disheartened when she learns the cause of it. After the arrival of grandma, however, Helen is happy. But her mother is incensed and jealous and accuses the old lady of alienating the baby's affections. It is soon made clear to the mother that Helen will love her just as much if she bestows a little more time to the child's pleasure, which she resolves to do and with happy results. Grandma, having accomplished her purpose, again returns to the farm, happy at the result of her missionary work.

MASTER CUPID, DETECTIVE (Oct. 5).—In the office of George Reese & Co., brokers, there are employed two clerks. For some time Reese has missed money, but refuses to believe that either one of his apparently trustworthy young men should prove to be a thief. Taking pains that neither Morgan or Davis shall know of his investigations he sets a trap, resolved to bring the matter to an immediate conclusion. Calling up the National Detective bureau, he asks for a detective. In the meantime Gladys Reese, the daughter of the employer, calls on her father. As she is waiting for an opportunity to see her father she finds a note addressed to Morgan from another brokerage firm demanding money to cover margins on certain investments the young man has made. When she learns later that her father has lost certain sums of money she resolves to play the detective and catch the thief. Learning that the National Detective bureau has charge of the case, she visits the manager of the concern and obtains permission to work on the case. The next morning she goes to work at her father's office, dressed as a boy. Neither of the clerks suspect her identity and when Morgan, seeking to place the blame of former robberies on Davis, and rifling the cash box puts a roll of bills and the key to the box in Davis' pockets, she watches him and at an opportune time slips the key and money into Morgan's overcoat pocket. Reese discovers the new theft and sends for a policeman. Davis is first searched and Morgan's chagrin and surprise is easily noted. Morgan is then searched and the money found on him. As he is dragged away by the policeman, Gladys pulls off her wig and makes known her identity.

THE SHERIFF'S DECISION (Oct. 6).—Steve Jameson, a cowboy, is having a lonely meal on the range one day when suddenly he is surprised by a stranger, who rushes covertly out of the bushes and begs him, in an excited manner, for food. The newcomer is a Mexican and his strange demeanor and excited manner suggest to Steve that he is a fugitive. Hastily bolting the food and water the young fellow runs on, while Steve looks after him curiously. Not until ten years later do they meet again. Steve, who is now sheriff of the county, is in love with a Mexican girl, Nita Sanchez. Steve's love-making is handicapped by her other admirers, five or six cowboys, but Nita's father always contrives to get rid of the other undesirable suitors to give the sheriff an opportunity to win his daughter. One day a Mexican musician, giving the name of Manuel Garcia, comes to town and is taken by the boys to play for Nita. Nita soon loses her heart to the handsome young troubadour and the two plan an elopement. They are surprised by the sheriff, however, as they leave the Sanchez home, who finally resolves to give up the girl to the man she loves. All this time Steve has been puzzling over the Mexican's face, which seems hazily familiar to him. Try as he will, however, he is unable to recall where he has seen the young Mexican before, until, when he arrives back in town, he is handed a telegram from the sheriff in a neighboring town, asking him to arrest one Manuel Garcia, wanted for a murder committed some ten years before. Like a flash the truth comes to Steve and he recalls the chance meeting between him and the fugitive Garcia on the range ten years before. Quickly turning his horse, Steve rides to the country parson's home, arriving just in time to stop the wedding and to arrest Garcia. Despite Nita's pleas to release her lover, Steve refuses to yield and drags the criminal away with him to jail.

TOWN HALL, TONIGHT (Oct. 7).—Another of the Essanay's funny "Snakeville" comedies. Two wandering Thesplans, whose one lone trunk bears the legend "Schulz Brothers, In Vaudeville," are hitting the grit back to New York. They are sore and tired when they reach "Snakeville," they decide to stop over night, and if fortune favors them to give a performance and get enough money to ride back to Broadway. Thereat they bill the town and make ready for the performance at the Town Hall that evening. Their efforts to please the critical Snakeville audience are futile and before they have rendered their first selection the audience howls them off the stage and all leave. Furthermore, the management in the box office has decamped to the "Red Eye" saloon, with all the proceeds of the performance and they are in as bad a fix as before. The next morning one of them is arrested for stealing a pie from a kitchen window and thrown into jail. The other, the little short fellow, plans to get him out and masquerades as old mother. She then visits the sheriff and informs this latter that "she" has just arrived from the East looking for her wandering son. The photo shown the sheriff is that of the prisoner in the jail. The sheriff is easily moved to release the prisoner and starts a collection to get the poor fellow and his dear old mother back East. Not until they are safe on the back end of the platform of the departing train does the "old lady" reveal her identity. Then pulling off her wig, she does a few capers and the huncoed citizens on the station platform fall in each other's arms.

KALEM.

THE PHONEY STRIKE BREAKERS (Ost. 2).—Hugh, foreman of a cattle ranch, is in love with Molly, his employer's daughter. While Molly reciprocates his affection she is inclined to put him off. Hugh, thinking that he must resort to something desperate to win her love and consent to marry him, conceives the idea of calling a fake strike on the ranch. He straightway goes to Mr. and Mrs. Blanchard for whom he is working and tells them his plans. Looking upon Hugh with favor as a future son-in-law, they decide to help the plot along. Hugh calls a council of the cowboys and sets forth his scheme, little knowing that Molly from around the corner of the barn was learning their plans in detail. Molly decides to start a counter plot. Mounting her horse she rides to various nearby ranches and collects a party of girls. Equipping themselves with complete cowboy outfits they start for the Blanchard ranch. Then when the cowboys start their phoney strike Molly and her strike-breakers ride on to the range and do the strikers' work. This takes Hugh and his friends by surprise and they ask the Blanchards what these men are doing and on being given a non-commital answer Hugh and his cowpunchers ride after the supposed strike-breaking cowboys and learn to their consternation that they have been hunconed and that the strike-breakers are girls.

THE SAVING SIGN (Oct. 4).—Brown goes prospecting with an Indian as his guide. When they camp for the night, Brown sees the Indian going through a sacred rite and asks the meaning of it. The Indian explains it is the sign of the Great Spirit, handed down by his fathers and brings good fortune.

Next day Brown discovers gold and the Indian attributes it to the "sign." When they return, after Brown has left notice of his claim, he informs his wife and daughter, Ruth, of his discovery. Brown is inclined to be superstitious and shows Ruth the "sign."

The Indians become hostile and the settlers and prospectors move into a stockade. Ruth objects to the discipline and decides to run away. She is captured by Indians, but leaves an unmistakable trail by dropping her beads, cap and apron.

At the Indian camp, the savages prepare to hang Ruth by the thumbs. We see the settlers observe Ruth's absence and follow her by the trail. When Ruth's hands are unbound at the stake, she looks upward and makes the "sign." The Indians are amazed. The settlers arrive just as the Indians are thrown into consternation by Ruth's "sign." The Chief delivers her to the white men and buries a tomahawk as a sign of peace. We see Ruth taken home as the Chief kneels over the buried hatchet and solemnly repeats the "sacred sign."

THE CALIFORNIA REVOLUTION OF 1846 (Oct. 6).—Felicia disagrees with her father, Commandant Vallejo, as to whom she will marry. Her father has picked out Senor Juarez as a suitor, but she is in love with Harry Cutler, a young American.

A note sent by the American to Felicia falls into the hands of Juarez. Juarez waylays Cutler, assaulting him and leaving him for dead. The American, however, is found by friends and nursed back to health. Cutler plans to outwit Juarez by raising the Bear Flag, capturing Sonoma and proclaiming the California Republic.

Felicia and Juarez's wedding day is set. As it approaches, Cutler writes Felicia to delay the wedding as long as possible. The wedding day arriving, the Americans make their raid, capture the town and instead of Juarez, Cutler marches to the altar with the beautiful Spanish Senorita, Felicia.

The Bear Flag, adopted as the official ensign of California at the late session of the State Legislature, was first raised by a band of thirteen American settlers in 1846 when they seized the Pueblo of Sonoma, then commanded by General M. G. Vallejo, and there proclaimed the California Republic.

LUBIN.

HIS STUBBORN WAY (Oct. 2).—Samuel Blumstead, a grouchy, orders his wife to stop fanning herself, shut the window, and also made his daughter, Myrtle, stop playing the piano, as he claims it gets on his nerves. He also made Edward, a friend of Will, who is Myrtle's sweetheart, stop playing the piano when he called. Will, seeing that it will be a difficult problem to ask for the hand of Myrtle, concocted a scheme in which Edward is to pose as Myrtle's sweetheart. Edward put the question to Mrs. Blumstead, who promptly gave her consent. In the meantime, Will made the old man understand that his father was a great friend of his, and further cultivated his acquaintance by playing chess and allowing himself to be beaten by old Blumstead. Will, eventually, asked Mrs. Blumstead for the hand of Myrtle, who refused, having given it to Edward. Mr. Blumstead, immediately vetoed his wife's desires, and gave the hand of Myrtle to Will, the real lover.

THE IDLE BOAST (Oct. 4).—A farewell banquet was held by a number of college men, at which they agreed to meet ten years later and tell of their successes or failures. One of them, Bob Livingstone, in a spirit of bravado, declared that unless he was a millionaire by that time he would shoot himself.

Fate seemed to take his jest in earnest, for within a few years Bob's brokerage firm had failed and he was penniless. Before this occurred Bob had fallen in love with Mae, his pretty stenographer. She clung to him in his adversity and later they were married, Bob having secured a position as bookkeeper. Life went rather hard for the ambitious young man and his lot seemed even more bitter when he read of the big financial coup made by Jack Norton, one of his classmates. He had become a millionaire. His wife was his one comfort.

The ten years passed and Bob received an invitation to the anniversary banquet. Ashamed of his failure, he was unwilling to attend until Mae persuaded him to do so. After dressing he placed a loaded revolver in his pocket. At the banquet Jack Norton told with great gusto the story of his success in amassing a great fortune. Bob's thoughts were very bitter. Just as the successful Norton was finishing his speech there was a knock on the door. A detective entered and ordered Norton and his partner to follow him. The two millionaires had gained money, but not within the law. Soon after the officer had taken them out two shots were heard—they had killed themselves.

Bob awakened to the fact that money is by no means everything in the world. He went home completely changed, realizing his own great wealth in the possession of a good home, a loving wife and a beautiful child.

HIS EXONERATION (Oct. 5).—John Morgan, a banker, married the second time, thereby getting a stepsou by the name of Charles, whom he employs in his bank. Charles accidentally discovers that his stepfather is short $50,000, and knowing that he loves his wife dearly, takes the blame for the shortage upon his shoulders.

Charles soon arrives in California. He falls in love with Marjorie, the daughter of a ranch owner. Jake Kilrain is also a suitor for her hand. One day, Charles, calling at his sweetheart's home, meets Kilrain, and in an altercation knocks him down. Kilrain, reading a New York newspaper, discovers a piece which says that the police are looking for Charles. He shows this to Marjorie, and threatens to deliver her lover into the hands of justice, unless she consents to marry him. Their engagement is soon announced.

Harry, Marjorie's brother, overheard Kilrain boasting of how he made Marjorie come to him. Harry secures a copy of the paper, thereby getting the name of John Morgan. Harry wires him to the effect that his stepsou is in danger of being brought to justice. Later he receives a telegram from Mr. Morgan, saying that his son is not to blame. Morgan then succumbs to a bullet from his revolver.

Harry informs Charles of his deed, and together they ride to the church at which the wedding is to be held. They arrive just in time

Announcement Slides
We Make The Classiest Slides ever shown on any curtain.
They are New and UP TO DATE.
Send for SAMPLES of our work
CLEAVELAND SLIDE CO.
Davey Bldg Washington C.H.,O.

WURLITZER

55TH YEAR 55TH YEAR

Wurlitzer Piano Orchestra built in the front of the Gaither Theater, Cincinnati

The Leading Picture Theaters are Installing

Wurlitzer Automatic Musical Instruments

They furnish better music than musicians and cut out that great expense. 50 different styles. Call at nearest branch or write for big 84-page catalog

THE RUDOLPH WURLITZER COMPANY

CINCINNATI	CHICAGO	NEW YORK	PHILADELPHIA
117 to 121 E. 4th	266 & 268 Wabash	25 & 27 W. 32nd Bet. B'way & 5th Av.	1835 Chestnut
ST. LOUIS	CLEVELAND	BUFFALO	COLUMBUS, O.
913 Pine	306 Prospect	701 Main	57 E. Main

CINES CO. of ROME

Studios and Factories, Rome and Padova

CAPITAL { Preferred Stock Lire 2,000,000
Ordinary Stock, 3,750,000
Fully Paid-up Lire 5.750.000

EXCHANGE MEN WRITE TO US FOR PARTICULARS OF OUR FIRST RELEASE

Branch for the United States of America

445 Broome St., cor. Broadway

New York City

TELEPHONE, SPRING 9232

TELEGRAPHS, CINES NEW YORK

No. E-405. List $10.50.

Ask discounts of your Electric dealer. If he does not carry, write us direct.

Engineering Reports Free.

"DAYLIGHT PICTURES"

WITH ANY CURTAIN OR MACHINE

AT SMALL COST WITH

The Eye Comfort System of Indirect Illumination

Since the first advertisement in this paper, a few months ago, theatres in all sections of the country have installed this system. All enthusiastic, and acknowledge that theatre lighting has been revolutionized.

Even illumination throughout your theatre can be obtained without a light in range of vision.

No glaring side lights to detract from the detail of your picture, and more perfect depth and perspective are assured.

Our engineering department will furnish you, free of expense, reports and recommendations on request.

BETTER LIGHT AT LESS EXPENSE

Investigate—Write today

NATIONAL X-RAY REFLECTOR CO., 235 Jackson Blvd., Chicago

Gentlemen:—Send full information regarding lighting of our theatre.

LENGTH ..... WIDTH ..... CEILING HEIGHT .....

NAME ..... *ADDRESS* .....

before Marjorie says the word that would be irretrievable. Explanations follow, in which Charles is exonerated from the false charge, and is married to Marjorie.

REVENGE IS SWEET (Oct. 7).—Deacon Detwald found two tramps loafing on his property and ordered them away. When they refused he called a constable and had them arrested. But the Deacon had overlooked Lazy Bill, who was nosing under a wagon. Lazy Bill was a patriot in Hoboland and he determined to revenge his pals. He found an open window in the Deacon's house, from which he could reach a suit of the Deacon's clothes. Lazy Bill quickly donned the somber garments of respectability, then he set off happily to the emporiums of certain wine and liquor dealers. He gave liberal orders for beer, wines and spirits to be delivered at the Deacon's address. Then he notified the minister of the Deacon's church to call at the Deacon's home.

When the Parson arrived the wet goods were being delivered. Oh, horror! Oh, hypocrisy! Was it possible that the good man was a secret inebriate? The Deacon tried to explain, but what were explanations in the face of facts in bottles and jugs and demijohns? The Deacon's wife entered and promptly fell in a faint. This was too much even for Lazy Bill, who was peeping through the window. He scrawled an explanatory note and sent it in. The Deacon's reputation was restored; his wife regained consciousness, the Minister's suspicions dissipated; everybody was happy, including Lazy Bill.

FROM THE FIELD TO THE CRADLE (Oct. 7).—An interesting industrial picture of greatest educational value, showing the process by which milk is delivered to the millions. It shows the safeguards erected by sanitary scientists to protect health; the old unsanitary methods are also shown. The modern system pictured includes mechanical milking, the handling in the dairy, filtering, weighing, cleaning and sterilizing the bottles by machinery, filling them, loading the wagons, delivering the milk to the customer, filling baby's bottle and "quick lunch," in which the baby is doing his part.

SELIG.

JOHN OAKHURST, GAMBLER (Sept. 29).—John Oakhurst, a gentleman gambler, long identified with early Western life, meets Alma. His admiration and love for the young girl are true and sincere. Carried away by the glamour of the gambler, she jilts George Clarry, her former sweetheart. Later, at the gaming tables, Murphy and Davis attempt to rob Oakhurst of his winnings, but their plans are frustrated by George. Oakhurst realizes he is unworthy of Alma's innocent love and he shows his manly character and gratitude by reuniting the young couple. He then departs, heavy-hearted, but a bigger, better and stronger man for having known a real woman.

A SUMMER ADVENTURE (Oct. 2).—College over, Jack Zimmerman bids his sweetheart, Emily Payne, goodby for the summer and goes to work as one of his father's surveyors. Emily visits her parents on the farm. Jack's travels bring him in the vicinity of the Payne farm. Emily has taken her little brother, Philip, out for a walk in the woods, unaware that it is infested by wolves. She meets Jack and they go for a ride in his auto. Philip is forgotten. The father, returning home, encounters the wolves, who tree him. He shouts for help, and Jack comes to the rescue. Now, thoroughly frightened, they search for little Philip. At last they find him, fast asleep in the lair of the absent wolves, a little wolf cub clutched tightly in each arm.

THE RIVAL STAGE LINES (Oct. 3).—Mary Cameron and John Rydon become engaged. Charley and Harry, rejected suitors, go to Nevada and become rival stagecoach owners. Mary and John both arrive in Sage. John offers the express contract to the stage making the fastest time between there and Cactus. Mary says she will favor the one who wins.

Charley has arranged with some cowboys to hold up his rival's stage in fun, and the same plan has been adopted by Harry, who arranges with some friendly Indians. The plans miscarry, each band holding up the wrong stage. During the ensuing mixup John gets up on the stage and drives off, arriving at Cactus first himself, thus winning the girl.

MAUD MULLER (Oct. 5).—With all that poetic charm of which Whittier was absolute master, he pictures to us a midsummer day's casual meeting between Maud Muller, a simple country lass, and the Judge, refined, dignified, and born to the purple. The Judge tarries a moment by Maud's bay deh to quaff a cup of spring water. Perchance he lingers a little longer than necessary, at any rate, as they separate each becomes conscious of a pitiful longing that has lodged in their hearts. The years roll on—Maud marries a man unlearned and poor, the Judge weds a woman of his own caste, who lives for fashion, while he lives for power, and still, in the heart of both the Judge and the country lass there lingers that aching void—that pitiful yearning that will never realize satisfaction—and many a time and oft into the mind of each comes this thought, "And of all sad words of tongue or pen, the saddest are these: 'It might have been.'"

THE ARTIST'S SONS (Oct. 6).—Rob Wagner, one of the foremost painters of this country and author of this scenario, personally supervised this production at the Selig Studios in Los Angeles. The producer's ideas dominate this picture, correct in every detail. Mr. Wagner's own children played the sons. Every property and picture used in the enormous studio and gallery scenes were brought direct from Mr. Wagner's studio. The portrait canvases alone are valued at over $10,000. The story is sweet and lovable and is imbued throughout with a wonderful realism and picturesque atmosphere. The story takes us in rapid succession through scenes in the artist's home, studio, gallery, etc., and gives us an intimate view of that much envied, and much misunderstood land of enchantment—the artist's bohemia.

ECLIPSE.

A JEALOUS WIFE (Oct. 4).—Jack, the husband, receives a letter announcing the proposed visit of a certain Fifi. Ethel, the wife, reads the note. References to Fifi's fondness for Jack leads Ethel to reproach him bitterly. She decides on suicide and takes the contents of a bottle labeled "poison." Fortunately a cautious servant had replaced the contents by water. Jack forthwith sends for a doctor, but the proceedings are interrupted by the maid, who explains the substitution and announces the arrival of Fifi, a tiny toy dog.

THE GRAND CHARTREUSE (Oct. 4).—A famous Carthusian monastery of France, better known under the name of La Grande Chartreuse. It is situated about fourteen miles north of Grenolde at a height of 4,268 feet above the level of the sea.

The film takes us first through the town of Chartreuse, then along one of the wonderfully well made French mountain roads and up through the hills to the monastery, which, by the way, was founded by St. Bruno in 1084 and the buildings of which were erected in 1676.

EZRA AND THE FORTUNE TELLER (Oct. 4).—A trick production which will find particular favor in these days when subjects show such a tendency to become stereotyped. Novel in every scene and full of effects which baffle description. It is a triumph in the art of stagecraft and is assured a hearty reception wherever shown.

GAUMONT.

JIMMIE'S MIDNIGHT FLIGHT (Oct. 3).—Jimmie and Toto on their return from school Friday evening hand their report cards to their parents, and sad to relate, Jimmie is very reluctant to show his. We are not surprised at this when we see that he has not received even one good credit for his work at school. His father after scolding him harshly threatens him with dire punishment if he doesn't mend his naughty ways, and sends him off to bed. Jimmie, very wrathfully, steals away from home and soon overtakes a company of gypsies, who induce him to join them. He joyfully does so, but soon learns that he will have to work hard to earn a living. They dress him in ragged clothes, and send him out to beg.

One day, tired and thirsty, he passes a farm and notices a woman milking. Watching his chance he creeps into the yard and seizes the milk pail and refreshes himself with a good drink of the sweet new milk. The farmer's wife catches him in the act and has him arrested. The gendarmes hustle him homeward, where he is welcomed by his very anxious and worried parents, and finally pardoned. Jimmie is very repentant and makes up his mind to be a better boy in the future.

AJACCIO, THE BIRTHPLACE OF NAPOLEON (Oct. 3).—Ajaccio is the chief town of Corsica, one of the departments of France. It is located on the west coast of the island, and has a harbor well sheltered on all sides save the southwest. The principal buildings in the town are the cathedral, the town house and the citadel. It was in Ajaccio that Napoleon Bonaparte was born. In fact, his old home is still standing and very well preserved. The people who are very loyal to his memory erected a statue in his honor in 1850.

THE UPWARD WAY (Oct. 7).—This film deals with the life of Giovanni Battista Lully, the Florentine violinist, who was born in 1633 and died in 1687. When he was seventeen years old, he left his home in Italy and went to Paris, where he found a place in the orchestra of the French Court. Although friendless and a stranger, his strong personality and decided originality in the composition of music, soon made a place for him in the artistic circles of the French capital, which afterward led to wealth and honor.

He was a contemporary of Molière, in fact they were friends, and Lully composed interpretive music for several of Molière's dramas. He is the author of some twenty operas, which held the attention of the public of his day, and many of them are now played with great success. He introduced several new instruments into the orchestra, and took the leading part in many of his own operas.

CINTRA, A PICTURESQUE TOWN OF PORTUGAL (Oct. 7).—Cintra stands at the foot of a rocky mountain and is remarkable for the picturesque beauty of its situation and the healthfulness of its climate, which renders it a favorite resort of the wealthier inhabitants of Lisbon. On one of the adjacent summits stands the Penha castle, erected by King Ferdinand of Coburg on the site of a former convent, and on another are the ruins of a Moorish castle. There is also an ancient royal palace described as a medley of Moorish and Christian architecture and long famous as the summer residence of the court.

EDISON.

EUGENE WRAYBURN (Oct. 3).—We see the meeting of Lizzie, the progress of her love for Wrayburn, the introduction to Bradley Headstone and his growing jealousy, Lizzie's escape from London and attempt to hide herself so that Wrayburn shall not find her. We see the little doll's dressmaker, her friend, give Wrayburn the address. We see him find her, followed by Headstone and finally Headstone's attack upon Wrayburn and the lock-keeper, whose suspicions have been aroused by Headstone's dress, which is a duplicate of his own, following him and witnessing the crime. We see Lizzie's rescue of the unconscious Wrayburn as he goes down the river with the tide, Headstone's terrible death as he and the lock-keeper struggle beside the canal and eventually, locked in each other's embrace, plunge in together. And last of all, we see Wrayburn's awakening to the fact that he really loves the girl and there is a happy ending.

THE SUMMER GIRL (Oct. 4).—Jack seems to be the favored suitor of the Summer girl, until one day when Brown arrives upon the scene and tries his level best to outdo Jack. Jack takes her to a dance, where Brown immediately monopolizes her company, leaving poor Jack without a partner. Brown also "butts in" when Jack is taking her out rowing.

Jack's turn for revenge has come at last. Brown makes an appointment with the "Summer Girl" to meet at their trysting place 3 p. m. Two hours previous to his appointment with the girl, a friend of his asks him to go swimming for a little while. Brown asks Jack to accompany them, but he feigns a headache. While the two are in the water, Jack dresses as a lady and sits on a bench beside their clothes. When it is time for them to emerge, they find to their amazement that they cannot reach their garments, as the lady (who is Jack) is sitting beside them, so they remain in the water.

After sitting there for some time, Jack leaves for the hotel, discarding the female attire on the way. At the hotel he meets the girl, who is very much put out by Brown's conduct, and swears that she will never speak to him again. She keeps her word, and Jack is the happy winner.

FOUL PLAY (3 reels) (Oettober, 6).—**Part 1.** Arthur Wardlaw, the son of a rich London merchant, graduates from Oxford heavily in debt from gambling. Under a plea of lending his tutor, Robert Penfold, money, he forges his father's name to a check for a large amount drawn to Robert's order, getting the latter to cash it and gives him the amount above the loan. The crime is laid to Robert, and as Arthur fails to help him he is sentenced to five years' servitude in exile. Arthur is engaged to marry Helen Rolleston, the daughter of General Rolleston.

Part 2—Robert Penfold, under another name, is a convict on parole in Australia. Arthur Wardlaw, who has involved the firm of Wardlaw & Son by speculation, arranges to have a ship belonging to the firm scuttled for the insurance. Through a strange series of happenings Helen, Arthur's fiancee, sails on this very ship and Robert saves her. They are cast on an uninhabited island.

Part 3—General Rolleston arriving in London finds to his horror that his daughter, Helen, has been wrecked at sea. He starts to search the ocean for her. Meantime Robert and Helen are living happily on their island and a mutual love has sprung up. Robert has dispatched a number of wild ducks with messages attached giving their location. Through one of these the general finds them. In the closing scene, an unusually strong one, Arthur is confronted with his double villainy, a great wrong is righted and Robert Penfold comes into his own.

LEAVES OF A ROMANCE (Oct. 7).—In the film we see a young woman and her father, Eastern people of means, at a hotel in the far West. In the party is a young man, whose marked attentions to the girl are obviously not to her liking. One day while sauntering along she is perplexed as to the right path to take. Pausing at a brook she meets a young Westerner, who is resting with his horse, and asks him the directions. The easiest way is straight across the brook, and gallantly he assists her across. This leads to a little conversation and it is evident that there is a mutual attraction. A few days later the young Eastern man, while out walking with the girl, becomes so offensive in his attentions that she starts to go home alone. This does not deter him and it is getting to a point where she is almost in fear when the young Westerner appears on the scene and interferes. The news of this reaches the girl's father, who is strongly in favor of a marriage with the Eastern man, and in order to keep his daughter from any further communication with the Westerner, decides to leave for the East in the morning. The young girl, distressed at leaving her Western admirer, manages to send him a leaf from her scrap book. The rest follows as it properly should. The Westerner assists the girl to escape from their hotel in the evening and they go on horseback to the nearest minister, where they are married.

BURN
25 TO 40%
LONGER THAN ANY OTHER

All Things Can be Improved Upon
—EVEN CARBONS
A genius—the greatest expert carbon maker, produced

GIVE
⅓ MORE LIGHT
ON SAME CURRENT

BIO CARBONS
RECOGNIZED STANDARD

THE **MOST RELIABLE** FRIENDS OF THE PROGRESSIVE OPERATORS

MILWAUKEE
114-116 Huron St.

CHARLES L. KIEWERT CO.
NEW YORK, 165 Greenwich Street

SAN FRANCISCO
19 Sutter St

MOVING PICTURE MACHINES SOLD ON EASY PAYMENTS

Write us for full particulars. Here is your chance to start in the moving picture business on a small investment, or if you are already in the business you can buy yourself a new machine without missing the money. We are moving picture specialists. Write us regarding anything pertaining to the business.

Muncie Film and Supply Co.
202 1-2 E. MAIN ST. MUNCIE, IND.

American Moving Picture Machine Co.

MANUFACTURERS OF THE

STANDARD

Automatic Moving Picture Machine

101-102 Beekman Street New York

FIGHT FOR IT

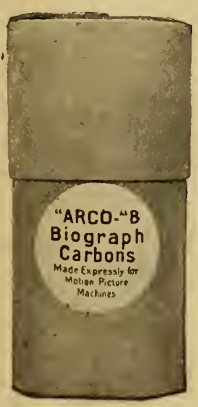
BIDS are invited for the American exhibition rights of the film depict ng the fight between Bombardier Wells and Jack Johnson in England for the championship of the world. This film will be a box office winner.

Address B. M. P., care of M. P. World

NOW BOOKING
EASTERN STATES ONLY
LOUISE M. MARION
IN HER OWN NOVELTIES
PATRIOTIC AND ILLUSTRATED POEMS
REFINED ENTERTAINING
TERMS REASONABLE

LOUISE M. MARION
PRESENT ADDRESS
29 South 12th Street Newark, N. J.

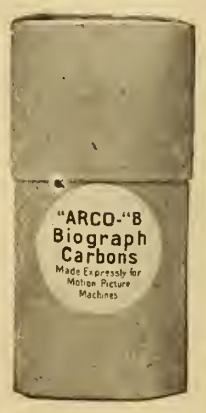
Great Novelty and Drawing Card



THAT'S THE STUFF!!

THE ORIGINAL BIOGRAPH
CARBONS
THE SPECIAL BRAND FOR PICTURE MACHINES
See that your packages and labels are as shown on cuts

L. E. FRORUP & CO., Importers
232-234 GREENWICH ST. NEW YORK



VITAGRAPH.

THE MATE OF THE "JOHN M." (Oct. 4).—Jim, the mate of the ship "John M.," is in love with Mandy, the daughter of Captain Dale. Before she leaves for boarding school, she hurries to the ship to say goodbye to it, her father and Jim. Six years have now passed, and Mandy has grown to a big and handsome girl. As Captain Dale is going to make another trip, Mandy asks him if she cannot go along. Mandy's school chum's brother wishes to go also, and the Captain gives his consent. Jim grows a little jealous at the young man's presence on board.

The ship strikes a rock, tearing a big hole in it, and causing the water to pour rapidly into it. The crew, together with the Captain, his daughter and Mandy take to the small boats. All can get in with the exception of Jim, who shows his willingness to stay with the old ship.

The boats carrying the shipwrecked crew are soon picked up by a passing vessel, and Captain Dale and his daughter eventually arrive at Cape Cod their home. Mandy cannot forget Jim, and continually visits the shore in the hope of seeing him. Her hope is soon gratified, and as the film ends, we see her clasped in his arms with old Captain Dale caressing them.

CARR'S REGENERATION (Oct. 6).—John Carr is discharged from the hospital cured. Through a friend, he secures a position working at the Public Playgrounds. Carr is a veritable "grouch." He is disrespectful to the women who visit the grounds and worse to the children.

When John Carr realizes what his ugly temper and disrespect for others means, his conscience asserts itself and he tries to make amends by a complete regeneration, which he gradually brings about, and we behold in him a changed man, no longer despised, kind to the children and with a higher regard for the feelings and authority of others.

UPS AND DOWNS (Oct. 7).—Unless Marion Norman's intended husband can support her in the same style in which her father has, Mr. Norman will not agree to her marriage with Billy Wallace, and threatens to disinherit her if she disobeys him. Marion has been a spoiled child and used to having her own way and she marries Billy.

They start housekeeping on Billy's small income and they certainly have their "ups and downs" when the young wife tries to do her own housekeeping and furnish her home with all the luxuries to which she has been accustomed. Regardless of their income, she insists upon flowers for the table, which breaks the bank, and notwithstanding, orders all sorts of choice delicacies from the butcher, the baker and the candlestick maker. When she finds her wardrobe diminished, she does not hesitate, but secures on credit whatever she needs.

She puts her clothes to soak in the tubs, lets the water run over and almost floods the house. She burns her hands while trying to cook and between bills and ills, she is in a pretty bad way. At last she is obliged to tell her father of her predicament. He has had time to think over his harshness in opposing his daughter's marriage and in disregarding her position, and he quickly avails himself of the opportunity to show his better nature by coming to her rescue and helping the young people get on their feet and live happily and comfortably.

OUR NAVY (Oct. 3).—In this reel we are given a fine view of our Jack Tars at work and at play aboard ship. In the washing down of the decks they do it all with a vim. The coaling of the great battleship "Delaware," just previous to sailing for the naval parade of the coronation exercises of King George the Fifth, although a very laborious task, there are many amusing features in the doing of it. Their target practice at Chesapeake Bay is extremely interesting and exciting. One incident that is particularly interesting, is the launching of the new battleship "Florida," as it is released from its stays and glides majestically down the ways into the water and floats triumphantly on its surface. After labor comes the pastimes of the Jackies, and they rush out on the diving spar and leap like so many toads into the cooling bath-tub of the universe, and sprlug from the side rails like a swarm of bees.

Visiting day, when all their friends call upon them, is a privilege that they all enjoy. Submarine inspection affords a pretty sight. Boxing is indulged in for the sake of the sport, and they put up some very good bouts. Periodically they have their entertainments of all sorts. One of the most entertaining is the amateur minstrel show, in which the talent of the ship display their originality and ability, pulling off some pretty good stunts in a very pretty and comfortable theater especially arranged for the occasion. In their short leave they get a cup of "happiness" is full and they enjoy it to the limit and so does everybody else who sees them cooking the lies of their liberty.

THE WAGER (Oct. 3).—This is a good one, and is worked out by Masters, who wagers Macy [illegible] to Gladys, that he will kiss her when Macy is not [illegible], on their wedding day. The occasion is a dinner party of champagne. To this dinner party all the friends are witnesses at the invitations sent out by Masters, who wagers Macy [illegible] to Gladys. Macy tells Gladys about the wager and asks her guard. She is very much annoyed at Masters' presumption, and does not [illegible] when she meets him.

[illegible] for an engagement party, to which all her young friends are invited. She is anticipating a visit from an elderly aunt from the country, whom she has not seen for years, and who is very anxious to be present at this occasion. As an additional affront to Masters, he is not invited, but learning of the aunt's expected visit, he disguises himself as the aunt, and during the festivities, he is ushered into the room. His disguise is perfect, and Gladys welcomes him, introducing him to Macy. The "old lady" takes Gladys in her arms, and as a matter of deference, asks Macy of "she" can kiss his fiancée. Naturally the young man gives his consent, and Masters deliberately places a resounding osculatory impression upon the lips of the fair Gladys.

Just after this has occurred, the real aunt appears upon the scene. At first there is a lull and then there is an outburst of surprise. Explanations are demanded by Gladys and Macy, which are answered by Masters, taking off his bonnet and wig. At first Macy is angry, but the guests tell him that the joke is on him, that he has lost his wager, and he might as well admit it. Gracefully Macy accepts his defeat, shakes hands with Masters, and everything goes merrily on, with renewed zest and increased jollity. Later, down at the club, the wager is paid and the boys all drink to the health of Gladys' aunt.

MELIES.

THE STOLEN GREY (Oct. 5).—Frank Donald, a young Englishman, who spent his summers at his Western ranch, was fond of taking long rides through the woods on his favorite mare, a beautiful grey. On one of these occasions, he left the grey by the roadside, whilst he made his way through the thickets to the brook to drink. Pedro, a half-breed, was eagerly waiting this opportunity, and when Frank stooped to drink, made away with the mare.

Several months elapsed when Dolan, a respected ranch owner, visited a camp of horse dealers and purchased a beautiful grey mare, with which he surprised his daughter, Doris. She tried out the mare, and upon returning, tied it in the front yard, while she sought her father, to express satisfaction, and thank him for the beautiful present.

The ever alert Pedro, now saw his chance to divert suspicion. Knowing that Donald followed

Scene from "The Stolen Grey" (Melies).

close behind, with some cowboys, he slipped a branding iron on the grey's saddle as it stood in Dolan's, and rode hastily away on his own horse. Dolan noted Pedro's strange actions and gave chase.

Meanwhile, Donald and the boys discovered the grey and the tell-tale iron at Dolan's. Doris innocently told them in which direction her father had gone, and they immediately followed. Donald, however, remained to claim the mare, much to Doris' surprise. Upon learning the truth from her, he realized with horror that a horse thief's fate was about to befall an innocent man. Directing her to ride the grey, he mounted his own horse, and together they rode madly to stay a hastily formed sentence.

The rope was already about Dolan's neck when Doris and Frank came into sight. The grey stopped short. Doris took steady aim, the rope cracked, and Dolan fell to safety. Pedro, the real culprit, was then sought, while Frank remained to receive the father's thanks and the daughter's admiration.

BIOGRAPH.

TOO MANY BURGLARS (Oct. 2).—Mrs. Brown is decidedly careless with her jewelry, leaving it lie around in easy access to any one who might enter. Wishing to teach her a lesson, Mr. Brown writes a letter to his actor friend to enter his house as a burglar to scare her. But on second thought Brown decides to play burglar himself. While, however, finds the letter and sends it, and [illegible] a real burglar appears upon the scene, who thanks him for hubby's friend and treats him royally. The actor enters almost simultaneous with Brown, and, each thinking the other the real article, a fight ensues. Meanwhile, the real burglar, hearing the skirmish, flies to a clothes closet until he is forced out by moth powder. The episode ends happily for everybody but the real burglar.

MR. BRAGG, A FUGITIVE (Oct. 2).—Bragg has the physical culture fad, but when it comes to a showdown he weakens. Shame, however, forces him to resent an insult offered Mrs. Bragg by the butcher, and he punishes him. The meat purveyor falls, and Bragg, getting blood on his hand, thinks he has killed him, and for a while is a self-accused fugitive from justice. Mrs. Bragg, with the aid of the police captain, keeps up the hallucination, until he is cured of his "strong-arm" mania.

THE MAKING OF A MAN (Oct. 5).—A barnstorming company is playing at the village theater and a young girl becomes fascinated by the leading man. There is a dance given during the stay of the company in the town, and the girl meets the actor, who attends. His the old story—her infatuation grows into love. Her father, who has a terrible aversion for actors, becomes almost despotic when he finds that his daughter is smitten with the actor, and his unreasonable discipline causes her to leave home to follow him. The actor realizes that he hoastly loves the little girl, and so he marries her at once. Her father, however, forces her back home as she is under age. The actor determines to make himself worthy of her, and his ambitious efforts meet with success. He returns to claim his wife, but is told she is dead—for she was considered dead by her family when she finally left home in search of him. Fate, however, brings them together in a most unlooked for manner.

PATHE.

LITTLE MORITZ IS TOO SHORT (Oct. 2).—Little Moritz, bearing a letter of introduction to a gentleman with a charming daughter, makes his appearance at the house to ask him for the young lady's hand, but is cruelly turned down by the girl's father, owing to his insignificant size. In despair, Moritz casts about him for some means of increasing his stature, and finally spying a pair of stilts, proceeds to don them, and likewise appears of elongated dimension, and makes his reappearance at the house, where he amazes everybody with his surprising growth. His petition is granted, and everything is progressing beautifully, only poor Moritz falls over and can't get up; this, of course, leads to the discovery of his duplicity, but the father, appreciating a good joke, grants his permission now.

CRAZY DOPE (Oct. 4).—A certain chemist, with a weird looking assistant, has discovered a series of elixirs which have the wonderful property of increasing a man's efficiency in the direction in which his natural abilities turn. An advertisement brings a tremendous number of clients; a musician, an artist, an orator, an actor, and finally a pug fist. This last gets so pugnacious that he cleans out the entire shop, all but the weird assistant, who, finding himself alone, goes into the laboratory, and mixing all the elixirs, takes a drink. It is absolutely impossible to describe the result.

SQUAW'S MISTAKEN LOVE (Oct. 5).—An old miner, leading some of the younger men across the mountain to the gold fields, permits his daughter to accompany him, in the disguise of a man. She and another are left in charge of their camp, while the miners seek for gold. The camp is surprised by the Indians, however, and the old man's daughter and her companion are taken prisoners by the Indians. Things look mighty bad for them, but the Indians have not counted on a strange love affair; one of the squaws falls in love with the girl dressed in man's clothes, and this leads her to help them to escape. As they do they are pursued, which leads to a pretty fight between the Indians and the miners, and a real love affair between the girl and her companion in trouble.

FLIRTS (Oct. 6).—Two girls and two fellows, officers in the army, think they are all deeply in love, and many are the promises that are exchanged and sad the partings when they are ordered to join their regiment; each vows undying fidelity to the other. But the officers make love to other girls, and the girls accept the attentions of other fellows, and things are in a fair way to become badly mixed for life, when the disappointed couples meet. Each is angry with the other until they all recognize the fact that they are in the same boat, when loving explanations end in reconciliations for all concerned.

FOR MASSA'S SAKE (Oct. 7).—Col. St. Clair, being on his deathbed, leaves his entire estate to his son Harry, except for 8 niggers Uncle Joe, his wife and their six sons, to whom he gives their freedom. Harry retains them in his employ and later has reason to be thankful for having done so. Harry has a wild passion for gambling, and, finally losing $10,000, which he cannot pay, signs notes for the amount, to be paid by 4 o'clock

ADVERTISING SLIDES
We claim to produce the CLASSIEST Advertising Slides ever shown. Send for SAMPLES.
CLEAVELAND SLIDE CO.
125 Court Street, Washington C. H., Ohio

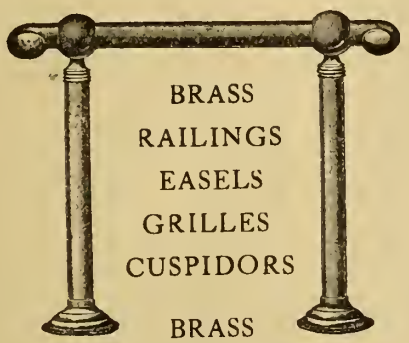
SLIDES that ADVERTISE

Particulars on request

EXCELSIOR SLIDE CO.

61 West 14th Street New York City

McKENNA



BRASS
RAILINGS
EASELS
GRILLES
CUSPIDORS

BRASS
KICK PLATES
STAIR TREADS, DOOR SILLS

McKenna Bros. Brass Co.

PITTSBURGH, PA.

In Answering Advertisers Kindly Mention
Moving Picture World

Make your own local Moving Pictures

For the theater manager, for the lecturer, scientist and for the manufacturer at large. New Moving Picture Cameras, Printers, Perforators, Developing outfits, Tripods, Tilts, large and small, Winders, Rewinders, Measurers, Menders, latest Projecting machines and single arc dissolvers, negative and positive film stock, perforating, printing and developing done, special lenses—best equipped laboratory and machine shop in the world. Send for descriptive catalogues why you should make films,

EBERHARD SCHNEIDER

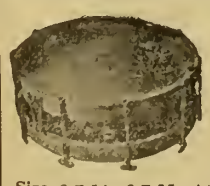
219 Second Ave. near 14th Street. **New York**

Machines and Films For Sale

3 Second-hand Power's Machines, $90 to $170
1 Newly Rebuilt Head - - - $50
6 Second-hand Edison Machines, $85 to $110
Lot of Films For Sale Cheap

MAYER SILVERMAN
105 Fourth Ave., Pittsburgh, Pa., U. S. A.

We Offer 300 more to the Trap Drummers

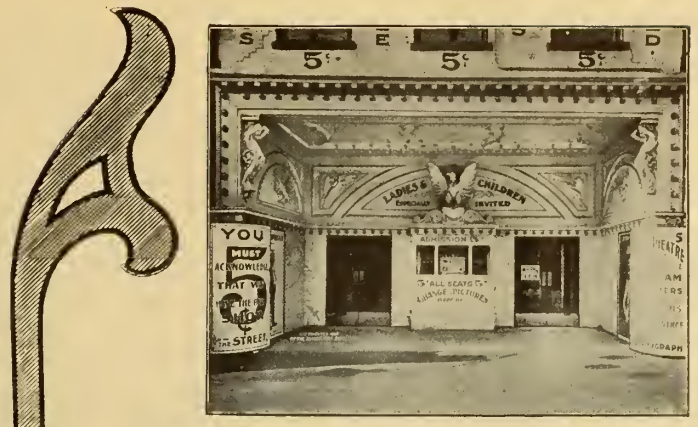


Get your order in at once. At our special offer price—$10.0

This high-grade Orchestra Drum, 10 thumb screw rods, transparent drum heads, solid shells, maple, rosewood, walnut.

Size, 3 x 14—3 x 15—4 x 15—4 x 14. This offer for September and October.

E. P. Zeidler Drum Co., Cleveland, O.



Ornamental Theatres

PLASTER RELIEF DECORATIONS

Theatres Designed Everywhere

Write for Illustrated Theatre Catalog. Send us Sizes of Theatre for Special Designs

***The* Decorators Supply Co.**

2549 Archer Avenue :: CHICAGO, ILL.

When Your Picture Machine Needs Repairing

Why don't you send it to us?

We have the best equipped machine shop in the country and can repair any make of machine. Write us and get acquainted.

We buy second hand machines.

GEO. M. HOKE SUPPLY CO., 176 N. State St., Bet. Lake & Randolph Chicago, Ill.

In answering advertisements kindly mention
THE MOVING PICTURE WORLD

When You Open the Season Get

Hoff's Photoplayer Slides

Beautiful Photographic Lantern Views of the Leading Picture Players.
The following are now ready:

SET A Edison Players	SET B Kalem Players	SET C Lubin Players	SET D Vitagraph Players
Mary Fuller	Gene Gauntier	Florence Lawrence	Florence Turner
Mabel Trunelle	Alice Joyce	Arthur V. Johnson	Maurice Costello
Marc McDermott	Carlyle Blackwell	Eleanor Caines	Charles Kent
John R. Cumpson ("Bumptious")	Robert G. Vignola	Harry C. Meyers	Julia Swayne
William Bechtel	George Melford	Albert McGovern	Van Dyke Brooke
Herbert Prior	Jack J. Clark	Spottiswoode Aitken	William Shea

PRICES	In Sets	Assorted	PRICES	In Sets	Assorted
Per set of six	$2.50	$3.00	Per dozen	$4.00	$5.00

Sent securely packed in patent damageproof case to any part of the United States on receipt of price.

JAS. L. HOFF, Prop. P. O. Box 70, Madison Sq. Sta. **New York**

the following day, promising to forfeit his estate if he cannot meet his obligation. Old Uncle Joe, knowing Harry's inability to pay, sells himself and his family into slavery, and turns the amount of purchase money over to his young massa, to meet his obligation. Harry eventually goes West, earns a fortune in the gold fields, and comes back to rescue his faithful servants from a cruel master and the drudgery of the cotton fields.

PATHE'S WEEKLY, NO. 40 (Oct. 3).—**Sandy Hook, N. J.** The convention of the governors of the United States at Spring Lake, New Jersey, visit Fort Hancock with their families, to witness the target practice of the 12-inch disappearing guns. The projectiles weigh over half a ton each, the powder charge is 266 pounds (4 bags of 69 pounds each), and the moving target is about eight miles away. Four shots fired and three hits. Cost $1,200.00 for each discharge.

London, England. Although the dock strike is over, troops are still on guard at the railway stations.

Geneva, Switzerland. Thomas A. Edison motoring through the Alps.

Trieste, Austria. The Austrian battleship Viribus Unitis, is successfully launched.

Syracuse, N. Y. President Taft speaks at the State Fair to 40,000 people.

Atlantic City, N. J. The Shriners hold their annual convention in the City by the Sea. The Lulu Temple of Philadelphia, leads the procession.

New York, N. Y. Calbraith Rodgers leaves on his attempt to cross the continent from New York to San Francisco in an aeroplane, for the $50,000 prize.

Watong, Oklahoma. The second annual Arapahoe and Cheyenne Indian Fair. A portion of the camp. Two-mile race for braves, changing horses and saddles at the end of one mile. The starter—An Arapahoe Indian. Representatives of the Cheyenne nation pass in review. Competition in cleanliness and costuming for a $3.00 prize.

Independent Film Stories

AMBROSIO.

THE MASK OF THE RED DEATH (Sept. 23).—The city of Naples is in the grasp of the plague, and the terrified people are mowed down by the awful disease. The king with his court flees to a distant castle, where death is mockingly defied, behind locked doors. Death, a shadowy spectre, carrying his scythe, stalks into the castle, presenting a weird and awe-inspiring sight, and casts the plague upon all except a poor woman and her two little children, whose pleadings moved the king to take them along and who, alone, prayed to be spared.

ALICE'S DREAM (Sept. 27).—Alice, a beautiful dressmaker, musing on her hard lot, falls asleep and dreams that she was the heart of a wealthy admirer, who lavishes his wealth upon her. Through an accident, her face becomes terribly disfigured, and her lover abandons her. She awakens as her sweetheart, a poor but honest workman, calls, and realizes that his loyal heart is worth more than all the riches in the world.

RELIANCE.

THE WAY OF A MAID (Sept. 23).—Helen Jenkins loves a minister, but her father wishes her to marry Van Buren, a wealthy young man. He writes a letter to the minister, telling him his daughter is engaged to Van Buren, and the minister disappears. Helen finally yields to the pleadings of Van Buren and becomes engaged to him. One day, while working in the slums, she discovers the minister preaching in a mission. Explanations are made. Van Buren releases her from the engagement, and Helen weds the man she loves.

FOR HIS SAKE (Sept. 27).—To save her artist lover from starvation, a young girl weds a rich old man, who buys his pictures. Not knowing her sacrifice, the artist becomes famous and publicly snubs the girl. On his death-bed the old man sends for the artist and divulges how he forced the girl to marry him and the lovers are reconciled.

BISON.

LUCKY BOB (Sept. 26).—Farrell is discharged from the construction company and Bob gets the job. Bob wins the favor of Nell, the superintendent's daughter, incurring the enmity of Jack, the foreman, who loves her. Jack bribes Farrell to tamper with the hoisting drum, causing a serious accident and Bob, in charge of the machine, is blamed. Nell, however, has seen the plotters and denounces them. Farrell confesses, and Jack, escaping, is pursued by the sheriff's posse in sensational scenes and lassoed.

WHITE FAWN'S PERIL (Sept. 29).—The Medicine Man sends the warriors out for an Indian princess to be used as a sacrifice. They capture White Fawn, killing her lover, and return to their camp. The victim is tied to stakes and a fire kindled about her. Great Bear, who has fallen in love with the pretty captive, cuts her bonds, throws her in a canoe and escapes, pursued by the frenzied Indians. After a sensational chase the two reach White Fawn's tribe, and the pursuers are forced to turn back.

REX.

THE DERELICT (Sept. 28).—Frank Blake, a young fisherman, walking by the sea, comes across a few bodies washed ashore from a wrecked vessel out upon the waters. One among them, a girl, is still living, and at once he carries her to his cottage, where he and his mother resuscitate her. The girl is the girl of his dreams, the incarnation of his ideal, the consummation of vague visions born in fairy wreaths of smoke in the hill of twilight hours. And as time, the greatest of all aviators, flies by, he learns to love her as a man loves but once in his life. Day by day she regains more of her health and strength. He proposes, when——

A villager finds a chest, washed ashore from the wreck, and brings it at once to the Blake home. With much excitement the villagers open it and discover in it the log of the ill-fated ship. The secret is out—the girl is found to be a leper, who was being transported to an isolated island when the wreck occurred.

The father demands that the girl leave at once, but the lover tells of his determination to go with her. In spite of the girl's protestations and her plea to stay with his father, he leaves with her and they both put out in a boat, headed for a little island. That night, as he is sleeping in the rude temporary camp he had constructed, she weighs in her mind the man's sacrifice for her, and determines to pursue the only course at her disposal to alter his. She goes back to the remorseless sea that had before yielded her up, to be its own bride forever.

SOLAX.

HOW HOPKINS RAISED THE RENT (Sept. 27).—Tom Hopkins, broke, hungry and out of work, is told by his landlady that he must pay his room rent or get out. He salves her along and leaves the house to see what the cold world has to offer. He meets a fat lady with many bundles, and politely stepping aside to allow her plenty of room, he bumps into a rubbish barrel, tearing a big hole in his trousers. Hungry, no job, and now his clothes are to the bad, he walks on down the street until attracted by the food in a restaurant window. After much pondering, he decides to take a chance—go in and eat, and then—— Tom orders a goodly meal, thinking he "might as well be hung for a sheep as a lamb." He eats his fill and when the waitress punches a check, to kill time he closely examines it. His fingers happen to locate a small nail protruding from the edge of his chair. He looks at it, then at the tear in his trousers, which has been covered by his coat. Ah! Ha! an idea. "Nail in chair—Tear in Trousers"—Why not? Tom suddenly rises, discovers tear. The proprietor is called, who generously takes Tom's check and tears it up. Tom is still indignant and proprietor slips him five. Tom accepting under protest. Proprietor offers Tom a cigar, but he takes several, and after lighting one and warning the proprietor against such "carelessness" he starts for home.

Landlady, with frozen face, meets him at front door, but is all smiles when Tom nonchalantly hands her the five. He passes up to his room, in good standing now, to repair the rent that raised the rent, and enjoy another perfecto.

AN ITALIAN'S GRATITUDE (Sept. 29).—Toney, his wife, and two beautiful children, are of the better class of Italian street musicians. Daily they play before the house of Dr. Wilson, whose little daughter Mabel, becomes very friendly with the Italian children.

Toney's little boy is seriously injured while climbing to a window for pennies. Dr. Wilson saves the child's life, but it is left a cripple.

Later, while the musicians are playing near the doctor's house, little Mabel is run down by a heavy truck. Toney, grief-stricken, followed by his family, carries the child home. Later she dies. Toney and his wife decide they are to blame for the death of the doctor's child, and argue that as the doctor saved their child and they killed his, they owe him a child. They offer their eldest, a beautiful child of Mabel's age, to the doctor. He is greatly touched by Toney's generosity, and craving a child's love, the doctor does not take the girl, but accepts the crippled boy.

After that Toney and his family play before the doctor's home and the children blow kisses to each other.

LUX.

BILL AND HIS FRIEND (Sept. 29).—Bill is invited to a fancy dress ball by a friend, who arranges to meet him at nine o'clock. His friend is to be dressed as a bear. Some other friends get to know of this fact, and procure a real live bear, which they place in the merry one's way as he trips to the ball. In his light heartedness he easily imagines that it is his friend inside the bear-skin. Consequently the real bear has a good time as Bill liberally endeavors to quench his friend's thirst, imagining it to be dry work shut up in such a skin. The bear is a fine specimen and also a good actor.

THE LITTLE GOATHERD (Sept. 29).—A little child leaves her grandparents and leads her goats to pasture. She meets a wandering artist, who wishes to paint her portrait. They repair to a mossy bank, where they sit for hours, the little girl amusing herself by watching the wonders of the woodland, whilst the artist deftly proceeds with his picture. Meanwhile, the goats have strayed into the field of a neighbor, who is angered by the damage they cause. He proceeds to the little goatherd's grandparents, and they then realize that their little grandchild is lost and start to search. Finally they part the branches of an o'erspreading tree, and, there, forgetful of all mundane things, sit the enraptured child and the artist. Peace is restored by the artist, who soon pays for the damage caused by the goats, and all ends peacefully and happily.

AMERICAN.

THE CIRCULAR FENCE (Sept. 25).—Jack Stevens, a young man from New York, is spending a short vacation at the "Housetop I Ranch," owned by Mrs. Elliott, a widow. The time passes pleasantly, the cowboys treat him cordially and the widow's daughter, Elsie, is his constant companion. The boys start for the round-up and Jack expresses a wish to Elsie to see this interesting phase of Western life. His opportunity comes some time later, when Mrs. Elliott asks him to take the money for the pay roll to the foreman at the round-up. En route, he passes through the town and sees a sign posted by the Sheriff, offering $5,000 reward for the capture of Rattlesnake Ike, a dangerous bandit that has been terrorizing the ranchmen of the country. Jack engages the sheriff in conversation, and when he tells him that he is going to the round-up, the sheriff gives him a map of a short cut to the camp. He starts out again and follows a fence as indicated in the map. A half-hour later he is back at his starting point.

Puzzled, he places his handkerchief on a post near the gate and once more completes the circuit of the circular fence, coming back to the gate. He passes through the gate, making his way to a hut to study his map and get his bearings.

Rattlesnake Ike, hidden among some rocks, sees the stranger pass, and follows him with the intention of robbing him. Jack arrives at the hut, and hanging his gun on his saddle, gets his pack and starts to open it. Rattlesnake Ike comes up and engages him in conversation. Jack asks him the way to the round-up, explaining that he has the pay roll. Ike covers him with his gun, and robbing him of the money and map, escapes on Jack's horse. He rides back over the trail and inadvertently goes inside the circular fence. Like his predecessor, he makes the circuit of the fence, coming back to his starting point. He hangs Jack's gun on the gate and starts out again. Jack, making his way back over the trail on foot, finds the gun hanging on the gate, and securing it, conceals himself, knowing that when Ike has completed the circuit he will surely pass the place again. Twenty minutes later he holds up the thief and recovers the money. He then forces Rattlesnake Ike to enter the noose of the lasso and starts for town at a brisk trot and Ike is compelled to follow.

When Jack arrives in town he turns over his prisoner to the sheriff, and is much surprised to learn that his erstwhile bandit is the notorious Rattlesnake Ike and that he has earned the $5,000 reward. Elsie Elliott is very much pleased with his exploit, and agrees to become Mrs. Jack Stevens.

THE RUSTLER SHERIFF (Sept. 28).—The citizens of San Juan County are very much aroused by the repeated depredations of a gang of cattle rustlers. Posse after posse, led by the sheriff, followed the rustlers into the mountains, but the outlaws always managed to elude their pursuers.

Charley Walton surprises the rustlers in the act of running off his stock and opens fire. One of the rustlers turns in his saddle and fires point blank at Walton, killing him instantly.

Shortly after, Maud Walton, his daughter, accompanied by her lover, Jack Beemis, riding along the boundary, comes upon the ranchman's lifeless body. The distracted daughter kneels beside her dead father and her lover, deeply distressed by her grief, swears to track down the men who committed this crime and bring them to justice.

The rustler who fired the fatal shot, rides to a secluded spot, and removing his false beard, and pinning on a star, transforms himself into the sheriff. When Jack arrives in town to notify the sheriff of this fresh depredation, he finds him delivering a harangue to the boys about the rustlers, and insisting that if they will only follow him he will round the outlaws up.

Jack leads the sheriff and the posse to the scene of the recent crime, and shows the sheriff the trail as indicated by the trampled grass and hoofmarks of the cattle. The sheriff disregards Jack's advice, claiming that it is a rustler's trick to disguise their real trail, and, he leads the posse in the opposite direction, toward the timber land. Jack becomes suspicious of him, and when their search ends in failure, he determines to play a lone hand and locate the rustlers himself. He calls at his sweetheart's home, and obtaining her father's gun, he starts for the mountain country, riding along alert and watchful, he sees a man disappear into a secluded glen. Dismounting, he approaches carefully, and sees the sheriff disguising himself into the outlaw. Following him, he sees him join the gang and obtain his share of the booty. The sheriff plans a raid on the Bar X cattle, but his followers are afraid to attempt the job. He laughs contemptuously, and assures them that there is nothing to fear, as he himself will lead the pursuit. Jack quietly steals away, and riding to town, he notifies the boys of what he has seen and heard.

SPECIAL OFFER! Four Spiegel Motion Announcement Slides and One Patented Slide Carrier for **$5.00**

All Theaters must have the Spiegel Patented Slide Carrier to run the Spiegel Motion Slides. National Advertisers are using the Spiegel Motion Slides extensively.

Be prepared for the business by having the Spiegel Slide Carrier in your theater. Write for catalogue to your nearest dealer, or to

The American Motion Slide Co., Exclusive Manufacturers in the United States

611 First National Bank Building, Chicago, Ill.

Don't Forget

To mail that letter tonight, enclosing $3.00 for one year's subscription to the

MOVING PICTURE WORLD

125 East 23rd St. - - NEW YORK CITY

Features You Can Feature

That's what your business needs. Wake up! You fellers who are in a rut.

Get in the Buzz Bus—and Book a FEATURE WEEKLY.

Go in training on counting money—you'll need it if you start booking our magnetic, coin getting,

FEATURE FILMS

We buy them all—Cheyene 1911, Romeo and Juliet, Clio and Phyletes, Train Robbers, Passion Play and thirty others.

Today is the time, before your competitor beats you to it. Heralds—Colored Announcement Slides, Banners and Lithographs sent in advance. Send for prescription now.

THE FEATURE FILM COMPANY

TOLEDO, OHIO.

"DOCTORS OF HAS BEENS."

MOTION PICTURE MACHINES

EDISON MOTIOGRAPH POWERS

Stereopticons, Post Card Projectors
Lantern Slides, Repair Parts, Supplies
Carbons, Tickets

Catalog Free on Request

AMUSEMENT SUPPLY COMPANY

105 No. Dearborn St. - - CHICAGO

FEATURE FILM CO., 412 Superior Street Toledo, Ohio

OFFER BOOKINGS ON THE

Temptations of a Great City
Great Train Robbery
Fall of Troy

AND TWENTY OTHER GOOD FEATURES

PLENTY OF PAPER. HERALDS. : : : SUMMER RATES

WRITE TODAY

NOW READY Bound Volume No. 8 JANUARY TO JUNE, 1911

MOVING PICTURE WORLD

Price, Two Dollars EACH

Postage or Express Charges EXTRA

Supply Limited *Order Now*

MOVING PICTURE WORLD

125 East 23rd Street : : : New York City

SONG SLIDES

FOR RENT

ALWAYS THE LATEST

By using our slides you are sure of Prompt, Efficient and Courteous Service.

Install our service immediately and see the results.

GET THE LEAD on your competitors by getting your week's supply in one shipment.

Particulars upon request.

UNITED SLIDE ADVERTISING CO.

61 West 14th Street New York City

WARNING

All persons are hereby notified that H. T. May is not a solicitor for the Moving Picture World. Do not pay money to him under any circumstances. When last heard from he was in Boston, Mass. His present address will be appreciated.

—Moving Picture World

H. F. HOFFMAN

Lecturer of Special Releases
New York City and Vicinity

Now booking engagements for

Enoch Arden Dante's Inferno

and other feature pictures,

Care MOVING PICTURE WORLD

TELEPHONE, 1344 GRAMERCY

NEW FIELD
BIG MONEY
EASY WORK

Why don't you think up plots for Motion Picture plays? It's easy, and pays well. We teach you by mail how to write and sell your plots. Many successful graduates.

DEMAND UNLIMITED. FULL DETAILS FREE.

ASSOCIATED MOTION PICTURE SCHOOLS

911 Chicago Opera House Building CHICAGO

MAKE 'EM YOURSELF SLIDES

Make them yourself. Written with pen and ink or typewriter. Three minutes to make a slide. Used for advertising slides, to announce future or feature programmes, for chorus slides when chorus slide is missing. We send four colors of gelatin. The slides look well and any one can make them. They are handy also for announcing vaudeville acts. In fact they may be readily used for anything you may wish to say to your audience.

For the sum of three dollars ($3) cash with order, we will send by express, charges not prepaid, the following:

24 cover glass, 1 package binder strips, 1 dozen mats, 1 instruction sheet, 1 form sheet and 50 strips assorted colors gelatin—enough for from 300 to 400 slides. Order now. Address

UTILITY TRANSPARENCY CO.

1733 West 9th St., Brooklyn, N. Y.

They plan to ambush the rustlers and capture them if possible. The surprise is complete and the rustlers badly defeated. The wily sheriff escapes and the cowboys pursue him to the mountains. Up the steep and rocky mountain side he runs, followed by the cowboys, now on foot. They lose track of him entirely, but continue their search, knowing that he cannot be far away. They are startled by a rumbling sound, and looking up, they see an enormous rock come rolling down the slope. When all is quiet they rush up to find the rustler pinioned beneath the tons of rock. Jack Beemis steps up and removes the false beard, disclosing the face of the sheriff, and the cowboys turn away in awe, feeling that divine retribution has overtaken the evil doer.

CHAMPION.

AS THINGS USED TO BE (October 4).—Tom Hanson is a true type of Western gambler, riotously drunk half his waking moments. Harry Martin is a better product of the West. Harry loves Tom's sister and for that reason, tries to reform him. In return for this, Tom learns to hate him, and to such an extent that he attempts to poison his sister's mind against him. In this he partly succeeds, by cleverly throwing suspicion on him as a thief.

In spite of this, it falls to Harry's lot to have it in his power to save Tom from death at the hands of Indians, and he does this in a noble and courageous manner. When Tom learns that Harry was his gallant rescuer, remorse takes possession of him and he confesses the dastardly trick he played on Harry, and the latter is thus restored to the heart of his sweetheart and her parents. He magnanimously forgives the wayward Tom, and a most affecting scene transpires.

The gambler decides to change his life for the better for he has gradually seen the goodness of men in Harry. With this change, the old folks are made happy, and it is needless to say that Harry and his sweetheart find true bliss once more.

BARBARA FRIETCHIE (October 2).—One of the brightest examples of true patriotism was exhibited by a woman in a most remarkable manner during the Civil War. The heroine was Barbara Frietchie. It occurred in the town of Frederick, Md., where every household was divided in its sympathies.

George Mason, whose mother was a Frietchie, was an ardent Unionist, but his brother William was strong for secession. Virginia Iredale loved George, but her sentiments were opposed to his. This gave William a footing with her which he strove to improve by every means in his power.

It was about the time of General Lee's prospective invasion of the North. In accordance with that idea, General Stonewall Jackson had turned the faces of his men northward. Everywhere in Maryland he was acclaimed with joy, though not so vociferously as further South. Jackson met with no hostile demonstrations, though thousands were so inclined. In the big town of Frederick, there was not one protest against the Confederate invasion—but stay! there was one, a dear old lady of eighty years, whose great big loyal heart led her to do an act of heroism that was sublime!

Jackson, at the head of his hosts, entering Frederick that balmy September day, beholds the starry flag floating from a modest brick dwelling. Others have seen it, too. A score of muskets belch forth as one shot and the Stars and Stripes hang by a cord from the shattered flagpole. In a flash the window is raised, framing therein an aged but sweet face. A pair of feeble hands grasp the broken pole and once more the Stars and Stripes defiantly flutter. Then are uttered those well-remembered words: "Shoot if you must, this old gray head, but spare your country's flag." The butts of a hundred muskets leap to the shoulders of the Gray Coats, but the next instant the stentorian tones of brave General Jackson ring out: "Attention! Who touches a hair of yon gray head dies the death of a dog!" Then with a salute, he and his men marched on. Barbara Frietchie belonged to history.

This glorious act decided Virginia Iredale as to her course in love and politics. Virginia thought she loved her Southland more than the Union, but when she saw the old flag waving in Aunt Barbara's hand, she knew at once where her real sympathies were, and as a result of this decision, her fair head found a resting place on the broad and manly bosom of George Mason.

NESTOR.

THE YOUNG DOCTOR (Sept. 27).—Under Dr. Martin's old-fashioned treatment, Jim was steadily growing worse. Bob felt quite sure that if Jack Walton had but received his "Sheepskin" and would come on West in answer to his urgent invitation, the patient would quickly get well.

Fortunately Jack had received his precious diploma that very week, and the moment he got his friend's letter, he started for the West, where, true to Bob's prediction, Jim was soon on the road to recovery.

Jack's first case, however, had not given the young doctor the entire satisfaction he had anticipated, for Dr. Martin had angrily thrown up the case rather than take him into consultation. So stubborn was the old doctor that even after Jack had demonstrated his skill with more than one patient, he remained unyielding. It was only when Mrs. Martin lay at death's door and all hope had been given up that the old doctor called the young man to his aid.

Luckily the good woman's life was saved, and later Dr. Jack Walton's sign was hung beneath that of Dr. Martin—for Miss Edith Martin had been instrumental in uniting the two doctors in family as well as professional ties.

MUTT AND JEFF AS REPORTERS (Sept. 30).—Mutt and Jeff's specialty is "doing" the "easy thing." So they make the rounds of the big "Dailies" looking for the reporter's cinch. Two of the "Star's" star reporters are missing, and Mutt and Jeff arrive at the psychological moment, which means they connect.

Jeff is assigned to do the society and theatrical stunt, while Mutt, who is brave and game, is to mingle with low-browed chaps and unearth the foul doings of the denizens of the underworld. The former meets with unqualified success, making a decided hit with dames of high degree and dramatic and operatic stars of great renown. When he turns in his report—a dandy scoop—the "Start" engages the little fellow at an enormous salary; and Jeff, conscious of his immense worth, automobiles away with one of the swellest members of the gentle sex.

In the meantime, Mutt has not been idle. He gets on the scent. Ah! a suspiciously dark cellar crowded with a suspicious looking bunch of dark, scowling men, criminals to be sure! Mutt breaks in upon them, and they—cab drivers holding a meeting—fall upon the "thin guy" and pummel the daylight out of him. Black and blue, beaten almost beyond recognition, but proud for having uncovered a band of criminals, Mutt manages to make his report, which earns the disapproval of the "Star" and he gets "fired" with neatness, despatch and footwork.

There, out in the bustling street, poor Mutt sees with envious eyes the fast disappearing auto bearing away the smiling Jeff and his lady friend.

GETTING EVEN (Sept. 30).—Betty Thorne had declared that if she and Bob Wiley only continued tormenting her father long enough, eventually he would consent to their marriage. But so infuriated did Major Thorne become at their persistence, that one day he actually took his cane to the young man. Tom, however, sprang through the door, and the Major's blow fell upon the head of poor Parson Goodman, who entered at that moment. Excusing himself as best he could, the irate father summoned the gardener, instructing him to eject Tom from the premises.

But having heard these instructions from his hiding place, the lover decided to let himself out through the kitchen. Here, the sight of Policeman O'Grady's coat and hat lying upon a chair, where the officer had flung them as he sat down, to a cup of tea with Maggie, quickly changed Tom's mind. Snatching them up, he hurried into the next room; there, with the aid of a little soot from the fireplace, the incorrigible young scamp walked boldly into the next room and accused the Major of assault and battery. Then, before he could get a good look at the officer, Betty came forward and hustled her confused father off, telling him that she would arrange matters with the policeman.

As the Major re-entered the room, however, the truth dawned upon him, for he beheld his daughter's face covered with soot, and glancing at the officer, saw that his big mustache was now merely a black smudge. Again the cane was raised. This time Betty succeeded in staying his arm until Tom had safely deposited his borrowed clothes upon the kitchen chair and O'Grady had them on ready to depart when Major Thorne and the gardener grabbed him from the back and without much ado, threw the astonished officer through the window.

Battered, bruised and angry, the Irishman picked himself up and limped back into the house; and had not Betty and Tom been busy urging Parson Goodman to hasten with their marriage ceremony, they might have heard O'Grady's club descending upon the Major and his assistant, as he marched them triumphantly off to the station house.

POWERS.

A MATRIMONIAL IDYL (Sept. 26).—A satirical domestic comedy depicting the perils of love at first sight. A young lady is reading in a hammock, when a handsome stranger passes by, both innocent of the awful fate that awaits them. A flirtation takes place that leads to serious results, for after the courtship we see them before the altar agreeing to take each other for better or for worse, or worst, as it happened. The wife couldn't cook and the husband had no patience, both of which prove to be nonconductive of wedded bliss. A baby arrives to add his mite to the noisy household. Many are their trials and tribulations, all of which bring out the ludicrous side of married life with the result of much merriment to the onlooker. A novel feature of the picture is the introduction of sub titles in rhyme, which serve to brighten up that usually uninteresting though necessary part of most pictures.

THE CALL FROM THE HILLS (Oct. 3).—Clayton Erb is a musical genius, but his talents are not taken seriously or appreciated in the mountainous country that he calls his home. His father is quite impatient with the young man and considers the hours that he spends with his violin as hopelessly wasted and that much time gone that could be more profitably employed in manual labor that would bring in some return.

Clayton is ordered one day by his father to fell trees in the forest, which the youth does very reluctantly. His heart is not in his work and he soon neglects his work and picks up his violin. Strains of wonderful music are soon echoing in the wood and are heard by a wealthy young woman who happens to be motoring along that way. She becomes enraptured with his music and recognizes in Clayton a genius. Learning that he is too poor to pay for a musical education, the lady gives him her card and goes on after promising to assist him if he cares to call upon her.

Clayton stands watching the lady until she disappears, when his father comes upon the scene and scolds him for neglecting his work. A quarrel follows and the father tells him to give up his music or his home. Turning it over in his mind, the young musician thinks of the lady's offer and decides to go; trudging down the road with his violin under his arm.

After a lapse of time Clayton has made much progress and is making his debut at a select gathering in the city at the home of his benefactress. He has become an accomplished musician and is a sensation as he plays to the piano accompaniment of the generous young woman. Between the numbers it is easy to see that Clayton has fallen deeply in love with her. His love is not reciprocated, as presently appears upon the arrival of a young man who immediately becomes the object of the young lady's attentions. In the next few moments the violinist realizes that her regard for him is purely platonic and his heart sinks within him.

The two lovers repair to a palm room to exchange greetings. Clayton in his confusion wanders in that direction and there unobserved sees them in fond embrace. The discouraged musician stagers out on the lawn. He realizes that he is out of his element and his mind wanders back to happier days in his home in the forest and he hears the call; the call from the hills.

In the meantime a simple country sweetheart that he had left behind has been pining away for him. She lays between life and death on her humble bed and the doctor does all he can, but somehow medicine does no good. Death is expected at any moment by her anxious family, when sounds of a violin are heard. Faintly at first; then louder, until Clayton absent-mindedly wanders in, playing as he used to do in days gone by. To his surprise he learns that he is both the cause and the cure for the sickness of his sweetheart, and her call was the call from the hills.

A BRANDED INDIAN (Sept. 30).—A half-breed gambler is sent on an errand from the ranch. Riding on horse along the road he meets an Indian and suggests a game of cards. They gamble until the half-breed loses all. He then bets the horse, which does not belong to him, and loses that. He proves to be a bad loser and determines to get even. Returning to the ranch the half-breed tells the cowboys that the Indian held him up and took away the horse. The cowboys take the trail and capture the Indian, intending to mete out to him the fate of all horse thieves.

Bringing the redskin back to the ranch a fire is built to heat the branding irons preparatory to a lynching. The innocent Indian is made to suffer the humiliation and agony of being branded as a thief and the men are about to hang him when the ranchman and his daughter put a stop to it and set the red man free. The sympathetic daughter treats the wound and binds it up, for which the unfortunate man is grateful.

The Indian vows to hate the white race and become an outlaw and pay back the score. From ambush, later, he shoots one of the cowboys who tried to hang him, and the horse gallops back with the rider hanging limp in the saddle. The cowboys give pursuit. Meantime the half-breed gambler takes advantage of his opportunity to force his attentions on the ranchman's daughter. The chase drives the hunted Indian to the spot in time to take in the situation. Forgetful of his own safety he interferes with the half-breed and they engage in a duel, which leaves the half-breed a dead man. Though mortally wounded he picks up the fainting maiden and carries her back to the ranch.

When the cowboys arrive the Indian's life is ebbing away. They want to shoot him, but an explanation causes them to desist. Instead of shooting him down like a dog they fire a volley in the air, a salute upon the death of a hero.

THANHOUSER.

THE FIVE ROSE SISTERS (Oct. 3).—Grease paint, the spotlight and applause lose their fascination for the Five Rose Sisters, a dancing team full of vivacity, ability and pluck. They decide to leave the stage for a home of their own as soon as they are blessed with this good fortune. This blessing opportunely comes to them in the shape of a legacy from a dead uncle.

The legacy consists of a house and farm on the outskirts of a small village. The girls are both anxious and happy to exchange for the more salubrious and cheerful existence of the country, their worrisome, wearing and purposeless life in the city. So they move to the country and soon forget about one-night stands, quick lunches and quick changes.

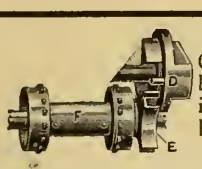
The people of the village in which this winsome

SPOT LIGHT SONG AND LECTURE SLIDES ARE MADE EXCLUSIVELY BY THE

Levi Co., Inc., 1560 BROADWAY NEW YORK CITY

First "Spot Light" Release **"Save Your Kisses 'Till Sunday Night"**

BUY DIRECT OR ORDER FROM YOUR EXCHANGE PRICE **$5.00** PER SET



100 POINTERS

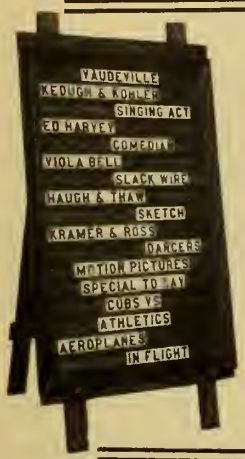
On how to repair. Ways to adjust and get the best results from your ***machine*** head. Also includes Lavezzi's improved repairs. It is alphabetically arranged and fits the pocket. Cloth cover. A NECESSITY. 50 cents.

LAVEZZI MACHINE WORKS, 2940 HERNDON ST., CHICAGO

LARGEST PAPER! LARGEST CIRCULATION!

WRITE FOR OUR NEW ADVERTISING RATES TO-DAY

MOVING PICTURE WORLD, 125 E. 23rd St., N. Y. City



SAVE MONEY

and use our

Program Board

with Interchangeable Porcelain Letters

Make your own program

You cannot afford to do without one.
Announcements quickly changed.
Prices and full particulars on application.

Agents Wanted.

THE CAMBRIDGE TILE MFG. CO.
COVINGTON, KY.

TRANSARC

Price $50.

Dimensions, 8½" x 10½" x 11"
Core Loss, 55 Wats.
Volts at arc, 35.
Amperes, 30-40-50-60.

Construction

The core is of the "SHELL" type construction with highest grade of steel lamitations, exposing the outside surface to the air, while the coils mounted therein are carefully wound and treated in the most approved manner and protected from any possible damage thereto, being mountel inside the core. For illustrated catalogue and full information apply to

THE ST. JOHN CORPORATION
180 Broadway, NEW YORK CITY
Sole Distributors for MOHAWK ELECTRIC CO., Albany, New York.

INDEPENDENT FILMS FOR RENT

2,000 feet, 6 times a week.....$14.00
2,000 feet, 7 times a week..... 15.00
3,000 feet, 6 times a week..... 17.00
3,000 feet, 7 times a week..... 18.00

Free Lithographs *Free Song Slides*

We pay express one way.

SUPERIOR FILM SUPPLY COMPANY
410 to 420 SUPERIOR ST., TOLEDO, OHIO

A Satisfied Exhibitor writes:

"Saturday my banner day. Your films are corkers and the guy does the booking is on to his job. I'm strong for the New Superior." If you are not getting all that's coming to you in film service communicate with us; we will do the rest.

Special Inducement Will supply without additional cost one feature each week.

The ORTHO FILM COMPANY, Inc.

Headquarters: 40 EAST 12th STREET, NEW YORK

We require first class representatives in every locality to demonstrate our wonderful improvement in photography. We redevelop, clean and soften both flammable and inflammable films. We remove scratches, blemishes, rain, flickers and all other defects from the film. Any old film, no matter how brittle, after it has passed through our Hochstetter Process is as good as the first run. Our prices are very moderate. Good salary and commission to able, active workers.

Answer by mail only, will not be considered otherwise.

OLD WYOMING DAYS

A visit to the scenes of real wild western celebration at the last great Cow Boy's Convention with BIG ED. WALSH, the greatest hero of the American diamond.

See Lander, Wyo., the fringe of our western border, where the startling, death daring antics of the true westerner prevail, and the most thrilling excitement reigns supreme.

THE GREATEST MONEY MAKING FEATURE ON THE MARKET
STATE RIGHTS SELLING FAST

THE WESTERN FEATURE FILM CO., Room 304, 167 W. WASHINGTON ST., CHICAGO, ILL. Phone, Main 2303

Quintette make their home, are hospitable and genial, and make welcome and comfortable the sisters, from the tall and graceful Rose, to the little and buxom "Rosebud." They become prominent members of the local church and are harmonious additions to the church choir.

The young pastor of the church takes a kindly interest in one of the sisters, who is an accomplished organist. His attentions to one of the "Roses," arouses the jealousy of the deacon's daughter. The green-eyed monster so took possession of her that she made capital out of the first opportunity. By one of those peculiar coincidences, it is she who learns of the past occupation of the sisters. She exposes the dancers at a choir meeting, and naturally the simple village people are horrified. They ostracize the sisters from their society because of their former stage connections. The girls, however, are self-satisfied creatures, and ignore the pridishness and snobbery of the village folk. They remain content and happy in their lonely farmhouse.

However, the little Rose who played the organ at church, misses the pleasure of this diversion. So, one day, unable to withstand the call of the pealing anthem, she goes to the church, slips in while no one is about, and steals to the organ loft, where she satisfies her unusual craving until she is overcome by the appeal and thrill of her hymns. For a long time she sat alone in the organ loft and wept bitterly.

Suddenly she is startled into quiet by the cautious movements of a stealthy person on tip-toe, proceeding to the vestry room. She quietly hides near the organ loft, and observes the deacon in the act of taking possession of the church funds.

The girl rushes back to her home at top speed and arranges with her sisters for the capture of the thief. When the dishonest deacon, with the money concealed under his coat, drives by the girls' farm on his way out of town, he is stopped by these plucky and determined young women. They force him to return to the village and not only confess to the crime, but "pony up."

The minister and the villagers welcome back into the fold all of the Five Roses, and decide that former dancers are respectable members of society, in spite of having earned an honest livelihood with their toes. And by way of emphasis to their welcome, the young minister marries the organist member of the Rose family.

THE EAST AND THE WEST (Oct. 6).—The spirit of democracy prevalent at some of our large American colleges, makes possible the association of students of different nationalities and religious. Although there is still a degree of snobbishness traceable in the social life of some colleges, the college which the hero of "The East and the West" attended, is one of the most democratic.

It was therefore natural that our hero should chum with a Japanese student, who worshipped Buddha. Both boys found each other's company congenial and interchanged considerable information during their close association as roommates.

The strong friendship formed at college, the boys continued after graduation. The Jap spent a part of his time, before sailing back to the "Flowery Kingdom," at the home of his friend. Before sailing, he invites his chum to be his guest on the trip East. Of course, the American accepted the invitation and his father, who is a theatrical producer, was happy to have his son go and polish his education by traveling through foreign lands.

When the Westerner arrives in the sunny East, he is much interested and impressed by the Eastern customs, and the character of the people. He is introduced to a relative of his host—a pretty and vivacious Japanese girl. She attracts his disinterested admiration by her graceful dancing and petite and chic appearance. He does nothing that would convey the impression to the girl that he is in love with her, because he remembers "the girl he left behind." The impressionable Japanese damsel is carried away, however, by the force of the American's manners, and loses her heart to him. Poor, suffering girl, her love is not returned.

The American is much impressed by the girl's skill as a dancer. So, when he decides to go back to God's country, and not conceited enough to imagine that the girl would fall in love with him, he tells her that if she would like to try to win glory on the American stage, he would tell his father to give her a chance. He sails back to America and his sweetheart. In the course of time he makes good his promise to the girl of the East.

She comes to America, and when she makes her debut on the stage here as a dancer, she wins considerable applause and is momentarily happy. But when she hears of the engagement of her idol to an American girl, her hopes are shattered, and no longer desirous of fame or glory, she decides to sail East. Her plans are expedited by the arrival of a letter from her father, commanding her to return and marry the chum of the American—who was secretly in love with her. Obedient to her father's commands, and happy to fill the vacuum created by an unrequited love, she sails home.

SHE NEVER KNEW (Oct. 2).—Having been infatuated with a famous dancer, Jack Gordon had no thoughts of his home and neglected wife. The wife, ignorant of the infatuation, and believing the 'oft-told tale of business," pitied her husband and sought to make things more pleasant for him.

On the occasion of her birthday, she had prepared a splendid little dinner for her husband and was chagrined to learn that he would not be home "on account of business"; but instead of business, he went to keep an appointment at the home of the dancer, where there was to be quite a gathering of people. He intended to surprise her by presenting her with a beautiful jeweled bracelet, but when he sought through his pockets he found that he had lost it. The dancer became enraged at being humiliated in the presence of her friends and insultingly dismissed him from her presence. He leaves in a rage, vowing never again to see her.

Although disappointed by her husband being absent at the occasion of her birthday, the wife is made happy at the presence of her father. The old man finds a box on the floor which the husband had dropped before leaving, and when the wife opens this and finds a beautiful bracelet, she becomes happy at the thought that her husband has not forgotten her birthday and joyously shows it to her father, who deftly removes a card which shows that the present was meant for some one else. He acquaints his son-in-law with this fact, and makes him promise to sever all connections with the dancer and become a devoted husband, which the young man gadly does.

THE GOOSE GIRL (Oct. 6).—Flattered by the attentions of a wealthy summer guest, the little country girl who was lovingly known as the "goose girl" (being in constant attendance upon a flock of geese), forgets the loyal devotion of her sweetheart, who is a hard-working plumber, and when an opportunity presents itself, she comes to the great metropolis and marries the man who coaxed and flattered her into coming.

Her marital bliss proves of short duration, as her husband soon tires of her, and within two years she is in want, with a young baby to take care of. In this plight, her former sweetheart, the young plumber, accidentally finds her. The young plumber is called upon to do some repairs in an office building, and meets the man who had deserted the little country girl, and left her in want, while he lives in prosperity. Finding the safe open, the plumber extracts a large sum of money and gives it to the deserted wife. He is later accused of the crime, and shows the authorities, as well as the broker, where the money is. The broker recognizes his wife and child, and

THE WISE EXHIBITOR BELIEVES IN GOOD ADVERTISING

and from the number of orders that have come in from all parts of the country there seems to be plenty of wise ones. Every mail brings a great many orders which go to swell the list of live exhibitors, and from present indications this system seems bound to become

THE UNIVERSAL SYSTEM

We sell you the frame for ten dollars and furnish you with a poster for each and every film released. Each poster consists of a half-tone cut showing an actual scene taken from the film, together with the name of the subject and a complete synopsis of the story. The posters are printed on one hundred pound enameled paper and are lithographed in from three to six colors. For this high-class poster service we make a charge of

ONLY—TWO—DOLLARS—PER—WEEK

Exhibitors Advertising Company

Suite 604-605-606, 117 North Dearborn St., Chicago, Ill.

NEW YORK ADDRESS

Room 815, 145 West 45th Street, New York

Towns Without M.P. Shows

We have just completed a list of towns in five States, Iowa, Illinois, Indiana, Wisconsin and Michigan, that have no moving picture theaters.

Each State contains about 30 towns varying in population from 1,000 to 3,000.

We will sell complete list of each State for $5.00 or all five States for $15.00.

Cash must accompany order. Money refunded if a M. P. Theater is in any town we name in list.

Order Quick
First Come, First Served

Anti-Trust Film Co.
128 W. LAKE STREET
CHICAGO, ILL,

SLIDES—Advertising and Descriptive
Easily and quickly made by a new method, fully working formulae, together with five of the STRONGEST TRADE PULLERS ON EARTH. ALL BRAND NEW AND ORIGINAL. Just what you need to tune up your business. Recent experiments have shown nightly increases in receipts, ranging from 10 per cent. to 30 per cent. Especially designed for the small town and city suburb trade. Complete in typewriter form. Postpaid 50 cents. Address C. A. BERG, originator, 1104 So. Main St., Los Angeles, Cal.

SCENARIO WRITERS!

If your scenarios do not sell find out **why.** Perhaps your manuscript can be rewritten and made saleable, and your mistakes may be corrected in future manuscripts. The author of "Technique of the Photoplay," etc., will give your manuscript personal criticism and revision for a fee of only $2.

The work of experienced writers, that conforms to standards for theme and treatment, will be marketed for a commission of 10%. A reading fee of 50c must accompany each script, to cover cost of reading. Please take note that this fee does not cover any criticism in the event that the manuscript is not found available for marketing.

Exhibitors!
Bad Business?

Submit your difficulties to the author of "The Photoplay Theater," and other articles on management, for advice and suggestion, the result of twenty years' experience in amusement enterprises. Simple questions $1 each.

Manufacturers!

Manuscripts developed, $10 each. Send in that scenario that has your staff puzzled and a practical working script will be returned.

Epes Winthrop Sargent
21 East 20th St., N. Y. City

WILL BUY OR LEASE

prints of the following famous works by

CHARLES DICKENS

"Old Curiosity Shop"
"David Copperfield"
"Oliver Twist"
"Tale of Two Cities"

Also POWERS CAMERAGRAPH

Send all particulars in first letter. Otherwise no attention paid.

Address

W. L., Room 903, 507 Fifth Ave., NEW YORK CITY

Motion Picture Supplies

To get the right goods at the right prices call or write

H. A. MACKIE
Wholesale Dealer

853 BROADWAY
Cor. 14th St., New York

Jobber for Edison, Powers & Motiograph Machines.

All Others kept in Stock.

Call and see all makes of machines demonstrated on the mirror screen.

If you are in the Market for

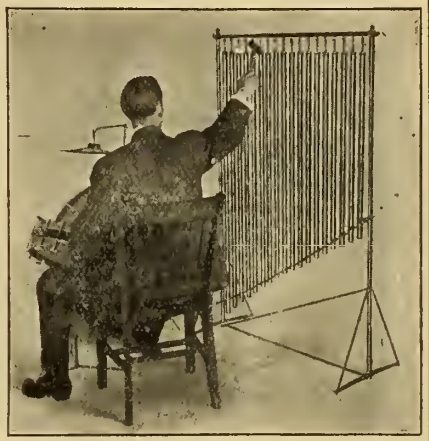
SECOND HAND FILMS

Write to the largest and most reliable Dealers and Importers of these goods in the U. S.

International Film Traders
Incorporated
5 West 14th Street, NEW YORK CITY

Of all "writing-for-pay" work picture play writing is easiest. No literary style needed. Film makers pay for ideas alone. Our course tells you all about the profession and form of scenario. Complete for $1.00. **Photo-Play Syndicate, Box 20, Cleveland, Ohio**

Small Chimes



Although these Chimes are light enough to be used on transient work, they are not toys by any means, but a complete set of 18 tones, one and a half octaves chromatic (C to F), with sufficient volume and power to fill any size auditorium.

LEEDY MFG. CO., Indianapolis, Ind.
Gentlemen: I received the Small Chimes O. K., and must say that they are the finest addition I have ever made to my line of traps.

I used them the same week I received them and made a big hit with the audience. No drummer in a Picture House can afford to be without them; they really are a valuable instrument.

Yours truly,
O. J. POWELL,
Theatorium, Mt. Carmel, Pa.

Chimes are not a fad—they have come to stay, and any drummer who intends to keep up with the procession will find our Small Chimes a valuable addition to his equipment.

Try a set—your money back if you are not entirely satisfied.

Price $60

LEEDY MFG. CO.
Indianapolis, Indiana.

realizing their need and his own cowardly conduct, decides not to press the charge against the plumber.

After her husband's death the former country girl and her baby return to the farm, where the loyalty and self sacrificing conduct of the young plumber earns its reward.

GREAT NORTHERN.

THE CONSPIRATORS (Sept. 30).—Mr. Wilson, an attorney-at-law, receives a communication from a client, a millionaire, Benjamin Carter, who is a confirmed invalid. He is requested to call as quickly as possible to arrange for the sale of his client's stocks and bonds. His secretary, Harry Clark, who is a member of a gang of nefarious scoundrels, during his absence, reads the letter from Carter and hastily prepares a message to his associates, apprising them that there is an opportunity for a good haul. His first message does not suit him, and he crumples this up and throws it on the floor. This ultimately brings about his undoing. The secretary leaves the office and joins his confederates, and soon their plans for action are matured. As Mr. Wilson is hailing a cab, preparatory to calling on his client, the gang overpower him and confine him in the premises of old mother S's, in Dock Street. Armed with his employer's bag, the secretary then proceeds to call on Carter. At the lawyer's office, however, a trusted servant has picked up the incriminating note, which says that Wilson must be detained. He immediately informs Mrs. Wilson, who at once summons Sherlock Holmes. Holmes speedily determines a course of action, and going to the client, takes that gentleman's place, disguising himself to represent the infirm old millionaire. When the secretary calls, Sherlock Holmes overpowers him, making him a prisoner, after which he proceeds to the place where Wilson is detained. Other members of the gang rush in, but are covered by the detective's pistols. Suddenly, one of them pulls a cord by the window and Sherlock Holmes disappears into space below. Just then the police arrive, and after a struggle, finally overpower the ruffians. They are forced to disclose Holmes' whereabouts, and eventually the prisoners are led away for safe keeping and Wilson is happily restored to his family.

IMP.

THE ROSE'S STORY (Oct. 2).—Gerald Kianey is a roué and travels with a fast set, having plenty of money to indulge his tastes and going the pace that kills.

He is somewhat satiated with the life he is leading and his better nature asserts itself at times. He leaves his club, where the wine is flowing and the tables are strewn with poker chips, and motors out into the country.

In a pretty wooded dell, by the side of a quaint old well, he meets Myrtle Edgar, a simple country maiden, pretty, pure and demure. It is a revelation to him. The girl is a new type—unlike any woman he has ever seen. She shyly gives him a drink of the cool water. Endeavoring to take liberties with her, he is repulsed, kindly but firmly, and that is a new experience for the debonair clubman. It is a welcome innovation and he sees in her only the pure and holy. Roses grow in profusion in the pretty spot and she plucks one and fastens it on his lapel.

The rose acts as a talisman. Whenever he is tempted to do wrong, he regards the flower. His friends rail at him and wish to learn his secret, but he guards it jealously; gradually dropping his old acquaintances and leading a more quiet life. The memory of the sweet country girl is always before him.

At a swell society function, he suddenly thinks of her and is distrait. He leaves his handsomely gowned partner and walks out into the night, the memory of Myrtle haunting him. He seeks her out and makes an honest declaration of his love, but she intuitively divines there is a disparity in their station. He tells her of his past life and she puts him on probation.

They are married and after a few years of wedded life a child comes to gladden their hearts. One night the wife is conning a book and finds between the leaves a pressed rose. She questions him and he tells her it is the rose she gave him at the old well, the flower that made a man of him and brought him a true and trusting wife, making his life brighter. (Copyrighted by Independent Moving Pictures Co. of America. 1911.)

THROUGH THE AIR (Oct. 5).—Flo Garret accompanies her father, Ned Bullard and others on a prospecting trip into the gold country and assists in the cooking and keeping the camp tidy. Flo is an athletic young woman, who can ride and shoot, and Ned loves her. His affections are not returned and he is furious at times.

Near the camp, Jack Baldwin, the aviator, has his airship housed and is making frequent flights while experimenting with his dirigible. He meets Flo and they are mutually attracted.

While prospecting Flo's father discovers gold in abundance and he and companions stake out a claim. Bullard and the partner conceive the idea of putting the old man out of the way and filing on the claim. Ned returns to the camp and attempts to force his attentions on the girl and she rides away.

The old prospector returns and he is shot by Ned in a struggle, who steals the papers. Flo is a witness to the act and, after making her father comfortable, she mounts her horse and rides to frustrate the intention of the scoundrels. She drops from her horse exhausted before the quarters of the young aviator and tells the story.

In the meantime Ned has ridden to the railroad station, but finds the train just departing. He secures a high powered motor car and, offering the driver a big bonus, is whirled away in the direction of the office of the recorder.

Jack Baldwin takes in the situation and lends his aid. Armed with a duplicate description of the mine, he mans his airship, soars away, and the race for the office of the recorder is on. It is a highly interesting speed contest. Ned has the advantage of several miles start, but Jack passes him and arrives at the office of the official first and files on the claims in the name of Flo.

The daring young aviator wins the girl and the thanks of the old prospector as well, while the villains leave the country, with Flo and her father in peaceable possession of the mining claim. (Copyrighted 1911 by Independent Moving Pictures Co. of America.)

ECLAIR.

HEARTS AND EYES (Oct. 3).—While cleaning her gloves, which she was to wear at a ball, Cecelia meets with an accident and becomes blind. Her slim resources are soon exhausted, and being unable to work, the poor girl is soon brought to distress. Led by her little sister, she is forced to beg. Young Doctor Humbert, noticing the young girl one day, becomes interested, and persuades her to go to his offices, where he operates upon her, and in time the girl recovers her sight. Meantime, the young doctor has fallen in love with his pretty patient, but feels it is a rather delicate matter to declare his affection for the girl under the circumstances, and cannot gain sufficient courage to do so. At the same time Cecelia acknowledges to herself a love for the doctor, which she dare not hope even may be returned. All seems very hopeless when, upon leaving the room one day, Dr. Humbert, thinking himself unobserved, out of the ardor of his love, throws a kiss to the girl of his choice. Cecelia, however, has been watching his departure through a mirror, and noting the action, quickly turns and faces her lover. There is that in the eyes of each which breaks down all reserve, and soon they are clasped in each other's fond embrace—the old, old story.

FOR YOUR HATS, LADIES (Oct. 2).—Ladies, grand and beautiful, do they know the trouble and unending labor that is contiagent upon the production of the magnificent plumes which apron their hats? This interesting film will let you into the secret. First, you are courteously escorted over an ostrich farm, and shown how the feathers are plucked from the huge bird, which strenuously objects to the operation. Then you behold the sorting of the feathers to be shipped to Paris. Then you are allowed to take a peep while they are being dried, joined and curled. At last the finished feathers arrive at the milliner's shop, and there is nothing for you to do but Pay the Bill, Gentlemen.

POSITIVELY the best terminal ever devised for motion picture arc lamps. GUARANTEED to prevent burned off wires.

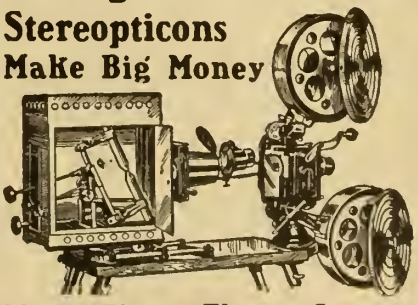
Price $1.00 per pair postpaid

YOUR MONEY BACK IF YOU WANT IT

STERLING NOVELTY CO., 500 Main St., Warren, Ohio

THE BEST BY TEST

Moving Picture Machines
Stereopticons
Make Big Money

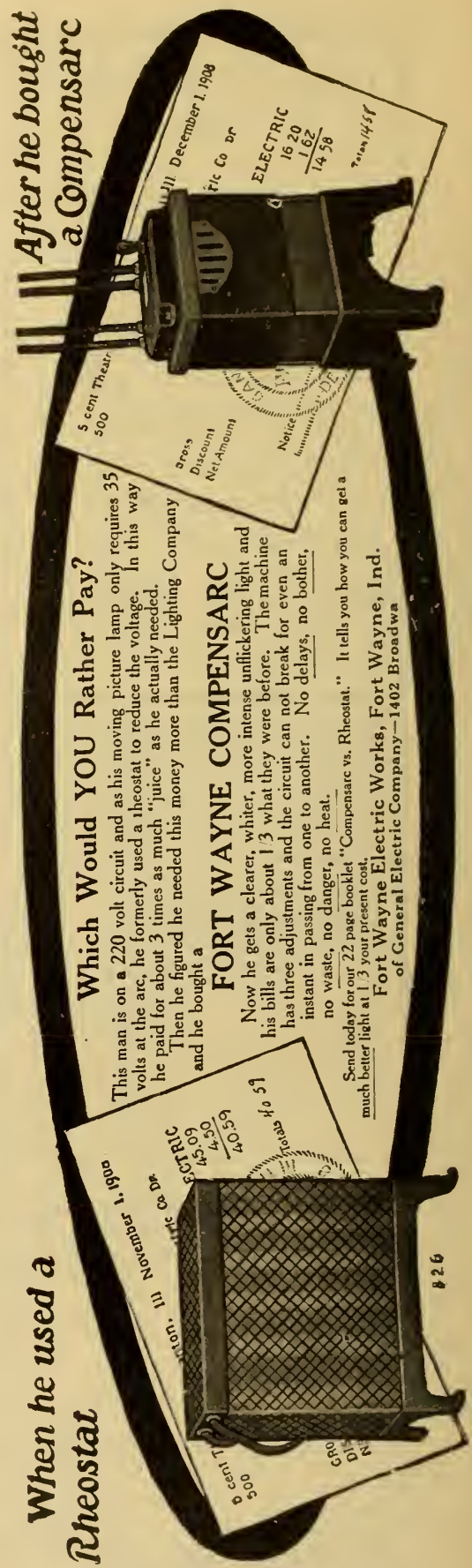


Motion Picture Theatre Supplies

We carry on hand at all times the largest and most complete line of Repairs and Supplies for all Standard Machines, also Tickets, Carbons, Screens, Chairs, etc. Can ship at once. Special Slides made to order. We also handle Motiograph, Edison and Powers Machines. Write today for THEATRE CATALOGUE.

CHICAGO PROJECTING CO.
219 S. Dearborn St. Dept. A. Chicago, Ill.

After he bought a Compensarc



Which Would YOU Rather Pay?

This man is on a 220 volt circuit and as his moving picture lamp only requires 35 volts at the arc, he formerly used a rheostat to reduce the voltage. In this way he paid for about 3 times as much "juice" as he actually needed.

Then he figured he needed this money more than the Lighting Company and he bought a

FORT WAYNE COMPENSARC

Now he gets a clearer, whiter, more intense unflickering light and his bills are only about 1/3 what they were before. The machine has three adjustments and the circuit can not break for even an instant in passing from one to another. No delays, no bother, no waste, no danger, no heat.

Send today for our 22 page booklet "Compensarc vs. Rheostat." It tells you how you can get a much better light at 1/3 your present cost.

Fort Wayne Electric Works, Fort Wayne, Ind.
of General Electric Company—1402 Broadway

When he used a Rheostat

Film Perforating Dies

The A. Dewes Co.
249 Center Street
Tel. 2351 Spring New York

FOR SALE—Moving picture theater, Waukesha, Wis., $600, $20 month rent; 10,000 population; also one at Watertown. Any make of film, $5 a reel; song sets, $1; Model B gas outfits, $15, $20, $25; plush opera chairs, $2; light reducers, $15; used machines. Lubin, Edison, $40; new, $100; new Powers No. 6 and Motiographs, the $225 priced ones, our price, $175. For Rent—any make film, $1 per reel weekly. Will Buy—machines, Passion Play, Johnson-Jeffries Fight, Tale Two Cities, Life of Moses, Uncle Tom's Cabin, and others.
H. DAVIS, Watertown, Wis.

Films for Rent
All Supplies at Cost
Write Now
PHOTOPLAY EXCHANGE
61 West 14th St. New York, N. Y.

Theatre For Rent
IN JAMAICA DISTRICT
BROOKLYN, N. Y.
MOVING PICTURE THEATRE
300 Seats. Best location. Ready for business. Great opportunity. Rent $125 per month. No bonus. Write at once.
GEO. F. WASHBURN
630 Washington St. Boston, Mass.
OR
GEO. L. HOBART
Jamaica New York

NEW BOOTH LAW
We can save you Time and Trouble
by communicating with
H. J. DIXON
1510 B'way, Brooklyn, N. Y.

Motion Picture Handbook
FOR
Managers and Operators
Price $1.50
Postage Prepaid
MOVING PICTURE WORLD
125 E. 23rd Street : New York City

ST. LOUIS CALCIUM LIGHT COMPANY
Established 1873
Oxygen and Hydrogen Gas furnished in tanks for Stereopticon and Moving Picture Machines. All orders to any part of the United States filled promptly.
516 Elm Street, ST. LOUIS, MO., U. S. A.

EXHIBITORS
BIG MONEY PROPOSITION FOR YOU
Send your address for our mailing list
ORTHO FILM COMPANY, Inc.
40 E. 12th Street NEW YORK

BIGGER and : : BETTER
SEND YOUR
SUBSCRIPTION
TO-DAY FOR
The Moving Picture Paper That Is Worth While

Domestic	-	$3.00 Per Annum
Canada	-	3.50 " "
Foreign	-	4.00 " "

THE MOVING PICTURE WORLD
Box 226 Madison Sq. P. O. N. Y. City

DRUMMERS
Our new 32-page Catalog P of drums and traps is now ready **Send for it.** Lowest prices in the U. S. on high grade goods.
Jenkins Music Co., Kansas City, Mo.

STOCK ROLL TICKETS
8 Thousand any denomination delivered anywhere in U. S. $1
CASH WITH ORDER
Johnson, 16 Beach St., Boston, Mass. Est. 1880

Bargains Bargains
Motion Picture Machines $35 up. Lubin 1906 only $65. Powers No. 6, Edison Model B and Standard a specialty. Model B Gas Outfit. All Opaque Machines. Send for Sup. No. 33 list of Bargains in used Machines, Stereopticons, etc.
MOTION PICTURE MACHINES WANTED
Harbach & Co., 809 Filbert St., Philadelphia, Pa

ATTENTION!
Anyone who is in possession of a film that is scratched, dirty, flickery or poor photography, send it to the ORTHO FILM CO., 40 East 12th St., New York City, to be redeveloped, cleaned and softened and see the improvement that can be done by the HOCHSTETTER ORTHO PROCESS. Demonstrations given free.

ON VELVET
The first Orpheum Collection of Moving Picture music (dramatic and descriptive) was issued July 18, 1910. It paid for itself in five months.
"No. 2" Orpheum Collection was issued August 17, 1911. Its only advertisement so far has been a circular mailed to former patrons. Did anybody respond? The first week's sales paid for the engraving and printing. At this rate, by the time this ad appears, No. 2 will also be

ON VELVET
Can you beat it? Don't that show that "The Orpheum Collection" is a winner? This issue (No. 2) is published for piano only, contains a Chinese and several good Indian numbers, two pages of U. S. Army bugle calls and lots of fine dramatic music. Twenty-four separate leaves, same as the first issue. Send for free sample page No. 2. For the next 90 days this music will be sent post paid for 58 cents. Both issues $1.15. Don't wait too long.

Clarence E. Sinn
1501 Sedgwick St. Chicago, Ill.

THE EXHIBITOR'S LIBRARY
Lectures for Feature Films
THE MOVING PICTURE WORLD has prepared for the special benefit of the exhibitors of feature films a pamphlet, "HOW TO PUT ON THE CRUSADERS OR JERUSALEM DELIVERED." This pamphlet contains: A synopsis of the story; a complete set of suitable press notices; a complete lecture (written by W. Stephen Bush); suggestions as to musical program and effects. Price of booklet One Dollar.
SECOND EDITION of *"How to Put on the Passion Play,"* by W. Stephen Bush, now ready for distribution. Price One Dollar per copy. The value of this book is well known throughout the moving picture field and has been enlarged in the second edition.
"Key and Complete Lecture for Dante's Inferno." Indispensable to every exhibitor who wishes to use the film of the Milano Films Company. Contains press notices of suitable and various sizes, a synopsis of the story, a special key good for reprinting and general distribution, and a most complete and exhaustive lecture by W. Stephen Bush, running evenly and smoothly with the action on the screen. Price $2.50.
MOVING PICTURE WORLD
125 East 23rd St. N. Y. City

NOTICE TO JUNKERS
FILM TITLES
made in any length
3 FOOT FOR 25c.
Perforating, printing and developing for the trade at reasonable rates
GUNBY BROS.
199 Third Ave. New York

Classified Advertisements

[Classified advertisements, three cents per word, cash with order; 50 cents minimum; postage stamps accepted.]

THEATER FOR RENT.

In Jamaica District, Brooklyn, N. Y. Moving Picture Theater. Seats 300; inclined floor; attractive place; unusual opportunity; best location in Jamaica; opposite City Hall and next to Post Office. Rent, $125 per month. No bonus. Live Place. Apply to George L. Hobart, Jamaica, N. Y., or George F. Washburn, 630 Washington St., Boston, Mass.

THEATERS FOR SALE.

Moving picture theater; capacity 175, in city of 35,000 population; at a sacrifice. Address, H. E. FLATHER, 141 Smith Street, Perth Amboy, N. J.

Moving Picture Theater for sale. Seating capacity, 500. Fully equipped. Best location in the city. Address, Manager of the Pastime Theater, Lawrence, Mass.

EQUIPMENT FOR SALE.

FOR SALE—A Complete picture outfit, 150 capacity. A huge bargain. Must be sold quick. Write for particulars. Address, F. HANRAHAN, Shelby, Ohio.

FOR SALE—150 excellent folding seats in short sections, suitable for any hall with flat floor. Address, 199 North Main Street, Fall River, Mass.

FOR SALE—Electric fans for A. C. and D. C., perfect condition. 16 inch, $9.50; 12 inch, $7.70; 10 inch, $6.80. Also new fans. Address, COSMOS ELECTRIC CO., 136 Liberty St., New York City.

SALE OR TRADE—One Wurlitzer Automatic Harp. Will sell for $300, or will consider on about 300 20 inch opera chairs. Must be in good condition. Address, BURT FIALA, 11 Burlington Ave., Dayton, Ohio.

FOR SALE—An electric piano player, as new, cost $600; let for $350 to quick buyer. A bargain. Address, JOSEPH MIRANESIC, Dunlo, Pa.

SITUATIONS WANTED.

YOUNG MAN—(39), married, strictly sober, wants position as manager of motion picture theater, has own machine. Can handle all details. Address, R. McKAY, 946 Manhattan Ave., Brooklyn, N. Y.

AT LIBERTY—About Sept. 20th, expert moving picture operator or manager. Long experience. No booze or cigarettes. Electrician. Repair machines. Best of references. Wish to hear from first-class house. Address, OPERATOR, Care Photo Gallery, Dorney Park, Allentown, Pa.

AT LIBERTY—Manager, vaudeville, experienced, salary and commission. Recently sold my own theater. Address, George Bowley, care Moving Picture World, 125 East 23rd St., New York City.

Experienced trap drummer at Liberty. Play drums, bells, xylophones and effects. Address, DOUGLAS E. WARWICK, 331 Central Ave., Austin, Ill.

AT LIBERTY—A-1 baritone singer, experience as moving picture and vaudeville house manager. Good, honest, sober man. Address, R. W. R., care Moving Picture World, New York City.

Lady pianist wants position in Moving Picture Theater or vaudeville house. Orchestra work preferred. Experienced. Address, T. TILLOTSON, 1829 Seventy-first Street, Brooklyn, N. Y.

HELP WANTED.

WANTED—Good scenario writers for special work. Address, NATIONAL MOTION PICTURES COMPANY, Indianapolis, Ind.

MISCELLANEOUS.

WANTED—To buy music rolls for 65 note Regal Electric Piano. Must be in good condition. SAVOY THEATER, Shamokin, Pa.

Managers of moving picture theaters, let me tell you how to boost receipts without risking a penny. Address, GEORGE, Box 462, Syracuse, N. Y.

Will pay cash for Optigraph heads. Must be in good condition. Give lowest price in first letter. Address, NATIONAL MOTION PICTURES COMPANY, Indianapolis, Ind.

NOTICE—Mr. Robert De Noyelles is no longer in our service. All mail matter to be sent direct to us. METTILA & PAANANEN, Star Theater, Calumet, Mich.

YOUR OPPORTUNITY—Owing to death, successful publishing firm quits business and I have bought the 350 textbooks remaining from edition that has been selling like hot cakes. Book gives authors all essential information about scenario writing. Best scenario editors have endorsed the book, and the Moving Picture World devoted a column of complimentary mention to the work. Books readily sell at fifty cents to $1.00 a copy. Editorial recommendations go with books, which are in first-class condition. A nice business for someone during the winter months. Every offer made for these books carefully considered and answered. Will sell at a sacrifice, and first come, first served. Write or wire. Address, S. U. N., care Moving Picture World, New York City.

THEATERS WANTED.

Wanted to buy or lease Moving Picture Theaters everywhere. Send full particulars. Address, C. H. ROSENBERG, 201 Sixth Ave., Brooklyn, N. Y.

AT LIBERTY—Vaudeville pianist and trap-drummer. References furnished. Salary, $47.50. Can join on wire. One way fare paid. Address, "Leaderd," care Moving Picture World, New York City.

Licensed Release Dates

BIOGRAPH

Sept. 14—The Squaw's Love (Dr.)..... 998
Sept. 18—Dan, the Dandy (Com.)..... 998
Sept. 21—When Wifey Holds the Purse Strings (Com.) 463
Sept. 21—A Convenient Burglar (Com.)..... 534
Sept. 25—The Revenue Man and the Girl (Dr.) 999
Sept. 28—Her Awakening (Dr.)..... 997
Oct. 2—Too Many Burglars (Com.)..... 499
Oct. 2—Mr. Bragg, a Fugitive (Com.)..... 497
Oct. 5—The Making of a Man (Dr.).....1000

EDISON.

Sept. 16—The Sheriff (Dr.).....1000
Sept. 19—The Sailor's Love Letter (Dr.).....1000
Sept. 20—An Unknown Language (Com.)..... 985
Sept. 22—The Battle of Trafalgar (Dr.).....1000
Sept. 23—The Big Dam (W. Dr.) 1000
Sept. 26—Mary's Masquerade (Com.).....1000
Sept. 27—A Cure for Crime (Com.).....1000
Sept. 29—The Death of Nathan Hale (Edu.)..1000
Sept. 30—The Maiden of the Pie Faced Indians 500
Sept. 30—Turning the Tables (Com.)..... 500
Oct. 3—Eugene Wrayburn (Dr.).....1000
Oct. 4—The Summer Girl (Com.).....1000
Oct. 6—Foul Play (3 reels) (Dr.).....3000
Oct. 7—Leaves of a Romance (W. Dr.).....1000

ESSANAY.

Sept. 16—The Millionaire and the Squatter (W. Dr.) 980
Sept. 19—Saved from the Torrents (Dr.)..... 980
Sept. 21—All On Account of the Porter (Com.).——
Sept. 21—Everybody's Troubles (Com.)..... 980
Sept. 22—Live, Love and Believe (Mil. Dr.).. 980
Sept. 23—An Indian's Sacrifice (W. Dr.)..... 980
Sept. 26—Lost Years (Dr.)..... 980
Sept. 28—The Power of Good (W. Dr.)..... 980
Sept. 29—When He Died (Com.)..... 980
Sept. 30—The Strike at the "Little Jonny" Mine (W. Dr.)..... 980
Oct. 3—Grandma (Dr.) 1000
Oct. 5—Master Cupid, Detective (Dr.).....1000
Oct. 6—The Sheriff's Decision (W. Dr.).....1000
Oct. 7—Townhall, Tonight (W. Com.).....1000

GAUMONT.
(G. Kleine.)

Sept. 12—How to Catch a Bachelor (Com.).... 836
Sept. 12—From Bordeaux to Pauillac, France (Sc.) 164
Sept. 16—The Cinematograph Fiend (Com.)... 575
Sept. 16—A Mountain Torrent In Austria (Sc.) 415
Sept. 19—Jimmie on Guard (Dr.)..... 710
Sept. 19—Crossing the Alps In a Motor (Sc.).. 285
Sept. 23—A Heart Breaker by Trade (Com.).. 710
Sept. 23—The Culture of Bulbous Flowers (Sc.) 290
Sept. 26—A Friend of the Family (Com.).... 850
Sept. 26—The City of Bordeaux, France (Sc.).. 175
Sept. 30—Hearts May be Broken (Dr.).....1015
Oct. 3—Jimmie's Midnight Flight (Com. Dr.) 675
Oct. 3—Ajaccio, the Birthplace of Napoleon (Scenic). 325
Oct. 7—The Upward Way (Dr.)..... 726
Oct. 7—Cinta, a Picturesque Town of Portugal (Scenic) 269

KALEM.

Sept. 11—A Sheepman's Triumph (Dr.).....1000
Sept. 13—The Express Envelope (Dr.).....1000
Sept. 15—The Alpine Lease (Dr.).....1000
Sept. 18—The Ranger's Stratagem (Dr.).....1000
Sept. 20—Losing to Win (Dr.).....1000
Sept. 22—The Cowboy's Bride (Dr.).....1000
Sept. 25—Arizona Bill (Dr.).....1000
Sept. 27—Hal Chase's Home Run (Dr.).....1000
Sept. 29—The Blackfoot Halfbreed (Dr.).....1000
Oct. 2—The Phoney Strike Breakers (Com.)..1000
Oct. 4—The Saving Sign (Dr.).....1000
Oct. 6—The California Revolution of 1846 (Dr.) 1000

LUBIN.

Sept. 14—Al Martin's Game (Dr.).....1000
Sept. 16—Cement Rock Blasting (Ind.).....
Sept. 16—The Scheme That Failed (Com.)....1000
Sept. 18—The Senorita's Conquest (Dr.).....1000
Sept. 20—The Life Saver (Dr.).....1000
Sept. 21—The Human Torpedo (Com.).....1000
Sept. 23—Her Inspiration (Dr.).....1000
Sept. 25—The Matchmaker (Dr.).....1000
Sept. 27—A Cowboy's Love (Dr.).....1000
Sept. 28—A Counterfeit Roll (Com.).....1000
Sept. 30—A Nearsighted Chaperone (Com.)....1000
Oct. 2—His Stubborn Way (Com.).....1000
Oct. 4—The Idle Bonst (Dr.).....1000
Oct. 5—His Exoneration (Dr.).....1000
Oct. 7—Revenge Is Sweet (Com.).....
Oct. 7—From the Field to the Cradle (Ind.)..1000

MELIES.

Sept. 7—The Hobo Cowboy (Dr.).....1000
Sept. 14—A Shattered Dream (Dr.).....1000
Sept. 21—$200.00 (Dr.) 1000
Sept. 28—The Mission Waif (Dr.).....1000
Oct. 5—The Stolen Grey (Dr.).....1000

ECLIPSE.
(G. Kleine.)

Sept. 6—Clever Beyond Her Years (Dr.).... 675
Sept. 6—Lake Thun In Switzerland (Sc.).... 325
Sept. 13—The Hand of the Law (Dr.)..... 665
Sept. 13—Norwich and Vicinity (Sc.)..... 330
Sept. 20—In Ancient Days (Dr.).....1000
Sept. 27—The Trials of a Tall Traveler (Com.) 458
Sept. 27—Manufacturing Fireworks (Ind.)..... 522
Oct. 4—A Jealous Wife (Com.)..... 338
Oct. 4—The Grand Charterense (Scenic)..... 292
Oct. 4—Eyra and the Fortune Teller (Com.).. 348

PATHE.

Sept. 19—Pathe's Weekly No. 38 (Topical)....1000
Sept. 20—An Up-to-Date Squaw (Com.)..... 754
Sept. 20—African Birds and Their Enemies (Ed.) 197
Sept. 21—Starlight's Necklace (Dr.)..... 951
Sept. 22—Old Delhi and Its Ruins (Sc.)..... 285
Sept. 22—Electric Boots (Com.) 426
Sept. 22—Surfing: National Sport in the Hawaiian Islands (Sc.)..... 285
Sept. 23—Gypsy Maids (Dr.) 900
Sept. 25—The Disappointed Old Maids (Com.).. 490
Sept. 25—Whiffles' Hard Luck Stories (Com.).. 475
Sept. 26—Pathe's Weekly, No. 39 (Topical)....1000
Sept. 27—Driven From the Tribe (Am. Dr.)..1000
Sept. 28—Gypsy Honor (Am. Dr.).....1000
Sept. 29—The Bell-ringer of the Abbey (Fairy Tale) 815
Sept. 29—Across the Polar Seas (Sc.)..... 397
Sept. 30—A Convict's Heart (Am. Dr.).....1000
Oct. 2—Little Moritz Is Too Short (Com.)... 525
Oct. 2—Raugoon, India (Scenic)..... 400
Oct. 3—Pathe's Weekly No. 40 (Topical)....1000
Oct. 4—Crazy Dope (Am. Com.)..... 663
Oct. 4—Circus in Australia (Scenic)..... 325
Oct. 5—The Squaw's Mistaken Love (Am. Dr.).1000
Oct. 6—Flirts (Com.-Dr.) 813
Oct. 6—Trained Dogs.—(Novelty)..... 180
Oct. 7—For Massa's Sake (Am. Dr.).....1000

SELIG.

Sept. 18—Lost In the Arctic (Dr.) 880
Sept. 18—Noted Men (Sc.) 180
Sept. 19—McKee Rankin's '4'9" (Dr.).....1000
Sept. 21—A Cup of Cold Water (Dr.).....1000
Sept. 22—Shipwrecked (Dr.).....1000
Sept. 25—Two Orphans (1st reel) (Dr.).....1075
Sept. 26—Two Orphans (2d reel) (Dr.)..... 986
Sept. 28—Two Orphans (3d reel) (Dr.).....1000
Sept. 29—John Oakhurst—Gambler (Dr.).....1000
Oct. 2—A Summer Adventure (Dr.).....1000
Oct. 3—The Rival Stage Lines (Com.).....1000
Oct. 5—Maud Muller (Dr.).....1000
Oct. 6—The Artist's Sons (Dr.).....1000

VITAGRAPH.

Sept. 16—By Woman's Wit (Com.).....1000
Sept. 18—One Flag At Last (Mil. Dr.).....1000
Sept. 19—How Millie Became an Actress (Com.) 1000
Sept. 20—Beyond the Law (Dr.).....1000
Sept. 22—Forgotten (Dr.) 1000
Sept. 23—Over the Chafing Dish (Com.).....
Sept. 23—The Tired, Absent Minded Man (Com.) 1000
Sept. 25—By the Camp Fire's Flicker (Dr.)....1000
Sept. 26—His Sister's Children (Com.).....1000
Sept. 27—A Western Heroine (Dr.).....1000
Sept. 29—Ninety and Nine (Dr.).....1000
Sept. 30—Her Hero (Com.).....1000
Oct. 2—Our Navy (Topical).....1000
Oct. 3—The Wager (Com.).....1000
Oct. 4—The Mate of the John M. (Dr.).....1000
Oct. 6—Carr's Regeneration (Dr.).....1000
Oct. 7—Ups and Downs (Com.).....1000

YERKES' SOUND EFFECTS

Are used exclusively by the Monopol Film Co. for their DANTE'S INFERNO picture, and for the Kinemacolor Co.'s CORONATION PICTURES. Send for Our New Sound Effect List

Phone Lenox 600

Yerkes Manufacturing Company, 202 East 88th Street NEW YORK

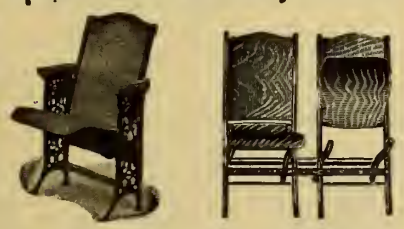
CHEAP
STEEL FRAME
THEATRE CHAIRS
ABSOLUTELY
NON-BREAKABLE

Suitable for small Theatres and Moving Picture Shows. We carry these chairs in stock and can ship immediately.
Second Hand Chairs
Also seating for Out-of-door use
Address
Dept. W.
STEEL FURNITURE CO., GRAND RAPIDS, MICH.
New York Office: 150 Fifth Avenue

OPERA CHAIRS

FOR EVERY PURPOSE
1,000 STYLES
ESTABLISHED 1865
WRITE FOR CAT. No 31
The A. H. Andrews Co.
174-176 Wabash Ave., Chicago, Ill. Branches in all leading cities

Opera and Assembly Chairs



Most popular priced chairs on the market for picture show use.
Prompt Shipments. Write for Catalogue
PEABODY SCHOOL FURNITURE CO.
North Manchester - - Indiana
New York Agents: ROBERT J. EHLERS CO.
Lexington Ave. and 43d St. - New York, N. Y.

WE CAN BOOK YOU ON A MINUTE'S NOTICE
Singers, Piano Players, Drummers, Operators or anything else in the show business.
We personally try out every one, and know their ability before leaving our office.
A TRIAL WILL CONVINCE YOU
Columbia Theatrical Exchange, 405 RANDOLPH BUILDING South East Cor. Clark and Randolph
TELEPHONES: RANDOLPH 756 *and* AUTOMATIC 44-279 CHICAGO, ILL.

NOW READY
DANTE'S INFERNO ILLUSTRATED LECTURE
TWO STYLES
24 beautifully colored slides, - $15.00
76 " " " 40.00
Lecture free with each set. We supply heralds and one sheet posters
A. J. CLAPHAM Manufacturers Fine Art Slides 12 East 15th Street, New York

THEATRE SALES CO.
211 Dearborn Street, opposite Post Office
CHICAGO, ILLINOIS
Long Distance Phone, Harrison 341
Dealers in Theatres anywhere in the United States and especially Chicago. Write or Call. Make Known Your Wants

OPERA CHAIRS
ALL KINDS of SEATING
ROYAL METAL MFG. CO.
1823 Dearborn St.
CHICAGO, ILL.

OPERA CHAIRS

GEO. W. BENNETT
744 W. 5th Street
CINCINNATI OHIO

Get Our Prices Before You Buy
The Wisconsin Lumber and Veneer Co.
Port Washington, Wisconsin, U.S.A.

FOLDING CHAIRS
For Moving Picture Shows, Grand Stands, Assembly Halls, etc. In sections if wanted.
Write for Catalog No. 2
The Kauffman Manufacturing Co.
ASHLAND, OHIO

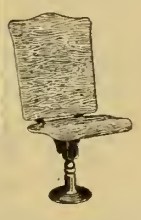
THEATRE SEATING—*Send for Moving Picture Chair Cat. "V4," Upholstered Chair Cat. "V5."*
AMERICAN SEATING COMPANY
Chicago New York Boston Philadelphia

SCENERY PAINTED FOR MOVING PICTURE THEATERS
P. J. DONIGAN SCENIC STUDIO, 416 S. Kedzie Ave., Chicago, Ill
Phone, Garfield 2710
Write for our prices on Picture Curtains

In answering advertisements kindly mention The Moving Picture World.

SPECIAL TRIAL OFFER ON
AROMA FOAM
The Powerful Perfumed Disinfectant
Immediately upon receipt of your remittance of $1.96 for a four quart order of assorted Geranium, Luxuran, Azuran and Viodor, we will ship you FREE a large compressed air sprayer and an artistically colored glass slide.
Sanitary Service Corporation
82 Wall Street, New York City
Address all communications to Laboratory,
1293 FULTON STREET, BROOKLYN, N. Y.

OH! MR. EXHIBITOR!! THINK OF THE MOTHERLESS, THE FATHERLESS AND THE



Childless homes as the result of theater panics. Protect the lives of your patrons by installing our "ANTI-PANIC" THEATER CHAIR. 26 Dead at Cannonsburg, 176 at Boyertown, 575 at Iriquois Theater, Chicago. Make these horrors impossible.
Our chair is a friend to the Public.
It advertises your theater and makes your business grow.
It is a *space-saver, life-saver, money-saver.* Gives 25% more seating.
IT IS THE ONLY SANITARY CHAIR
It will make your theater all aisles.
It is the world's greatest theater chair, perfected to the highest degree.
Write today for Circular A. THE HARDESTY MFG. CO., Canal Dover, Ohio, U. S. A.

Independent Release Dates

AMERICAN.

Sept. 4—The Cowboy and the Artist (W. D.)..1000
Sept. 7—Three Million Dollars (W. Com.)....1000
Sept. 11—The Stage Robbers of San Juan (Dr.) 1000
Sept. 14—The Mother of the Ranch (Dr.).....1000
Sept. 18—The Gun Man (Dr.).....1000
Sept. 21—The Claim Jumper (Dr.).....1000
Sept. 25—The Circular Fence (Com. Dr.).....1000
Sept. 28—The Rustler Sheriff (Dr.).....1000
Oct. 2—The Love of the West (Dr.).....1000
Oct. 5—The Miner's Wife (W. Dr.).....1000

CHAMPION.

Sept. 4—Grant and Lincoln (Dr.)..... 950
Sept. 6—When the Law Came (Dr.)..... 950
Sept. 11—Charley's Buttie (Dr.).....
Sept. 13—The Red Devils (Dr.)..... 950
Sept. 18—Shenandoah (Dr.)..... 950
Sept. 20—The Stolen Horse (Dr.)..... 950
Sept. 25—The Black Horse Troop of Culver (Scenic) 950
Sept. 27—The Cook of the Ranch (Com.)..... 950
Oct. 2—Barbara Frietchie (Dr.)..... 950
Oct. 4—As Things Used To Be (Dr.)..... 950

ECLAIR.

Aug. 28—A marriage in the Stars (Com.)..... 755
Aug. 28—An Obliging Young Man (Com.)..... 235
Sept. 4—All On Account of a Coat (Com.)... 886
Sept. 11—How Poor Babies Are Reared in Paris (Edu.)..... 630
Sept. 11—How Teddy Lost His Bet (Com.)... 235
Sept. 18—Magic Music (Trick)..... 330
Sept. 18—When the Leaves Fall (Dr.)..... 665
Sept. 25—A Just General (Military Dr.).....1000
Oct. 2—Hearts and Eyes (Dr.)..... 630
Oct. 2—For Your Hats, Ladies! (Edu.)..... 370

GREAT NORTHERN.

Aug. 19—The Victory of Love (Dr.).....
Aug. 26—A Traitor to His Country (Dr.).....
Sept. 2—The Foundling (Dr.).....
Sept. 9—A Dream with a Lesson (Dr.).....
Sept. 16—The Conspirators (Dr.).....
Sept. 23—Caught in His Own Net (Dr.).....
Sept. 30—The Conspirators (Dr.).....

IMP.

Sept. 4—The Haunted House (Dr.).....1000
Sept. 7—Duty (Dr.).....1000
Sept. 11—By the House that Jack Built (Dr.) 1000
Sept. 14—The Brothers (Dr.).....1000
Sept. 18—The Great Charleston Hurricane Flood (Scenic) 500
Sept. 18—The Bicycle Bug's Dream (Com.)... 500
Sept. 21—By Registered Mail (Dr.).....1000
Sept. 25—The Co-Ed Professor (Com.)..... 750
Sept. 25—Through the Dells of the Wisconsin in a Motor Boat (Sc.)..... 250
Sept. 28—'Tween Two Loves (Dr.).....1000
Oct. 2—The Rose's Story (Dr.).....1000
Oct. 5—Through the Air (Dr.).....1000

LUX.

Sept. 1—Bill as a Game-Keeper (Com.)..... 504
Sept. 1—The Invisible Wrestler (Com.)..... 340
Sept. 8—Bill Buys a Lobster (Com.)..... 350
Sept. 8—A Romance of a Wager (Dr.)..... 642
Sept. 15—Bill as a Bill Poster (Com.)..... 573
Sept. 15—His Mania for Collecting Antiques (Com.) 357
Sept. 22—Bill as an Express Messenger (Com.).. 344
Sept. 22—The Stolen Diamond (Dr.)..... 629
Sept. 29—Bill and His Friend (Com.)..... 491
Sept. 29—The Little Goatherd (Dr.)..... 386

NEW YORK MOTION PICTURE CO. BISON.

Sept. 1—The Sheriff's Love (Dr.).....
Sept. 5—Little Dove's Romance (Dr.).....
Sept. 8—A Western Tramp (Dr.).....
Sept. 12—The Lost Letter (Dr.).....
Sept. 15—Lone Star's Return (Dr.).....
Sept. 29—The Sheriff's Brother (Dr.).....
Sept. 22—The Missionary's Gratitude (Dr.)....
Sept. 26—Lucky Bob (Dr.).....
Sept. 29—White Fawn's Peril (Dr.).....

AMBROSIO.

(By N. Y. M. P. Co.)

Sept. 6—Tweedledum and the Adventuress (Com.) .....
Sept. 6—Italian Artillery (Scenic).....
Sept. 13—Calu's Retribution (Dr.).....
Sept. 13—Tiny Tom Wins a Lottery Prize (Com.) .....
Sept. 20—Tweedledum's Riding boots (Com.)..
Sept. 20—Tiny Tom as a Detective (Com.)...
Sept. 23—The Hornet (Com.) .....
Sept. 23—The Mask of the Red Death (Dr.)..
Sept. 27—Alice's Dream (Com.).....
Sept. 27—Tweedledum's Auto Skates (Com.)...
Sept. 30—The Law of Retaliation (Dr.).....
Sept. 30—A Strange Invitation to Dinner (Com.)

ITALA.

Sept. 2—Clio and Phyletes (Dr.).....
Sept. 7—Infinite Ways of Provideuce (Dr.)...
Sept. 9—Foolshead Hypnotizer (Com.).....
Sept. 9—Toto Has a Purse (Com.).....
Sept. 16—The Horse of the Regiment (Dr.)....
Sept. 16—Foolshead Charges Himself With Removal (Com.).....

NESTOR.

Sept. 2—Mutt & Jeff and the German Band (Com.) .....
Sept. 6—The Flower of the Tribe (W. Dr.)..
Sept. 9—Mutt & Jeff and the Escaped Lunatic (Com.).....
Sept. 13—At Perry's Ranch (Dr.).....
Sept. 16—Mutt & Jeff and the Newsboys (Com.)
Sept. 20—Across the Divide (Dr.).....
Sept. 23—Mutt & Jeff and the Dog Catchers (Com.) .....
Sept. 23—Obliging a Friend (Com.).....
Sept. 27—The Young Doctor (Dr.).....
Sept. 30—Mutt & Jeff as Reporters (Com.)....
Sept. 30—Getting Even (Com.).....
Oct. 4—Those Jersey Cowpunchers (Dr.).....
Oct. 7—Mutt & Jeff Spend a Quiet Day in the Country (Com.).....
Oct. 7—The Meddling Parson (Com.).....

POWERS.

Sept. 2—Silver Tail and His Squaw (Dr.)....
Sept. 5—Red Feather's Friendship (Dr.).....
Sept. 9—The Twins Squaw (Dr.).....
Sept. 12—Gray Wolf's Grief (Dr.).....
Sept. 16—The Horse Thief (Dr.).....
Sept. 19—Lost in a Hotel (Com.).....
Sept. 19—An Old Time Nightmare (Com.)....
Sept. 23—Red Star's Honor (Dr.).....
Sept. 26—The Falls of Bohemia (Sc.).....
Sept. 26—Imaginative Willie (Com.).....
Sept. 30—The Half-Breed's Atonement (Dr.)..
Oct. 3—The Call From the Hills (Com.).....
Oct. 3—A Matrimonial Idyl (Dr.).....
Oct. 7—The Branded Indian (Dr.).....

RELIANCE.

Aug. 26—The Godfather (Dr.).....
Aug. 30—A Straight Path (Dr.).....
Sept. 2—Clouds and Sunshine (Dr.).....
Sept. 6—Temptation (Dr.).....
Sept. 9—His Dream (Dr.).....
Sept. 13—The Cobbler (Dr.).....
Sept. 16—Pals (Dr.).....
Sept. 20—The Stolen Play (Dr.).....
Sept. 23—The Way of a Maid (Dr.).....
Sept. 27—For His Sake (Dr.).....
Sept. 30—Weighed in the Scale (Dr.).....

REX.

July 20—Sherlock Holmes, Jr. (Dr.).....
Aug. 3—The Artist Financier (Dr.).....
Aug. 10—The White Red Man (Dr.).....
Aug. 17—The Colonel's Daughter (Dr.).....
Aug. 24—Castles in the Air (Com.).....
Aug. 31—The Torn Scarf (Dr.).....
Sept. 7—Picturesque Colorado (Scenic).....
Sept. 14—Faith (Dr.) .....
Sept. 21—The Rose and the Dagger (Dr.).....
Sept. 28—The Derelict (Dr.).....

SOLAX.

Sept. 1—The Hold Up (Military).....
Sept. 6—Hector's Inheritance (Com.).....
Sept. 8—The Best Policy (Mil. Dr.).....
Sept. 13—Her Uncle's Will (Com.).....
Sept. 15—The Altered Message (Mil. Dr.).....
Sept. 20—Oh! You Stenographer (Com.).....
Sept. 22—Nellie's Soldier (Mil. Dr.).....
Sept. 27—How Hopkins Raised the Rent (Com.)
Sept. 29—An Italian's Gratitude (Dr.).....
Oct. 4—A Breezy Morning (Com.).....
Oct. 6—His Sister's Sweetheart (Military)....
Oct. 11—He Was a Millionaire (Com.).....

THANHOUSER.

Sept. 1—Romeo and Juliet (Dr.).....
Sept. 5—Count Ivan and the Waitress (Dr.)
Sept. 8—Romeo and Juliet—Part 2 (Dr.).....
Sept. 12—The Buddhist Priestess (Dr.).....
Sept. 15—In the Chorus (Dr.).....
Sept. 19—The Lie (Dr.).....
Sept. 22—The Honeymooners (Dr.).....
Sept. 26—Lochinvar (Dr.).....
Sept. 29—Love's Sacrifice (Dr.).....
Oct. 3—The Five Rose Sisters (Dr.).....
Oct. 6—The East and the West (Dr.).....

YANKEE.

Sept. 1—A Great Wrong Righted (Dr.).....
Sept. 4—Iushavogue (Dr.).....
Sept. 8—Mesmerizing Moe (Com.).....
Sept. 8—Faded Roses (Dr.).....
Sept. 11—Tangled Heartstrings (Dr.).....
Sept. 15—Woman (Dr.).....
Sept. 18—The Star Reporter (Dr.).....
Sept. 22—The Girl and the Chauffeur (Dr.)....
Sept. 25—For the Wearing of the Green (Dr.)
Sept. 29—Man (Dr.) .....
Oct. 2—She Never Knew (Dr.).....
Oct. 6—The Goose Girl (Dr.).....

Get Simpson's Celebrated Song Slides
OF ALL THE POPULAR SONGS
Perfection of Artistic Coloring
ALFRED L. SIMPSON
113 W. 132d St. N. Y. City

Money Makers for you. Think of the people passing by or out of your place that would drop another nickel or dime. Many styles. Catalog No. 34 tells all.
KINGERY MFG. CO.
CINCINNATI, O.

FILM FOR SALE
Over 1000 reels in stock at all times, from $2.50 up.

Three Musketeers	2 reels	$50.00
Dame of Montsereau	2 reels	50.00
Fall of Troy	2 reels	75.00

Send for catalogue.
A. J. CLAPHAM
12 E. 15th St., New York, N.Y.

Operators!
I guarantee quick and satisfactory repair work on all machines. Only genuine parts supplied. Get my prices on *ONE DROP OIL* and *BULL DOG CEMENT* the best articles of their kind on the market.
H. A. MACKIE
853 Broadway, Cor. 14th Street New York
'Phone: 2478 Stuyvesant

SPECIAL ROLL TICKETS The Big Ticket. Any Printing Any Colors

5,000	$1.25	20,000	$4.60	50,000	$7.50
10,000	$2.50	25,000	$5.50	100,000	$10.00

Get the Samples Stock Tickets, 6 Cents
NATIONAL TICKET COMPANY - - - Shamokin, Pa.

"Electra" Pink Label Carbons Help Good Lamps Give Better Light

"Electra" is the pure, fine grained, homogeneous carbon, absolutely straight, and of uniform diameter throughout.

It is the carbon that burns steady, that burns uniform—that does a big part in making the steady light.

It is the carbon, above all others, that is not liable to sputter or to jump.

"Electra" is the carbon of greatest economy—the carbon of little waste—the carbon that means less cleaning and trimming expense.

"Excello" Flaming Carbons

The original genuine flaming arc lamp carbon.

Not adapted to, but designed and made to give the best service in any flaming arc lamps.

Resistance is reduced to the minimum because of the special patented form of metal vein, thus maximum light from the available current is assured.

"Excello" Carbons produce a much higher candle power than any other brand of flaming carbons.

Yellow, pearl white, brilliant white or red light.

HUGO REISINGER

Sole Importer of "Electra" and Excello Carbons

11 BROADWAY - NEW YORK

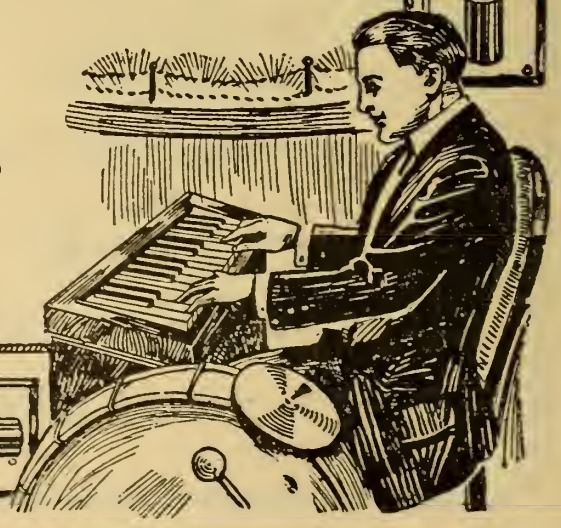
LOOK AT THIS

W. H. ESCH,
Majestic Theatre, La Porte, Ind.,

says that he installed a set of Deagan's No. 310 Electric Bells at $75.00, and had to lock the exit and entrance doors the third night to keep the people from breaking in. The house next door, with a large orchestra, and four vaudeville acts, did practically nothing, while the first few weeks the business in the Majestic was as good at 11 o'clock at night as at any other time of the day, with no other added feature except the bells.

The net income of the house was increased $375.00 the first four weeks—absolutely the best investment ever made and he would not be without a set at any price.

The Bells paid for themselves the first three weeks they were used.



THE testimonial of Mr. W. H. Esch (see page preceding) is not an exceptional case as we have hundreds of customers ready to testify the value of the Deagan's Bells and other musical instruments as an amusement attraction.

Mr. Exhibitor, you are not taking any chances. We refund your money if you are not entirely satisfied.

We have been 31 years in business and from almost nothing built up a $100,000.00 proposition by delivering the goods every time.

We make these bells in sets from

$40.00 up

The most popular set of bells we are now making is the

No. 310 outfit

25 Bells, 2 Octaves, Chromatic C to C

Complete with resonators, keyboard and all electrical apparatus.

Price of this outfit is $75.00

Will be shipped to you for examination and trial on receipt of $5.00 to guarantee express charges.

Every set of bells guaranteed one year.

Write for circulars and descriptive matter

J. C. DEAGAN

3800 N. Clark Street
CHICAGO, ILL.

Address all communications to our Main Office, Avenue E at 43rd Street, Bayonne, N. J.

NESTOR

NESTOR

NESTOR

"The Worth-While Film"

GET THEM!—EVERY WEEK 2 NESTOR FILM FEATURES—GET THEM!

Release of Wednesday, September 27th, 1911

"THE YOUNG DOCTOR"

Scene from "The Young Doctor"

A CHARMING Western Foto-Drama that entertains throughout its entire length (978 feet). How a young doctor, backed by modern science, triumphs over an old medico and the fossilized school of medicine, thereby winning the latter's fair daughter, who scores a decided victory over them both. *Get "The Young Doctor"* and you'll also win—a sure cure for poor business—makes good business better—The panacea for all exhibitors' ills.—*GET IT.*

Release of Wednesday, October 4th, 1911

"THOSE JERSEY COWPUNCHERS"

The most amusing satire ever pictured
Get it! **Rough-house for it!** ***Get it!***

Mahan & Wright, McKees Rocks, Pa., says:-

"We cannot speak too highly of the *fine Indian and Western films* you have been producing of late, and we earnestly hope you will adhere to your present policy, for they are *the kind the public want.* A Nestor Lobby Magnet on display *gets the crowd.*"

GET THEM!—EVERY WEEK 2 NESTOR FILM FEATURES—GET THEM!

A Split Reel of United Fun, Released Saturday, September 30th, 1911

"MUTT and JEFF as Reporters"

and "Getting Even"

Two Capital Comedies on One Reel—Two Storms of Wholesome Laughter
A Mirthful Double Bill.—*GET IT!*

Release of Saturday, October 7th, 1911

"MUTT and JEFF Spend a Quiet Day In the Country"

and "THE MEDDLING PARSON"

This Comedy Split Reel Is a Veritable Niagara of Merriment
BOOK IT NOW! *GET IT!*

Roscoe C. Cuneo, Star Theatre, Upper Sandusky, Ohio, sends in the following:-

"Your *Mutt and Jeff* pictures are the *best coin getters* I have *ever* had—just *pack the house* and all are delighted. You make the *best films* and do the *best advertising*. Continue the good work."

GET THEM! :-: :-: **EVERY WEEK 2 NESTOR FILM FEATURES** :-: :-: ***GET THEM!***

NESTOR

DAVID HORSLEY
BAYONNE, N. J.
'Phone, Bayonne 940

MOTION PICTURE DISTRIBUTING AND SALES CO.
Sole Distributors

NESTOR

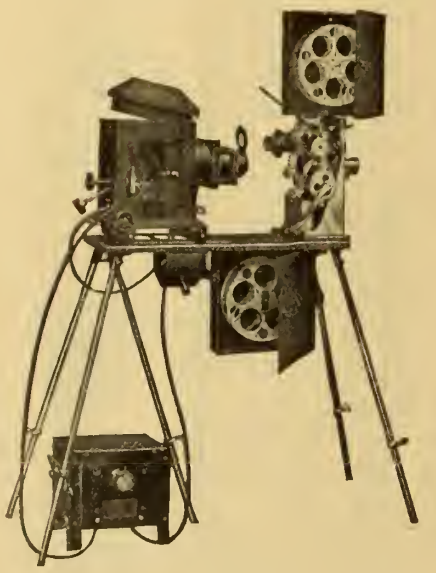
COMING!—DESPERATE DESMOND—COMING!

TRADE MARK

Besides being the best motion picture machine made, the safest, the easiest to operate and the longest wearing,

THE EDISON KINETOSCOPE

is the best advertisement for your show.



Your patrons know that what Thomas A. Edison produces is *right*. They know that the show that uses an Edison machine is prepared to give them the best, clearest, steadiest pictures, that such a show is a safe place in which to spend their recreation time and that they'll get their money's worth.

Your patrons have confidence in the name Edison—and the Edison Kinetoscope repays them well for that confidence.

A cheap machine brings nothing but trouble—and eats up your profit on the constant and frequent repairs it requires. The way to reap all the profit there is in the motion picture business is to install the Edison Kinetoscope.

Write us today for complete information and a copy of the Edison Kinetogram.

Thomas A. Edison, Inc

72 Lakeside Ave., Orange, N. J.

It's a quick and easy matter to hitch a

Kimble A C

Variable Speed Picture Machine Motor to your machine.

And when you start it off and watch the *human* way in which it responds to every touch of its one-and-only lever, you will kick yourself for not having put it in long ago.

It varies speeds, up and down the scale, as desired, between 300 and 3,000 r.p.m.; not by "steps," but by imperceptible gradations; and it's the only alternating current motor in the world that can do this.

It does all the heavy WORK.

You do the heavy thinking and scheming.

Hands and eyes and brain free from the grind at the wheel, your skill and ingenuity will suggest a hundred ways of giving the audience new thrills—"stunts" that your competitors can never do.

And, by the same token, if some live competitor gets his "Kimble" in *first*, and advertises his place as

"The only electric theatre in town"

he'll give you a lively fight for your very existence.

So, better hurry up with your order.

Prices f. o. b. Chicago

1-8 h.p. Kimble A C Motor with grooved pulley.

110 volts - - - -	**$27.00**
220 volts - - - -	**28.50**
Countershaft - - -	**10.00**

(Countershaft is not necessary when you belt direct from pulley on motor to pulley on flywheel of machine.)

Better get busy on this and be the *first*. Use the coupon.

Kimble Electric Company

1118 Washington Boulevard
CHICAGO

Kimble Electric Company, Chicago.

How soon could you ship a ⅛ h.p. picture machine motor.....volts.....cycles, to operate a No. .....machine, and which method of connecting it do you recommend?

Name .....

P. O..... State.....

Moving Picture World (Date)

DANTE'S INFERNO

List of States Sold and States Open

DANTE'S INFERNO MILANO FILMS

Virginia	Jake Wells
North Carolina	Jake Wells
South Carolina	Jake Wells
Alabama	Jake Wells
Florida	Jake Wells
Georgia	Jake Wells
Tennessee	Jake Wells
Mississippi	Jake Wells
Louisiana	Jake Wells
Arkansas	Jake Wells
Texas	Banner Film & Supply Co., Kansas City, Mo.
Oklahoma	Banner Film & Supply Co., Kansas City, Mo.
Iowa	Banner Film & Supply Co., Kansas City, Mo.
Nebraska	Banner Film & Supply Co., Kansas City, Mo.
New Mexico	Banner Film & Supply Co., Kansas City, Mo.
North Dakota	Banner Film & Supply Co., Kansas City, Mo.
South Dakota	Banner Film & Supply Co., Kansas City, Mo.
Massachusetts	Fieghry & Place, 145 W. 45th St., New York
Rhode Island	Fieghry & Place, 145 W. 45th St., New York
Colorado	G. H. Greaves, Princess Theater, Denver, Col.
Oregon	People's Amusement Co., Portland, Ore.
West Virginia	Colonial Amusement Co., Charleston, W. Va.
Ohio	Erb & Osler, Cincinnati, Ohio
Kansas	Karl Bornschein, Ellsworth, Kan.

Balance of the United States and all of Canada is still open. Write or wire, or, better still, come to New York and secure the greatest money maker in the history of the amusement business.

DANTE'S INFERNO--HELIOS

STATES OPEN

Maine, New York, Washington, Delaware, Idaho, Iowa, North Dakota, South Dakota, Nebraska, Kansas, Texas, Montana, New Mexico, Rhode Island, Massachusetts, Missouri, Ohio, Pennsylvania, Kentucky, Utah, Michigan, West Virginia, New Hampshire, Colorado, Oregon, Vermont, Wisconsin, Arizona, Illinois, New Jersey, Nevada, Wyoming, Minnesota, Indiana, Oklahoma, Maryland, Connecticut, Indian Territory, District of Columbia, Philippines, West Indies, Canadian Provinces and Mexico.

The lithographic work for Dante's Inferno by the Courier Co., of Buffalo, is the finest ever made. Including: 24-sheets—2 kinds of 8-sheets—4 kinds of 2-sheets—4 kinds of 1-sheets—2 kinds of ½-sheets; booklets, cards, etc.

IN PREPARATION—The Aviator—Pilgrim's Progress—Paradise Lost

P. P. CRAFT, General Manager

Monopol Film Co.,

145 West 45th St. New York City

See our Advertisement on next two pages.

Dante's Inferno
(Milano)
In 5 Reels

Dante's Inferno
(Helios)
In 2 Reels

DANTE ALIGHIERI

A PICTURE THAT IS DESTINED TO ESTABLISH MOTOGRAPHY AS ONE OF THE FINE ARTS.

THE POEM HAS EXISTED FOR 600 YEARS AND THE PICTURES WILL LAST FOREVER.

A PRODUCTION OF GROTESQUE GRANDEUR DWARFING THE STAGECRAFT OF ALL TIME.

THE GREATEST IMPETUS THE EDUCATIONAL MOVEMENT *in* MOTOGRAPHY HAS EVER HAD.

PRESERVING ALL THE DIGNITY AND REVERENCE *of the* ORIGINAL POEM *and* PAINTINGS.

Write, Wire or Come to New York.

Dante's Inferno is classed with the big theatrical attractions by the leading managers, including the Shuberts, Klaw & Erlanger, John Cort, Jake Wells, Stair & Havlin and others.

Dante's

We will guarantee to secure bookings in the large theatres in your state on liberal sharing terms. Don't neglect this opportunity to make your fortune with the greatest picture ever made in the history of Motography

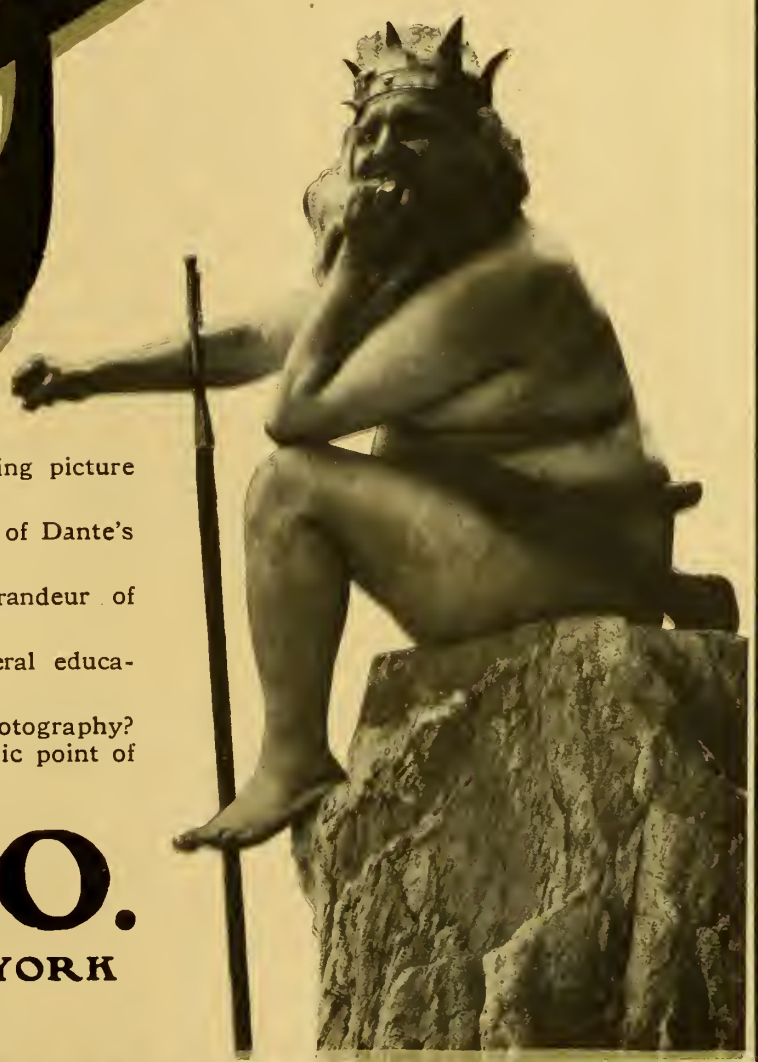
MONOPOL

P.P. CRAFT, General Manager

Crowded houses in the leading cities of America, including New York, Chicago, Washington, Baltimore, Cincinnati, St. Louis, Los Angeles, Atlanta, Indianapolis, Kansas City, Ottawa, San Francisco, Memphis, Richmond.

Inferno

DANTE'S
INFERNO
will be shown every
Sunday all season at the
Herald Sq. Theatre, New York



Read what the leading papers say:

"The greatest accomplishment of the moving picture world to date."—Los Angeles Herald.

"Grace George postponed for third week of Dante's Inferno."—Montreal Star.

"A visual realization of the appaling grandeur of Hell."—Baltimore News.

"This realistic exposition is, in itself, a liberal education."—St. Louis Republic.

"How were such scenes made possible to photography? Each picture is perfect from the artistic point of view."—Montreal Tribune.

FILM CO.

145 W. 45th St., NEW YORK

The sweet breath of the pines in our release of Tues., Oct. 3.

The Call from the Hills

A pastoral narrative of the unrequited love of a young country musician in the city and his return to his native home.

On the same reel—A comedy of the kill—'em—dead kind

A Matrimonial Idyl

A picture depicting the perils of love at first sight. Many an innocent man by the simple process of flirtation has found himself floundering in the hot water sea of matrimony. A timely warning to promising young men who are about to take the step.

An entirely probable story of early ranch life — Sat., Oct. 7.

The Branded Indian

With the conquering of the redman by the pale face, race prejudice did not die away and an Indian did not get the benefit of the doubt when accused by an unscrupulous white man.

This picture tells of the noble self-sacrifice of an Indian brave for a white maiden when he had every reason to hate the white race. A strong tale of an outlaw with the traits of a hero.

Tuesday, September 26 — THE FALLS OF BOHEMIA
On the same reel, Tues., Sept. 26, IMAGINATIVE WILLIE
Sat., Sept. 30 — THE HALF-BREED'S ATONEMENT

POWERS PICTURE PLAYS

145 West 45th Street, New York

THE MOVING PICTURE WORLD

VOLUME IX

July-September, 1911

Edited by
J. P. CHALMERS

PUBLISHED BY

THE WORLD PHOTOGRAPHIC PUBLISHING CO.

125 East Twenty-third Street, New York

Index to Volume IX.—July to September, 1911

A

PAGE.

Advent of the Topical Picture 283
Advertising for Exhibitors. I. By Epes Winthrop Sargent 876
Advertising for Exhibitors. II. By Epes Winthrop Sargent 960
Aeroplane Disaster, An 43
American Born Eskimo Girl Plays Leading Part in Selig Film 291
Another Step Forward 102
And No Man Putteth New Wine Into Old Bottles. By W. Stephen Bush 605
Another Independent Manufacturer 983
Arrest of Signor Calzibini 102
Artist Financier, The 289
Artists of the Screen, The. By William H. Kitchell 876

B

Baltimore Censorship Flurry 102
Beware of Moving Picture Men 354
Beware of the Red Lights 774

C

Call of the Song (Imp) 112
Camera Press Man, The 868
Child and the Picture, The 689
Copyrighting a Scenario. By George Rockhill Craw 20
Coliseum Theatre, Seattle, Wash 26
Compelling Harmony of the Whole, The. By W. Stephen Bush 103
Coming National Convention of Exhibitors 186
Corporation Pictures in Chicago 208
Colleen Bawn 289
Coming Enfranchisement of the Moving Picture. By W. Stephen Bush. 355
Condemns "Sixtus the Fifth" 702
Copperfield, David (three reels) (Thanhouser) 952
Currier with Western Song Slide Exchange 290

D

"Dante's Inferno" 17
Dante's Inferno (Milano Films Company) 101
Dante's L'Inferno. By W. Stephen Bush 188-189
Dante's Inferno at the Princess, Chicago. By Charles Young 789
Dangerous Theatre, A 113
Day of the Dump. By Homer W. Sibley 273
Day with Simpson, A. By A. Mac Arthur 704
Declaration of Independence 43
Detroit Police Make Rules 279
Death of Noted Film Actor 530
Dealers and Brokers in Moving Picture Realism (Inc.) By W. Stephen Bush 868
Does It Pay to be Funny? By William H. Kitchel 16

E

Earmark on the Film, The. By Epes Winthrop Sargent 521
Edison off on the Mauretania 367
Electric Turnstile and the Cash Box 130
Epic in Moving Pictures, A Great (Jerusalem Delivered) 14
Ever Potent Moving Picture, The 612
Exhibitions of Kinemacolor in Chicago 23
Exhibitors' Opportunity, The 269
Exhibitors' Library, The 382
Exhibitors Rise to the Occasion 437
Exhibitors Form National League 440-443

F

Facing an Audience. By W. Stephen Bush 774
Film Maker's Responsibilities, The 270
Flying "A" Bungalow, The 529
Fools Rush In 102
Framing the Screen 874

G

Giving Musical Expression to the Drama 354
Gotch-Hackenschmidt Match Film 964
Growth of the Wichita Film & Supply Company 43
Great Triumph, A 530

H

Handy Tool for Operators, A 49
Herrick Exploits Kinemacolor 382
High Class Advertising 43
Historical Pictures 606
High Brow, The. By Louis Reeves Harrison 775
Horrible Example, A 202
Holmes, Jr. (Rex). Sherlock 291
How Buckwalter Saved the Show. By M. H. Walker 368
Home of the Degan Bells, The 461

I

Importance of Trade Organizations 444
Impressions of Dante's Inferno 780
Interview with Thomas Edison, An. By Frank P. Hulette 104
Is the Two-Dollar-a-Seat Theater in Sight. By Robert Grau 959

J

Jacobson's Arc Reflector 460
Justice to the Film Makers. By W. Stephen Bush 353

K

Kalem Girl in Ireland, A 31
Kinemacholor Exhibition 13
Kinemacolor Pictures at Garrick 290
Kinemacolor Sound Effects 549
Kinemacolor Makes a Hit 362

L

PAGE.

Letter from an Old Exhibitor to a New Film Maker 37
Letter from an Old Exhibitor to a New Film Maker 368
Letter from an Old Exhibitor to a New Film Maker 532
Letter from an Old Exhibitor to a New Film Maker 700
Letter from an Old Exhibitor to a New Film Maker 786
Lost Gallery, The 185-186
Longest Throw in the World 539
Lucky Escape from Drowning 291

M

Martin's Tour a Big Success, Clyde 25
Mistakes Will Sometimes Happen 102
Michigan State Convention of Exhibitors 196
Mirror Screen Company Increases Capital Stock 275
Mirroroide 290
Moving Picture Actor Drowned 112
Motion Picture Hearing Adjourned 283
Moore's Enterprise, Tom 290
Montgomery Opens Atlanta House 526
More Light on the Moving Picture League of America 608
Moving Picture Absurdities. By W. Stephen Bush 773
Moral of the Films, The 865
Montgomery Theater, The New 877
Moving Pictures in Providence, R. I 897
Murder of Othello, The. By H. F. Hoffman 110
My Policies. By Henry 867

N

National Association 367
Nat. Goodwin in Pictures 367
Need of a National Association 282
New Departure, The 288
No Sectarian Films. By W. Stephen Bush 438

O

Official League Announcement 530
Open Market, The. By W. Stephen Bush 522
Original Critique, An 705
Outline of How to Write a Photoplay 27

P

Parallel and a Prediction, A. By Epes Winthrop Sargeant 533
Picture New Object 447
Picture Trade in Other Lands 703
Power in New Quarters 49
Possibilities of Musical Synchronization. By W. Stephen Bush 606
Possibilities of the Film. By Edward R. Higgins 610
Possibilities of the Picture 774
Powers Representative, New 896
Progress of the Independent Product 29
Production Commercialized 186
Princess Theater, Denver, Colo 534
Proprietors Not Liable 786
Press Agent and the Exhibitors. By W. Stephen Bush 866
Punk Plays. By Louis Reeves Harrison 356

Q

Quality Stands the Test 784

R

Racing the Films 616
Reviews of Notable Films:
As a Boy Dreams (Imp) 360
An Old Time Nightmare (Powers) 778
Blind Princess and the Poet (Biograph) 358
Battle of Trafalgar (Edison) 695
Connecting Link, The (Eclair) 274
Coronation in Kinemacolor 274
Code of the Hills (Vitagraph) 610
Colleen Bawn, The (Kalem) 954
Cleo & Phyletes (Itala) 778
Dad, The Constable (Essanay) 106
Death of King Edward III (Vitagraph) 358
Declaration of Independence (Edison) 693
Don Ramon's Daughter (Kalem) 777
From Oestersund to Storlein (Great N.) 524
Jimmie Elopes (Gaumont) 18
Judge's Story, The (Thanhouser) 274
Jimmie as a Footman (Gaumont) 609
Legend of Lake Desolation (Pathe) 190
Last Drop of Water (Biograph) 193
Little Child, A (Reliance) 524
Little Dove's Romance (Biograph) 992
Mexican Joan of Arc (Kalem) 19
My Old Dutch (Vitagraph) 446
Mission Waif (Melies) 524
New Manager, The (Essanay) 275
Ninety and Nine (Vitagraph) 777
On a Tramp Steamer (Vitagraph) 194
Out of the Darkness (Reliance) 360
Pied Piper of Hamelin (Thanhouser) 106
Profligate, The (Selig) 192
Pathe Journal, The (Pathe) 359
Picturesque Colorado (Rex) 870
Pathe Weekly, The (Pathe) 871
Ranchman's Nerve (American) 190
Rory O'More (Kalem) 445
Romeo and Juliet (Thanhouser) 446
Red Devils, The (Champion) 691
Ruling Passion 695
She Came, She Saw, She Conquered (Vitagraph) 194
Special Messenger (Kalem) 359
Swords and Hearts (Biograph) 523
'Tween Two Loves (Imp) 776

PAGE.
Two Orphans, The (Selig) ... 869
Under One Flag (Vitagraph) ... 693
Veil of Happiness (Pathe) ... 19
When Two Hearts Are Won (Kalem) ... 610
Woman (Yankee) ... 692
Reynolds Secures State Rights ... 290
Rex in Europe ... 779

S

Sales Company Employees' Ball ... 879
Screen Test, A ... 549
Serious Vaudeville Situation, A. By Robert Grau ... 21
Selig Western Stock Company ... 297
Selig Entertains ... 701
Short Talks to the Moving Picture League ... 607
Sign of the Harvest. By W. Stephen Bush ... 272
Some Scenarios and Others. By Emmett Campbell Hall ... 109
Special Release and the Small Exhibition. By Epes Winthrop Sargent. 965
Strike That Failed ... 27
Standard Fiction in Films. By W. Stephen Bush ... 950
Superior Plays. By Louis Reeves Harrison ... 361
Superior Plays. By Louis Reeves Harrison ... 957

T

Taking Pictures Under Difficulties ... 784
Testing Chauffeurs by Aid of Moving Pictures ... 364
Testing the New York Operators' Law ... 539
Testing the New York Operators' Law ... 779

PAGE.
Technique of the Photoplay (Chapter 1) (Epes Winthrop Sargent) 108-109
" " " " " 2 " " " 197-198
" " " " " 3 " " " 281-282
" " " " " 4 " " " 363-364
" " " " " 5 " " " 450-451
" " " " " 6 " " " 525-526
" " " " " 7 " " " 613-614
" " " " " 8 " " " 696-697
Those Sound Effects ... 873
Triumph and the Trivial, The. By Epes Winthrop Sargent ... 689
Truth About the Jest. By Emmett Campbell Hall ... 881

U

Unfair Competition in Jackson, Tenn ... 297
Universal Appliance Supply Company, The ... 26

V

Vogue of Western and Military Drama, The ... 271

W

Waste and a Danger, A. By W. Stephen Bush ... 105
Want Sanitary Booths ... 113
Want Ordinance Enforced ... 784
Weekly Film of the World Events ... 187
Working Sound Effects. Clyde Martin ... 873
Why Is a Censor? By Louis Reeves Harrison ... 866
Where Effects Are Unnecessary Noises. By W. Stephen Bush ... 690
Wise Rejection, A ... 521-522
Will Specials Lead to Ruus. By Epes Winthrop Sargent ... 606

Index to the Stories of the Films.

For the benefit of the readers of the Moving Picture World we have compiled a complete list of films with their dates which have been released during the past three months. Some of the films listed, and which have no page numbers, indicate that the synopses were not furnished by the manufacturers.

LICENSED RELEASES.

A

Aceideutal Outlaw (Rel'd July 29)—Lubin.... 223
Academy Girl, The (Rel'd Aug. 12)—Gaumont 305
Across the Mountain Passes of New Zealand (Rel'd Aug. 25)—Pathe ...
Adventures of a Baby, The (Rel'd Aug. 9) —Edison ... 306
Ad, the Maid, and the Man, The (Rel'd Aug. 17)—Pathe ... 391
Aeroplane Disaster, An (Rel'd Aug. 1) —Gaumont ... 144
African Sharpshooters (Rel'd Sept. 2)—Gaumont
African Birds and Their Enemies (Rel'd Sept. 30)—Pathe ...
Ajaccio, the Birthplace of Napoleon (Rel'd Oct. 3)—Gaumont ... 990
Alice's Sacrifice (Rel'd July 17)—Lubin..... 54
Al Martin's Game (Rel'd Sept. 14)—Lubin.. 640
Alpine Lease, The (Rel'd Sept. 15)—Kalem... 725
All on Account of the Porter (Rel'd Sept. 21) —Essanay ... 818
Amateur Skater, An (Rel'd July 26)—Eclipse.. 144
American Field Artillery Maneuvers (Rel'd Aug. 3)—Pathe ...
Among the Japanese (Rel'd Aug. 28)—Selig..
Arrow Head (Rel'd Aug. 12)—Lubin..... 305
Archibald, the Hero (Rel'd Aug. 26)—Lubin.. 476
Arizona Bill (Rel'd Sept. 25)—Kalem..... 905
Arabian Types and Customs (Rel'd Sept. 8) —Pathe ...
Art Industries in Kabylie (Rel'd Sept. 14) —Pathe ...
As Fate Decreed (Rel'd July 27)—Pathe..... 222
At the Gringo Mine (Rel'd July 17)—Melies.. 140
At Jones Ferry (Rel'd Sept. 8)—Edison..... 639
Auto Bug, The (Rel'd Aug. 14)—Lubin..... 392

B

Badge of Courage, The (Rel'd July 17)—Kalem 54
Backwoodman's Suspicion, The (Rel'd July 15) —Essanay ... 60
Battle of Bunker Hill, The (Rel'd Aug. 8) —Edison ... 306
Barnacle's Baby, Capt. (Rel'd Aug. 15) —Vitagraph ... 392
Baron, The (Rel'd Aug. 31)—Biograph..... 637
Battle of Trafalgar, The (Rel'd Sept. 22) —Edison ... 822
Bessie's Ride (Rel'd July 20)—Melies..... 54
Beautiful Voice, The (Rel'd July 31)—Biograph 305
Boss of the Forest (Rel'd Aug. 24)—Lubin.. 476
Betty's Buttons (Rel'd Aug. 30)—Edison.... 555
Beyond the Law (Rel'd Sept. 20)—Vitagraph.. 725
Bell-Ringer of the Abbey, The (Rel'd Sept. 29) —Vitagraph ... 906
Benares, the Holy City of the Hindoos (Rel'd July 17)—Pathe ...
Bell of Justice, The (Rel'd Aug. 11)—Vitagraph 308
Billy, the Kid (Rel'd Aug. 9)—Vitagraph.... 308
Birds of a Feather (Rel'd Aug. 24)—Vitagraph.. 308
Billy's Marriage (Rel'd Aug. 12)—Pathe..... 391
Bill's Ward (Rel'd Sept. 9)—Lubin..... 604
Big Dam, The (Rel'd Sept. 23)—Edison..... 822
Blue Wing and the Violinist (Rel'd Aug. 3) —Pathe ... 306
Blacksmith's Love, The (Rel'd Aug. 17)—Selig 391
Blind Princess and the Poet, The (Rel'd Aug. 17)—Biograph ... 475
Blackfoot Half-breed, The (Rel'd Sept. 29) —Kalem ... 905
Bobby, the Coward (Rel'd July 13)—Biograph. 56
Bob and Rowdy (Rel'd July 13)—Edison.... 142
Bob's New Scheme (Rel'd Aug. 10)—Lubin.. 305
Boy of the Revolution, A (Rel'd Aug. 26) —Pathe ... 478
Branded Shoulder, The (Rel'd Aug. 28)—Kalem 556
Bragg, a Fugitive, Mr. (Rel'd Oct. 2)—Biograph 992
Broncho Bill's Last Spree (Rel'd Sept. 9) —Essanay ... 842
Building the New Line (Rel'd Aug. 30)—Kalem 556
Burglarized Burglar, The (Rel'd Sept. 15) —Essanay ... 728
By Woman's Wit (Rel'd Sept. 16)—Vitagraph 725
By the Camp Fire's Flicker (Rel'd Sept. 25) —Vitagraph ... 906
By Aid of the Lariat (Rel'd July 21)—Kalem.. 138

C

Capt. Kate (Rel'd July 13)—Selig..... 54
Capture of Fort Ticonderoga (Rel'd July 21) —Edison ... 60
Caught in the Act (Rel'd July 31)—Selig.... 223
Carrot Caterpillar, The (Rel'd Sept 1)—Pathe 556
Call of the Wilderness, The (Rel'd Aug. 31) —Melies ... 560
California Revolution of 1846, The (Rel'd Oct. 6)—Kalem ... 988
Carr's Regeneration (Rel'd Oct. 6)—Vitagraph. 992
Cement Rock Blasting (Rel'd Sept. 16)—Lubin 724
Chance Shot, A (Rel'd July 24)—Kalem..... 138
Christian and Moor (Rel'd Aug. 1)—Edison.. 224
Cheyenne's Bride, The (Rel'd Aug. 24)—Pathe.. 478
Cherry Blossoms (Rel'd Sept. 8)—Vitagraph.. 637
Chrysanthemums (Rel'd Aug. 21)—Pathe.....
Child Crusoes, The (Rel'd Sept. 13)—Vitagraph 906
City of Singapore, The (Rel'd Aug. 10) —Pathe ...
Cinematograph Fiend, The (Rel'd Sept. 16) —Gaumont ... 724
City of Bordeaux, France, The (Rel'd Sept. 26) —Gaumont ... 904
Cintra, a Picturesque Town of Portugal (Rel'd Oct. 7)—Gaumont ... 990
Clown's Baby, The (Rel'd July 28)—Essanay.. 222
Clown and His Performance, The (Rel'd Aug. 1) —Vitagraph ... 226
Clever Beyond Her Years (Rel'd Sept. 6) —Eclipse ... 644
Conquering Carrie (Rel'd July 26)—Kalem.... 138
Country Cupid, A (Rel'd July 24)—Biograph... 222
Colonel's Son, The (Rel'd Aug. 4)—Kalem.... 223
Commy, the Canvasser (Rel'd Aug. 1)—Essanay 306
Condemned for Treason (Rel'd Aug. 23)—Eclipse 478
College Sweethearts (Rel'd Sept. 14)—Pathe.. 724
Cowboy's Bride, The (Rel'd Sept. 22)—Kalem 820
Convenient Burglar (Rel'd Sept. 21)—Biograph 824
Cowboy's Love, A (Rel'd Sept. 27)—Lubin.. 905
Counterfeit Roll, A (Rel'd Sept. 28)—Lubin.. 905
Convict's Heart, A (Rel'd Sept. 30)—Pathe.. 908
Crazy Dope (Rel'd Oct. 4)—Pathe..... 992
Crossing the Alps in a Motor (Rel'd Sept. 19) —Gaumont ... 820
Culture of the Dahlia, The (Rel'd Sept. 8) —Pathe ... 642
Culture of Bulbous Flowers (Rel'd Sept. 23) —Gaumont ... 820
Cup of Cold Water, A (Rel'd Sept. 21)—Selig. 822
Cure for Crime, A (Rel'd Sept. 27)—Edison.. 905

D

Dad's Boy (Rel'd July 15)—Pathe..... 56
Daughter of the Watch, The (Rel'd July 17) —Pathe ... 138
Daughter of the South, The (Rel'd Sept. 9) —Pathe ... 556
Dark Romance of a Tobacco Can, The (Rel'd Sept. 7)—Essanay ... 642
Dad's Girls (Rel'd Sept. 12)—Selig..... 728
Dan, the Dandy (Rel'd Sept. 18)—Biograph.. 824
Death of King Edward III, The (Rel'd Aug. 5) —Vitagraph ... 223
Declaration of Independence, The (Rel'd Sept. 1)—Edison ... 638
Death of Nathan Hale, The (Rel'd Sept. 29) —Edison ... 905
Diving Girl, The (Rel'd Aug. 21)—Biograph.. 556
Diamond Gang, The (Rel'd Sept. 5)—Essanay 642
Disappointed Old Maids (Rel'd Sept. 25)—Pathe 906
Divided Interest (Rel'd Sept. 11)—Lubin.... 640
Doomed Ship, The (Rel'd July 28)—Selig.... 142
Don Ramon's Daughter (Rel'd Aug. 23)—Kalem 475
Driven from the Tribe (Rel'd Sept. 27)—Pathe. 906
During Cherry Time (Rel'd July 27)—Lubin.. 138

E

Easterner's Sacrifice, The (Rel'd Sept. 2)—Lubin 559
Eastern Europe (Rel'd Aug. 25)—Pathe.....
Electric Booths (Rel'd Sept. 22)—Pathe.....
Elephant Hunting in Victoria Nyanza (Rel'd July 28)—Pathe ...
Escaped Lunatic, The (Rel'd Sept. 13)—Edison 725
Eva is Tired of Life (Rel'd Sept. 11)—Pathe.. 724
Everybody's Troubles (Rel'd Sept. 21)—Essanay 818
Everyday Life in Malacca (Rel'd Sept. 15) —Pathe ...
Express Envelope, The (Rel'd Sept. 13)—Edison 725
Extracting Palm Juice in the Forest (Rel'd Aug. 14)—Pathe ...
Ezra and the Fortune Teller (Rel'd Oct. 4) —Eclipse ... 990

F

Father and Son (Rel'd July 13)—Pathe..... 56
Famous Duel, A (Rel'd July 19)—Edison.... 60
Favoring Current, A (Rel'd July 25)—Gaumont 144
Fair Exchange, A (Rel'd Aug. 7)—Selig..... 308
Fate's Funny Frolic (Rel'd Aug. 25)—Essanay 475
Farming, Old and New Methods (Rel'd Sept. 9) —Gaumont ... 644
Fickle Fiancee, The (Rel'd July 28)—Pathe.. 222
Five Bold Bad Men (Rel'd July 25)—Essanay. 222
Fidelity (Rel'd Aug. 10)—Pathe..... 391
Fire Brigade in Moscow (Rel'd Sept. 18) —Pathe ...
Flowers and Plants in Winter (Rel'd Aug. 5) —Gaumont ... 224
Flaming Arrows, The (Rel'd Aug. 9)—Pathe.. 391
Flirts (Rel'd Oct. 6)—Pathe..... 992
For Love and Glory (Rel'd Aug. 14)—Vitagraph 392
For He's a Jolly Good Fellow (Rel'd Aug. 18) —Essanay ... 475
For the Honor of the Name (Rel'd Aug. 16) —Eclipse ... 555
For the Sake of the Tribe (Rel'd Aug. 30) —Pathe ... 556
For Massa's Sake (Rel'd Oct. 9)—Pathe..... 992
For the Queen (Rel'd Sept. 13)—Edison..... 725

For $200 (Rel'd Sept. 21)—Melies..... 824
Fountain of Youth (Rel'd Aug. 28)—Lubin.. 560
Foraging (Rel'd Sept. 11)—Vitagraph..... 725
Forgotten (Rel'd Sept. 22)—Vitagraph..... 818
Foul Play (Three Reels. Rel'd Oct. 6)—Edison 990
Frolicsome Florrie (Rel'd July 15)—Gaumont.. 58
Friday, the 13th (Rel'd Aug. 12)—Edison.... 308
Friendly Marriage, A (Rel'd Sept. 5)—Vitagraph 637
From Bordeaux to Pauillac, France (Rel'd Sept. 12)—Gaumont 724
Fright, The (Rel'd Sept. 18)—Pathe..... 818
Friend of the Family, A (Rel'd Sept. 26)—Gaumont 904
From Field to Cradle (Rel'd Oct. 7)—Lubin.. 990
From Lourdes to Garvarnie (Rel'd Sept. 11)—Pathe .....
$500 Reward (Rel'd Aug. 21)—Biograph..... 556

G

Gay Time in Atlantic City, A (Rel'd July 20)—Lubin 54
Gay Time in Washington (Rel'd Sept. 4)—Lubin 559
General Strike, A (Rel'd Aug. 8)—Gaumont.. 305
General's Daughter, The (Rel'd Aug. 28)—Vitagraph 560
Ghost, The (Rel'd July 20)—Biograph..... 140
Giving the High Sign to Women Haters (Rel'd Aug. 26)—Gaumont 555
Good for Evil (Rel'd July 15)—Kalem..... 54
Gordian Knot, The (Rel'd Aug. 11)—Essanay. 391
Gossiping Yapville (Rel'd Aug. 22)—Essanay. 475
God's Inn by the Sea (Rel'd July 21)—Essanay 140
Gray Wolves, The (Rel'd Aug. 24)—Selig..... 476
Grandma (Rel'd Oct. 3)—Essanay..... 988
Grand Chartreuse, The (Rel'd Oct. 4)—Eclipse 990
Gypsy Maids (Rel'd Sept. 23)—Pathe..... 818
Gypsy Honor (Rel'd Sept. 28)—Pathe..... 906
Gypsy, The (Rel'd Aug. 3)—Lubin.....

H

Hair Restorer and the Indians (Rel'd July 26)—Edison 142
Handsomer Man, A (Rel'd Aug. 26)—Vitagraph 478
Hand of the Law, The (Rel'd Sept. 13)—Eclipse 724
Hal Chase's Home Run (Rel'd Sept. 27)—Kalem 905
Her Gypsy Rival (Rel'd July 19)—Pathe..... 138
Her Baby (Rel'd July 22)—Pathe..... 138
Her Dad, the Constable (Rel'd July 18)—Essanay 140
Her Two Sons (Rel'd Aug. 7th)—Luhin..... 305
Her Crowning Glory (Rel'd Sept. 12)—Vitagraph 638
Her Inspiration (Rel'd Sept. 23)—Lubin..... 822
Her Hero (Rel'd Sept. 30)—Vitagraph..... 906
Her Awakening (Rel'd Sept. 28)—Biograph.... 906
Heiress, The (Rel'd Aug. 9)—Eclipse..... 305
Hermit, The (Rel'd Sept. 4)—Pathe..... 642
Heart of John Barlow, The (Rel'd Sept. 8)—Selig 725
Heart Breaker by Trade, A (Rel'd Sept. 23)—Gaumont 820
Hearts May be Broken (Rel'd Sept. 30)—Gaumont 904
Herring Fishing of Boulogne (Rel'd July 24)—Pathe .....
His Terrible Lesson (Rel'd Aug. 10)—Melies... 308
His First Trip (Rel'd Aug. 16)—Edison..... 393
His Girlie (Rel'd Sept. 13)—Luhin..... 640
His Sister's Children (Rel'd Sept. 26)—Vitagraph 906
His Stubborn Way (Rel'd Oct. 2)—Luhin..... 988
His Exoneration (Rel'd Oct. 5)—Luhin..... 988
Home Is Best After All (Rel'd Aug. 14)—Luhin 392
How Betty Won the School (Rel'd Aug. 22)—Vitagraph 478
How Algy Captured the Wild Man (Rel'd Sept. 4th)—Selig 640
How to Catch a Bachelor (Rel'd Sept. 12)—Gaumont 724
How Millie Became an Actress (Rel'd Sept. 19)—Vitagraph 818
Hovering a Hero (Rel'd Sept. 6)—Pathe..... 642
Hoho Cowboy, The (Rel'd Sept. 7)—Melies.... 644
Human Torpedo, The (Rel'd Sept. 21)—Lubin.. 822

I

Idle Boast, The (Rel'd Oct. 4)—Luhin..... 988
Indian Maid's Sacrifice, The (Rel'd July 28)—Kalem 138
Indian Brothers, The (Rel'd July 17)—Biograph 140
Indian's Appreciation, An (Rel'd Aug. 5)—Lubin 223
Indian's Sacrifice (Rel'd Sept. 23)—Essanay... 820
In the Shadow of Vesuvius (Rel'd July 22)—Gaumont 58
In the Paris Slums (Rel'd Aug. 14)—Pathe.... 391
In the Shadow of the Pines (Rel'd Aug. 28)—Selig 555
In Ancient Days (Rel'd Sept 20)—Eclipse.... 820
In Switzerland (Rel'd Aug. 7)—Pathe.....
In Cambodia (Rel'd Aug. 11)—Pathe.....
Intrepid Davy (Rel'd Aug. 7)—Vitagraph.... 308
Interrupted Game, An (Rel'd Aug. 10)—Biograph 391
Inventor, The (Rel'd Aug. 15)—Gaumont..... 392
Island of Ischia, Italy, The (Rel'd Aug. 26)—Gaumont 477

J

Japanese Dice and Butterflies (Rel'd Sept. 7)—Pathe .....
Jealous Husband, The (Rel'd July 10)—Biograph 56
Jealous George (Rel'd Aug. 14)—Selig..... 391
Jealousy (Sept. 4)—Vitagraph..... 637
Jealous Wife, A (Rel'd Oct. 4)—Eclipse..... 990
Jimmie as a Philanthropist (Rel'd July 15)—Gaumont 58
Jimmie the Detective (Rel'd July 22)—Gaumont 58
Jimmie Wears a Crown (Rel'd Aug. 1)—Gaumont 144
Jimmie's Luck (Rel'd Aug. 12)—Gaumont..... 305
Jimmie to the Rescue (Rel'd Aug. 29)—Gaumont 555
Jimmie's Job (Rel'd Sept. 9) Vitagraph..... 638
Jimmie on Guard (Rel'd Sept 19)—Gaumont... 820
Jimmie's Midnight Flight (Rel'd Oct. 3)—Gaumont 990
Jinks Joins the Temperance Club (Rel'd July 20)—Biograph 140
John Oakhurst, Gambler (Rel'd Sept. 29)—Selig 990
Judge Simpkins' Summer Court (Rel'd Aug. 15)—Essanay 475

K

King for an Hour, A (Rel'd Aug. 30)—Eclair.. 556
Kit Carson's Wooing (Rel'd Sept. 11)—Selig.. 728
Knight Errant, The (Rel'd July 31)—Selig.... 223

L

Last Drop of Water, The (Rel'd July 27)—Biograph 222
Lair, The (Rel'd Aug. 4) Pathe..... 306
Lake Thun in Switzerland (Rel'd Sept. 6)—Gaumont 644
Legend of Lake Desolation (Rel'd Aug. 5)—Pathe 306
Leaves of a Romance (Rel'd Oct. 7)—Edison.. 990
Little Cripple, The (Rel'd Aug. 25)—Kalem.... 475
Life on the Border (Rel'd Aug. 22)—Selig..... 476
Lighthouse by the Sea, The (Rel'd Sept. 15)—Edison 725
Live, Love and Believe (Rel'd Sept. 22)—Essanay 818
Life Saver, The (Rel'd Sept. 20)—Luhin..... 820
Lionelly, Contortionist (Rel'd July 28)—Pathe..
Love and Cheese (Rel'd July 10)—Pathe..... 56
Love and Silence (Rel'd Aug. 2)—Pathe..... 306
Love in the Hills (Rel'd Aug. 8)—Essanay.... 391
Long Skirt, The (Rel'd Aug. 8)—Vitagraph.... 308
Local Bully, The (Rel'd Aug. 17)—Melies.... 392
Losing to Win (Rel'd Sept 20)—Kalem..... 820
Lost in the Arctic (Rel'd Sept. 18)—Selig..... 822
Lost Years (Rel'd Sept. 26)—Essanay 904
Lucky Horseshoe, The (Rel'd Sept. 11)—Biograph 725
Lure of Vanity, The (Rel'd July 18)—Vitagraph 56
Lyons, the Second City of France (Rel'd Aug. 9)—Eclipse 305

M

Making Mother Over (Rel'd July 19)—Kalem.. 54
Max's Divorce Case (Rel'd July 31)—Pathe.... 306
Man to Man (Rel'd Aug. 16)—Vitagraph..... 392
Mated by Chess (Rel'd Sept. 9)—Gaumont..... 644
Madame Tallum (Rel'd Aug. 15)—Pathe..... 724
Manufacturing Fireworks (Rel'd Sept. 29)—Eclipse 905
Matchmaker, The (Rel'd Sept. 25)—Lubin..... 905
Mary's Masquerade (Rel'd Sept. 26)—Edison.. 905
Malden of the Pie-Faced Indians, The (Rel'd Sept. 30)—Edison 905
Master Cupid, Detective (Rel'd Oct. 5)—Essanay 988
Maud Muller (Rel'd Oct. 5)—Selig..... 990
Mate of the John M (Rel'd Oct. 4)—Vitagraph. 992
Making of a Man, The (Rel'd Oct. 5)—Biograph 992
Magnet, The (Rel'd Aug. 4)—Pathe.....
Memories of the Past (Rel'd July 20)—Pathe.. 138
Mexican Joan of Arc (Rel'd July 31)—Kalem.. 223
Message of the Arrow, The (Rel'd Aug. 19)—Pathe 391
Medicine Woman, The (Rel'd Aug. 31)—Pathe 556
Miss Chatterer's Experience (Rel'd Sept. 1)—Essanay 556
Millionaire and the Squatter, The (Rel'd Sept. 16)—Essanay 729
Mission Waif, The (Rel'd Sept. 28)—Melies... 906
Money to Burn (Rel'd Aug. 2)—Edison..... 224
Modern Dianas, The (Rel'd Aug. 19)—Edison.. 393
Mountain Torrent in Australia, A(Rel'd Sept. 16)—Gaumont 724
Monuments and Cascades in Rome (Rel'd Aug. 12)—Pathe .....
Moss Covered Ruins on the Isle of Wight, Great Britain (Rel'd Aug. 16)—Eclipse.....
Moritz and the Butterfly, Little (Rel'd Sept. 11)—Pathe 992
My Old Dutch (Rel'd Aug. 25)—Vitagraph... 478

N

New Church Carpet, The (Rel'd July 18)—Edison 60
New Operator, The (Rel'd July 24)—Lubin.... 138
New Office, The (Rel'd July 31)—Lubin..... 223
New Manager, The (Rel'd Aug. 4)—Essanay... 306
New York Cowboy, A (Rel'd Aug. 29)—Selig.. 555
New York State Barge Canals (Rel'd Sept. 2)—Edison 638
Never Believe in Signs (Rel'd Sept. 7)—Essanay 642
Nearsighted Chaperone, The (Rel'd Sept. 30) Lubin 905
Nick Winter Turns a Trick (Rel'd Aug. 25)—Pathe 478
Ninety and Nine (Sept. 29)—Vitagraph..... 906
No Cooking Allowed (Rel'd Sept. 9)—Edison... 640
Norwich and Vicinity, England (Rel'd Sept. 13)—Eclipse 724
Noted Men (Rel'd Sept. 18)—Selig.....

O

Off the Coast of Maine (Rel'd Sept. 12)—Edison 725
Old Captain, The (Rel'd Aug. 3)—Selig..... 224
Old Confectioner's Mistake, The (Rel'd Sept. 7)—Biograph 724
Old Delhi and Its Ruins (Rel'd Sept. 22)—Pathe
On a Tramp Steamer (Rel'd July 19)—Vitagraph 56
On the Coast of Bengal (Rel'd Aug. 2)—Eclipse 226
On the War Path (Rel'd Sept. 1)—Kalem..... 556
One Hundred Dollar Bill, The (Rel'd Aug. 4—Vitagraph 226
One Flag at Last (Rel'd Sept. 18)—Vitagraph.. 818
Outlaw Samaritan, The (Rel'd July 22)—Eaanay 140
Out from the Shadow (Rel'd Aug. 3)—Biograph 305
Our Navy (Rel'd Oct. 2)—Vitagraph..... 992
Over the Garden Wall (Rel'd Aug. 2)—Kalem.. 223
Over the Chafing Dish (Rel'd Sept. 23)—Vitagraph 818
$100 Bill, The (Rel'd Aug. 4)—Pathe.....

P

Passing Fancy, A (Rel'd Aug. 5)—Gaumont... 224
Pal'a Oath, A (Rel'd Aug. 7)—Essanay..... 475
"Pardon Me" (Rel'd Sept. 6)—Lubin..... 640
Pathe's Weekly, No. 32 (Rel'd Aug. 8)—Pathe
Pathe'a Weekly, No. 33 (Rel'd Aug. 15)—Pathe
Pathe's Weekly, No. 34 (Rel'd Aug. 22)—Pathe
Pathe's Weekly, No. 35 (Rel'd Aug. 29)—Pathe
Pathe's Weekly, No. 36 (Rel'd Sept. 5)—Pathe
Pathe's Weekly, No. 37 (Rel'd Sept. 14)—Pathe
Pathe's Weekly, No. 38 (Rel'd Sept. I9)—Pathe
Pathe's Weekly, No. 39 (Rel'd Sept. 26)—Pathe
Pathe's Weekly, No. 40 (Rel'd Oct. 3)—Pathe 994
Perfume Clue, The (Rel'd July 21)—Pathe.... 138
Peggy, the Moonshiner's Daughter (Rel'd Aug. 7th—Kalem 223
Peck Goes Calling, Mr. (Rel'd July 31)—Biograph 305
Phoney Strike Breakers (Rel'd Oct. 2)—Kalem 988
Playwright, The (Rel'd Aug. 29)—Essanay.... 556
Power of Good, The (Rel'd Sept. 28)—Essanay 994
Profligate, The (Rel'd July 20)—Selig..... 56
Price of Gold (Rel'd Aug. 2)—Vitagraph..... 226
Promoter, The (Rel'd Aug. 18)—Kalem..... 392
Proclaiming Archbishop Prendergast (Rel'd Aug. 19)—Lubin 476
Professor and the New Hat, The (Rel'd Aug. 23)—Edison 476
Prince and the Pumps (Rel'd Sept. 9)—Vitagraph 637
Prisoner of the Mohicans, A (Rel'd Sept. 13)—Pathe 724
Putting It Over (Rel'd Sept. 1)—Essanay..... 556
Puncher's Law, The (Rel'd Sept. 14)—Essanay 728

Q

Quest of Gold, The (Rel'd July 28)—Vitagraph. 140
Queer Folks (Rel'd Aug. 29)—Vitagraph..... 560
Question Mark, The (Rel'd Aug. 23)—Edison.. 476
Question of Modesty (Rel'd Sept. 6)—Luhin.... 640

R

Raising Ostriches in Egypt (Rel'd July 29)—Pathe 222
Raging Sea, A (Rel'd Aug. 8)—Gaumont..... 305
Ranchman's Son, The (Rel'd Aug. 12)—Essanay 391
Ranch in Flames, The (Released Aug. 28)—Pathe 556
Ranch's New Barber, The (Rel'd Sept. 9)—Luhin 640
Ranger's Stratagem, The (Rel'd Sept. 18)—Kalem 820
Raising Ostriches in Egypt (July 17)—Pathe..
Return of "Widow" Pogson's Husband (Rel'd July 22)—Vitagraph 56
Red Cloud's Secret (Rel'd Aug. 3)—Melies 224
Regeneration of the Apache Kid, The (Rel'd Aug. 15)—Selig 391
Rebellious Blossom (Rel'd Aug. 21)—Lubin.... 476
Red Man's Dog, The (Rel'd Sept. 7)—Pathe... 642
Revenue Man and the Girl, The (Rel'd Sept. 25)—Biograph 908
Revenge is Sweet (Rel'd Oct. 7)—Luhin..... 990
Review of the French Army (July 21)—Pathe..
Rival Stage Lines (Rel'd Oct. 3)—Selig..... 990
Rosary, The (Rel'd July 14)—Essanay..... 60
Round-Up in Chili, A (Rel'd July 19)—Eclipse 60
Round-Up at Dawn, The (Rel'd Aug. 9)—Kalem 306
Romance of a Dixie Belle (Rel'd Aug. 11)—Kalem 306
Rose of Kentucky, The (Rel'd Aug. 24)—Biograph 556
Romance of Poud Cove (Rel'd Aug. 31)—Kalem 560
Rory O'Moore (Rel'd Sept. 4)—Kalem..... 637
Ruhber Industry on the Amazon (Rel'd July 25)—Selig 142
Ruling Passion, The (Rel'd Aug. 7)—Biograph.. 391
Runaway Leopard, The (Rel'd Aug. 21)—Pathe 478

S

Satan on a Rampage (Rel'd July 26)—Eclipse.. 144
Saved by the Pony Express (Rel'd Aug. 1)—Selig 224
Satan's Rival (Rel'd Aug. 18)—Pathe..... 391
Saved from the Snow (Rel'd Aug. 21)—Selig.. 475
Saved from the Torrents (Rel'd Sept. 19)—Esanay 818
Sailor's Love Letter, The (Rel'd Sept. 19)—Edison 823
Saving Sign, The (Rel'd Oct. 4)—Kalem..... 988
Scheme that Failed, The (Rel'd Sept. 16)—Lubin 724
Second Honeymoon, The (Rel'd Aug. 19)—Vitagraph 393
Secret, The (Rel'd Aug. 28)—Lubin..... 560
Senorita Conquest, The (Rel'd Sept. 18)—Lubiu 820
Shot from the Brush, A (Rel'd July 18)—Gaumont 58

She Came, She Saw, She Conquered (Rel'd July 26)—Vitagraph 140
Sheriff of Tuolumne (Rel'd July 25)—Selig... 142
Sheriff's Punishment, The (Rel'd July 29)—Pathe 222
Sheriff's Fricud, The (Rel'd Aug. 23)—Vitagraph 478
Sheepman's Triumph, A (Rel'd Sept. 11)—Kalem 729
Shattered Dream, A (Rel'd Sept. 14)—Melies.. 728
Sheriff, The (Rel'd Sept. 16)—Edison..... 822
Sheriff's Decision, The (Rel'd Oct. 6)—Essanay 988
Shipwrecked (Rel'd Sept. 22)—Selig..... 904
Silent Tongue, The (Rel'd Aug. 30)—Edison.... 555
Simple Ike Decides to Marry (Rel'd Aug. 26)—Kalem 475
Sights of Berlin (Rel'd Aug. 30)—Eclipse..... 556
Sir George and the Heiress (Rel'd Aug. 5)—Edison 224
Sightseeing Trip Through Boston, A (Rel'd Sept. 15)—Selig .....
Sky-Pilot, The (Rel'd July 21)—Vitagraph).. 56
Slick's Romance (Rel'd Aug. 8)—Edisou..... 308
Society Mother, A (Rel'd July 25)—Gaumont.. 144
Son of the Shunamulte, The (Rel'd Aug. 19)—Gaumont 392
Sorrowful Example, The (Rel'd Aug. 14)—Essanay 475
Soul of the Violin, The (Rel'd Aug. 22)—Caumont 477
Society Mother, A (Rel'd Sept. 5)—Gaumont 642
Spinster's Marriage, The (Rel'd July 26)—Pathe 222
Spender Family, The (Rel'd Aug. 7)—Essanay 306
Spirit of the Gorge, The (Rel'd Aug. 11)—Edison 308
Special Mesenger (Rel'd Aug. 16)—Kalem..... 392
Spike Shannon's Last Fight (Rel'd Aug. 26)—Esanay 475
Spanish Love Song, A (Rel'd Aug. 24)—Melies 478
Squaw's Love, The (Rel'd Sept. 14)—Biograph 725
Squaw's Mistaken Love (Rel'd Oct. 5)—Pathe 992
Strategy of Anne, The (Rel'd July 29)—Vitagraph 140
St. Malo and the English Channel (Rel'd July 25)—Gaumont 144
Struggle for Life, The (Rel'd Aug. 2)—Eclipse 224
Stolen Dog, The (Rel'd Aug. 9)—Edison..... 306
Summer Babies (Rel'd Aug. 22)—Essanay.... 475
Story of Rosie's Rose, The (Rel'd Sept. 7)—Lubin 559
Stuff Heroes are Made of, The (Rel'd Sept. 4)—Biograph 724
Starlight's Necklace (Rel'd Sept. 21)—Pathe.. 818
Strike at the Little Jonny Mine (Rel'd Sept. 30)—Essanay 904
Stolen Gray, The (Reld Oct. 5)—Melies..... 990
Stranger in Camp (Rel'd July 21)—Pathe....
Stolen Dog, The (Rel'd Aug. 9)—Edison ....
Sunday Hunting Party, A (Rel'd Aug. 26)—Gaumont 477
Surgeon's Temptation, The (Rel'd Aug. 29)—Edison 555
Summer Adventure, A (Rel'd Oct. 2)—Selig... 990
Summer Girl (Rel'd Oct. 4)—Edison..... 990
Surfing—National Sport in the Hawaiian Islands (Rel'd Sept. 22)—Patbe.....
Summer Babies (Rel'd Aug. 22)—Essanay..... 475
Switchman's Tower (Rel'd Aug. 4)—Edison.... 224

T

Tale of a Soldier's Ring (Rel'd July 27)—Selig 142
Tent Village (Rel'd Aug. 10)—Luhin..... 305
Tennessee Love Story, A (Rel'd Sept. 7)—Selig 642
That City Fellow (Rel'd July 24)—Selig..... 142
Their Only Son (Rel'd Aug. 10)—Selig..... 310
That Dare Devil (Rel'd Aug. 10—Biograph.... 391
Through Jealous Eyes (Rel'd Aug. 17)—Lubin.. 416
Then You'll Remember Me (Rel'd Aug. 25)—Edison 476
Through the Window (Rel'd Aug. 23)—Pathe.. 478
Through Fire and Smoke (Rel'd Aug. 31)—Selig 555
Thumb Print, The (Rel'd Sept. 1)—Pathe..... 556
Three Brothers (Rel'd Aug. 30)—Vitagraph..) 560
Three Musketeers (Part I) (Rel'd Sept. 1)—Edison 639
Three Musketeers (Part II) (Rel'd Sept. 6)—Edison 639
That Winsome Winnie Smile (Rel'd Sept. 9)—Edison 640
Tie That Binds, The (Rel'd July 19)—Eclipse.. 60
Tired, Absent-Minded Man, The (Rel'd Sept. 23)—Vitagraph 818
Totem Mark, The (Rel'd Sept. 5)—Selig..... 641
Town Hall Tonight (Rel'd Oct. 7)—Essanay.. 988
Too Many Burglars (Rel'd Oct. 2)—Biograph.. 992
Tragic Wedding (Rel'd July 12)—Pathe..... 56
Treasure Trove (Rel'd July 25)—Vitagraph... 140
Trapper's Fatal Shot, The (Rel'd Aug. 10)—Pathe 391
Tramp Artist, The (Rel'd Aug. 15)—Essanay... 475
Tragedy at Sea, A (Rel'd Sept. 9)—Pathe..... 642
Trials of a Tall Traveler, The (Rel'd Sept. 27)—Eclipse 904
Trip in the Island of Marken, A (Rel'd July 28) Pathe .....
Two Fugitives, The (Rel'd July 29)—Essanay.. 222
Two Wolves and a Lamb (Rel'd July 31)—Vitagraph 226
Turkish Cigarette (Rel'd Aug. 14)—Selig..... 391
Turning the Tables (Rel'd Sept. 30)—Edison... 906
Two Fools and Their Follies (Rel'd Aug. 17)—Melies 392
Two Officers (Rel'd Aug. 18)—Edisou..... 393
Two White Roses (Rel'd Aug. 26)—Edison.... 476
Two Men and a Girl (Rel'd Sept. 12)—Essanay 728
Two Orphans, The (1st Reel) (Rel'd Sept. 25)—Selig 904
Two Orphans, The (2nd Reel) (Rel'd Sept. 26)—Selig 904

U

Under the Palms of Tunis, Africa (Rel'd July 18)—Gaumont 58
Unfinished Letter, The (Rel'd Aug. 2)—Edison 224
Unexpected Gift, The (Rel'd Aug. 11)—Pathe 391
Under the Tropical Sun (Rel'd Sept. 12)—Edisou 725
Unknown Language, An (Rel'd Sept. 20)—Edison 827
Up-to-date Elopement, An (Rel'd Aug. 7)—Pathe 391
Up-to-date Squaw, An (Rel'd Sept. 20)—Pathe 818
Upward Way, The (Rel'd Oct. 7)—Gaumont... 990
Ups and Downs (Rel'd Oct. 7)—Vitagraph.... 992

V

Veil of Happiuess (Rel'd July 14)—Pathe..... 56
Venom of the Poppy, The (Rel'd Aug. 22)—Edison 476
Vitagraph Monthly of Current Events (Rel'd Aug. 18)—Vitagraph 393
Vitagraph Monthly of Current Events (Rel'd Sept. 15)—Vitagraph 725
Villain Foiled, The (Rel'd Aug. 3)—Biograph.. 637
Village Hero, The (Rel'd Sept. 11)—Biograph.. 724
Vienua, Austria (Rel'd Aug. 14)—Pathe.....
Voyager, The (Rel'd Sept. 15)—Selig..... 822

W

Way of the Eskimo, The (Rel'd July 17)—Selig 54
Warrant, The (Rel'd July 18)—Selig..... 54
Wasp, The (Rel'd Aug. 14)—Kalem..... 392
Wages of War (Rel'd Aug. 21)—Vitagraph... 478
Wager, The (Rel'd Oct. 3)—Vitagraph..... 992
Western Girl's Sacrifice, A (Rel'd Sept. 2)—
——— ——— 556
Western Memory, A (Rel'd Aug. 16)—Pathe.. 724
Western Heroine, A (Rel'd Sept. 27)—Vitagraph 906
Wedding Procession in Bavaria (Rel'd Sept. 1)—Pathe .....
When Two Hearts are Won (Rel'd Sept. 6)—Kalem 637
When the Sun Went Out (Rel'd Sept. 8)—Kalem.637
Wheels of Justice (Rel'd Sept. 14)—Selig..... 728
When Wifey Holds the Purse Strings (Rel'd Sept. 21)—Biograph 824
When He Died (Rel'd Sept. 29)—Essauay..... 904
Whiffle's Hard Luck Stories (Rel'd Sept. 25)—Pathe 906
Wifie's New Hat (Rel'd July 24)—Luhin..... 138
Wise, Investigator, Mr. (Rel'd July 25)—Essany 222
Winds of Fate, The (Rel'd Aug. 15)—Edison.. 393
Willow Tree, The (Rel'd Sept. 6)—Vitagraph.. 637
Widow Pogson's Husband (Rel'd July 22)—Vitagraph .....
Wool Industry of Hungary (Rel'd Aug. 26)—Eclipse 478
Working Elephants (Rel'd July 26)—Pathe....
Wrong Patient, The (Rel'd Aug. 29)—Vitagraph 560
Wrong Glove, The (Rel'd Sept. 8)—Vitagraph 642
Wrayhurn, Eugene (Rel'd Oct. 3)—Edison..... 990

Y

Younger Brother, The (Rel'd July 25)—Edison 142

Z

Zebras, The (Rel'd July 22)—Pathe.....

Independent Releases.

A

Accident, The (Rel'd July 14)—Lux..... 66
Across the Divide (Rel'd Sept. 20)—Nestor.. 912
All Aboard for Reno (Rel'd July 19)—Solax.. 148
All on Account of a Coat (Rel'd Sept. 14)—Eclair 648
Alone in the World (Rel'd July 26)—Ambrisio 228
Alias Yellowstone Joe (Rel'd Aug. 23)—Nestor 564
Altered Message, The (Rel'd Sept. 15)—Solax.. 830
Alice's Dream (Rel'd Sept. 27)—Ambrosio... 994
Angel, The (Rel'd July 15)—Reliance..... 144
Artful Tweedledum (Rel'd July 26)—Ambrosio 228
Artist Financier, The (Rel'd Aug. 3)—Rex.. 314
As a Boy Dreams (Rel'd Aug. 24)—Imp..... 479
As Things Used To Be (Rel'd Oct. 4)—Champion 996
At Sea Under Naval Colors (Rel'd July 15)—Nordisk 66
At the Trail's End (Rel'd July 26)—Champion. 148
At Perry's Ranch (Rel'd Sept. 13)—Nestor.... 824
Auntie and the Cowboys (Rel'd Aug. 24)—American 564

B

Baby's Rattle (Rel'd July 12)—Solax 62
Back to Nature (Rel'd Aug. 8)—Thanhouser.. 394
Babes in the Woods (Rel'd Aug. 15)—Powers.. 398
Battle of the Wills (Rel'd Aug. 21)—Imp.... 479
Baumgarten is Elected Deputy (Rel'd Aug. 2)—Ambrosio .....
Barbara Frietchie (Rel'd Oct. 2)—Champion.. 996
Behind the Times (Rel'd Aug. 17)—Imp..... 396
Best Policy, The (Rel'd Sept. 8)—Solax..... 736
Bicentennial Celebration at Mobile, Ala. (Reld. July 21)—Imp 228
Bicycle Bug's Dream, The (Rel'd Sept. 18)—Imp 826
Bill Buys a Bottle of Champagne (Rel'd July 28)—Lux 228
Bill Does His Own Washing (Rel'd Aug. 4)—Lux 312
Bill Wishes to Make Butter (Rel'd Aug. 11)—Lux 396
Bill Tries to Make Bread (Rel'd Aug. 18)—Lux 482
Bill Follows the Doctor's Orders (Rel'd Aug. 25)—Lux 562
Bill as a Game Keeper (Rel'd Sept. 1)—Lux.. 648
Bill Buys a Lobster (Rel'd Sept. 8)—Lux.... 735
Bill Learns to Take Cinematograph Pictures (Rel'd July 14)—Lux..... 66
Bill as a Bill Poster (Rel'd Sept. 15)—Lux.... 826
Bill as an Express Messenger (Rel'd Sept. 22)—Lux 910
Bill and His Friend (Rel'd Sept. 29)—Lux.... 994
Blotted Brand, The (Rel'd Aug. 21)—American 564
Black Cloud's Debt (Rel'd Aug. 22)—Powers.. 650
Black Horse Troop of Culver (Rel'd Sept. 25)—Champion 914
Boy's Best Friend, A (Rel'd Aug. 14)—Imp.. 396
Brand of Fear, The (Rel'd Aug. 17)—American 396
Brothers, The (Rel'd Sept. 14)—Imp..... 730
Branded Indiau, A (Rel'd Sept. 30)—Powers.. 996
Burglar and the Girl (Rel'd Aug. 5)—Nordisk.. 314
Bum and a Bomb, A (Rel'd Aug. 9)—Solax.. 398
Buddhist Priestess, The (Rel'd Sept. 12)—Thanhouser 730
By the House that Jack Built (Rel'd Sept. 11)—Imp 730
By Registered Mail (Rel'd Sept. 21)—Imp.... 826

C

Cattle Thief's Brand, The (Rel'd July 27)—American 226
Cattle Rustler's End, The (Rel'd Aug. 3)—Americau 226
Cattle, Gold and Oil (Rel'd Aug. 7)—American 310
Call of the Song, The (Rel'd Aug. 3)—Imp.. 228
Candle of Life, The (Rel'd Aug. 16)—Ambrosio 479
Castles in the Air (Rel'd Aug. 24)—Rex..... 564
Cain's Retribution (Rel'd Sept. 18)—Ambrosio.. 828
Caught in His Own Net (Rel'd Sept. 23)—Nordisk 914
Call from the Hills, The (Rel'd Oct. 3)—Powers 996
Charley Has a Manuscript to Sell (Rel'd July 17)—Eclair 66
Chief Fire Eye's Game (Rel'd Aug. 9)—Champiou 312
Children's Paradise, A (Rel'd Aug. 14)—Yankee 396
City, The (Rel'd Aug. 9)—Reliance 394
Circular Fence, The (Rel'd Sept. 25)—American 994
Class Reunion, The (Rel'd July 17)—Imp.... 64
Clouds and Sunshine (Rel'd Sept. 2)—Reliance 730
Claim Jumpers, The (Rel'd Sept. 21)—American 910
Clio and Phyletes (Rel'd Sept. 2)—Itala.....
Cowboy's Deliverance, The (Rel'd July 24)—American 226
Connecting Link, The (Rel'd Aug. 14)—Eclair 310
Confessional, The (Rel'd Aug. 23)—Champion. 480
Colleen Bawn (Rel'd Aug. 21)—Yankee..... 480
Cowboy's Loyalty, A (Rel'd Aug. 22)—Bisou. 562
Colonel's Daughter, The (Rel'd Aug. 17)—Rex 564
Count Ivan and the Waitress (Rel'd Sept. 5)—Thanhouser 646
Cowboy and the Artist, The (Rel'd Sept. 14)—American 646
Cobbler, The (Rel'd Sept. 13)—Reliance..... 828
Couspirators, The (Rel'd Sept. 30)—Nordisk.. 830
Co-ed Professor, The (Rel'd Sept. 25)—Imp.... 908
Cook of the Ranch, The (Rel'd Sept. 27)—Champion 914
Cripple, The (Rel'd Aug. 11)—Lux 398
Cross, The (Rel'd Aug. 22)—Thanhouser..... 479
Cupid the Conqueror (Rel'd Aug. 11)—Thanhouser 394

D

Daring Duel, A (Rel'd July 19)—Champion.... 64
Daughter of Dixie, A (Rel'd Aug. 29)—Champion 562
Dark Feather's Squaw, The (Rel'd Aug. 4)—Bison .....
Deposited After Banking Hours (Rel'd July 28)—Yankee 148
Dewey (Rel'd Aug. 7)—Champiou..... 312
Derelict, The (Rel'd Sept. 28)—Rex..... 994
Diamond Smugglers, The (Rel'd Aug. 21)—Ambrosio 646
Doll House, A (Rel'd July 28)—Thanhouser.... 146
Double Elopement, The (Rel'd July 26)—Solax. 228
Dorothy's Family (Rel'd Aug. 10)—Imp..... 310
Doorkeeper, The (Rel'd Aug. 30)—Ambrosio.. 646
Dread of Microbes, The (Rel'd Aug. 16)—Ambrosio 479
Dream with a Lesson, A (Rel'd Sept. 9)—Nordisk 735
Dubuque Regatta, The (Rel'd Aug. 2)—Champion 230
Duty (Rel'd Sept. 7)—Imp..... 644

E

East and West, The (Rel'd Oct. 6)—Thanhouser 998
Edelweiss, The (Rel'd Aug. 21)—Eclair..... 394
Elopement By Aeroplane, An (Rel'd Aug. 4)—Lux 312
Engagemeut Ring, The (Rel'd July 29)—Nordisk 232
End of the Trail, The (Rel'd Aug. 2)—Nestor 312
Enlisted Man's Honor, An (Rel'd Aug. 11)—Solax 398
Evening Bell, The (Rel'd Aug. 3)—Itala.....
Exchange, The (Rel'd July 24)—Champion.... 148

F

Faded Roses (Rel'd Sept. 8)—Yankee..... 648
Faith (Rel'd Sept. 14)—Rex..... 830
Falls of Bohemia (Rel'd Sept. 26)—Powers.... 908
Fatal Sonata, The (Rel'd July 27)—Itala....

Five Rose Sisters, The (Rel'd Oct. 3)—Thanhouser ... 996
Flower of the Tribe, The (Rel'd Sept. 16) Nestor ... 730
Forest Romance, A (Rel'd July 19)—Reliance. 144
Foundling (Rel'd Sept. 2)—Nordisk ... 648
For the Wearing of the Green (Rel'd Sept. 25)—Yankee ... 914
Fool Romance, A (Rel'd July 29)—Powers ...
For His Sake (Rel'd Sept. 25)—Reliance ... 994
Foolshead Heels (Rel'd July 22)—Itala ...
Foolshead's Last Rognery (Rel'd Aug. 5)—Itala
Foolshead Manikin (Rel'd Aug. 18)—Itala ...
Foolshead, Chauffeur (Rel'd Aug. 26)—Itala ...
Foolshead, Hypnotizer (Rel'd Sept. 8)—Itala ..
Foolshead's Removal (Rel'd Sept. 10)—Itala ...
For Your Hats, Ladies (Rel'd Oct. 2)—Eclair. 1000

G

Gay Bachelor, A (Rel'd Aug. 23)—Solax ... 564
Generous Cowboys (Rel'd July 14)—Bison ... 60
Getting Even (Rel'd Sept. 30)—Nestor ... 996
Girl and the Broncho Buster, The (Rel'd July 14) ... 62
Girl and the Chauffeur, The (Rel'd Sept. 22) —Yankee ... 824
Giant of the Ocean (Rel'd July 21)—Yankee ..
Good Natured Man, A (Rel'd Aug. 14)—Yankee 396
Godfather, The (Rel'd Aug. 26)—Reliance ... 644
Goose Girl, The (Rel'd Oct. 6)—Thanhouser .. 998
Grey Wolf's Squaw (Rel'd Aug. 11)—Yankee .. 312
Gray Cloud's Devotion (Rel'd Aug. 8)—Bison .. 394
Grandfather (Rel'd Aug. 19)—Reliance ... 562
Great Wrong Righted, A (Rel'd Sept. 1) —Yankee ... 562
Grant and Lincoln (Rel'd Sept. 4)—Champion. 648
Gray Wolf's Grief (Rel'd Sept. 12)—Powers .. 735
Great Charlestown Hurricane Flood (Rel'd Sept. 18)—Imp ... 826
Gun Man, The (Rel'd Sept. 18)—American ... 910

H

Harmless Flirtation, A (Rel'd Aug. 8)—Lux ... 398
Hands Across the Cradle (Rel'd Aug. 16)— Nestor ... 480
Haunted House, The (Rel'd Sept. 4)—Imp ... 644
Harris in Chicago Swimming Marathon, Anne (Rel'd Aug. 24)—American ... 646
Half-Breed's Atonement (Rel'd Sept. 30)— Powers ... 908
Happy Home (Rel'd July 29)—Nordisk ...
Her Captive (Rel'd July 18)—Bison ... 144
Her Way (Rel'd July 27)—Rex ... 230
Her Father's Secretary (Rel'd Aug. 18)—Yankee 396
Hector's Inheritance (Rel'd Sept. 6)—Solax ... 736
Her Uncle's Will (Rel'd Sept. 13)—Solax ... 830
Hearts and Eyes (Rel'd Oct. 2)—Eclair ... 910
Her Choice (Rel'd July 26)—Reliance ...
His Son (Rel'd Aug. 5)—Reliance ... 394
His Wife's Insurance (Rel'd Aug. 9)—Solax .. 398
His Royal Highness (Rel'd Aug. 28)—Imp ... 566
His Mania for Collecting Antiques (Rel'd Sept. 15)—Lux ... 826
His Dream (Rel'd Sept. 9)—Reliance ... 828
How They Work in Cinema (Rel'd Aug. 21)— Eclair ... 394
How the Girls Got Even (Rel'd Aug. 16)— Champion ... 396
How Tony Became a Hero (Rel'd Aug. 30)— Champion ... 562
How Poor Babies are Reared in Paris (Rel'd Sept. 11)—Eclair ... 648
How Teddy Lost His Bet (Rel'd Sept. 11)— Eclair ... 648
Hold-up, The (Rel'd Sept. 1)—Solax ... 648
Horse Thief, The (Rel'd Sept. 16)—Powers ... 735
Honeymooners, The (Rel'd Sept. 22)—Thanhouser 830
Hot Springs, Arkansas (Rel'd Aug. 28)—Imp ...
Horse of the Regiment, The (Rel'd Sept. 16)— Itala ...
Horuet, The (Rel'd Sept. 23)—Ambrosio ...
How Hopkins Raised the Rent (Rel'd Sept. 27) —Solax ... 994

I

If One Could See Into the Future (Rel'd Aug. 2)—Ambrosio ... 310
Imaginative Willie (Rel'd Aug. 26)—Powers ... 650
Indian Love Affair, An (Rel'd Aug. 18)—Bison. 479
Indian's Love, The (Rel'd Aug. 26)—Ambrosio .. 479
Indian Legend, An (Rel'd Aug. 29)—Bison ... 646
Indian's Love, An (Rel'd Aug. 26)—Powers ... 659
Inshavogue (Rel'd Sept. 4)—Yankee ... 648
Invisible Wrestler, The (Rel'd Sept. 1)—Lux ... 648
In the Chorus (Rel'd Sept. 15)—Thanhouser ... 730
Infinite Ways of Providence (Rel'd Sept. 7)— Itala ...
Italian Artillery (Rel'd Sept. 6)—Ambrosio ...
Itallan Gratitude, An (Rel'd Sept. 29)—Solax .. 994

J

Jim Crow, a Tale of the Turf (Rel'd July 28)— Lux ... 230
Judge's Story, The (Rel'd Aug. 4)—Thanhouser. 228
Just for Her (Rel'd July 20)—Imp ... 64
Just General, A (Rel'd Sept. 25)—Eclair ... 826

K

Kathleen Mavourneen (Rel'd Aug. 7)—Yankee .. 312
Kind Hearted Brother, A (Rel'd July 22)— Nordisk ... 148

L

Last of the Mohicans (Rel'd Aug. 1)—Powers .. 239
Let Not Man Put Asunder (Rel'd Aug. 18)— Solax ... 180
Little Wayfarer, The (Rel'd July 6)—Itala ... 63
Lineman, The (Rel'd July 27)—Imp ... 144
Little Girl (Rel'd July 22)—Powers ... 116
Little Child, A (Rel'd Aug. 23)—Reliance ... 562
Little Dove's Romance (Rel'd Sept. 5)—Bison .. 730
Lie, The (Rel'd Sept. 19)—Thanhouser ... 831
Little Goatherd, The (Rel'd Sept. 29)—Lux ... 994
Love Eagle's Trust (Rel'd Aug. 12)—Powers .. 398
Love and Discipline (Rel'd Aug. 10)—Itala ... 479
Love In a Tepee (Rel'd Aug. 10)—Itala ... 479
Lost In a Hotel (Rel'd Sept. 19)—Powers ... 824
Lone Star's Return (Rel'd Sept. 15)—Bison ... 828
Lost Letter, The (Rel'd Sept. 12)—Bison ... 828
Lochinvar (Rel'd Sept. 26)—Thanhouser ... 908
Love's Sacrifice (Rel'd Sept. 29)—Thanhouser .. 908
Lucky Bob (Rel'd Sept. 26)—Bison ... 994

M

Mascot of Troop "C" (Rel'd Aug. 4)—Solax ... 312
Marriage in the Stars, A (Rel'd Aug. 28)— Eclair ... 564
Magic Music (Rel'd Sept. 18)—Eclair ... 730
Man (Rel'd Sept. 29)—Yankee ... 914
Mask of the Red Death (Rel'd Sept. 23)—Ambrosio ... 994
Matrimonial Idyl (Rel'd Sept. 26)—Powers ... 996
Mesmerizing Moe (Rel'd Sept. 8)—Yankee ... 648
Missionary's Gratitude, The (Rel'd Sept. 22)— Bison ... 910
Moral Coward, A (Rel'd July 18)—Powers ... 146
Mother's Mark, The (Rel'd Aug. 12)—Nordisk .. 398
Moth, The (Rel'd Aug. 29)—Thanhouser ... 562
Mother of the Ranch (Rel'd Sept. 14)—American ... 826
Modern School in the Italian Cavalry (Rel'd Aug. 24)—Itala ...
Mutt & Jeff in a Matrimonial Affair (Rel'd Jnly 15)—Nestor ... 64
Mutt & Jeff at the Fortune Teller's (Rel'd July 22)—Nestor ... 146
Mutt & Jeff Make a Hit (Rel'd July 29)—Nestor 230
Mutt & Jeff Get Passes to the Ball Game (Rel'd Aug. 5)—Nestor ... 312
Mutt & Jeff and the Goldstein Burglars (Rel'd Aug. 12)—Nestor ... 393
Mutt & Jeff in the Banking Business (Rel'd Aug. 19)—Nestor ... 480
Mutt & Jeff and the Country Judge (Rel'd Aug. 20)—Nestor ... 564
Mutt & Jeff and the German Band (Rel'd Sept. 2)—Nestor ... 650
Mutt & Jeff and the Escaped Lunatic (Rel'd Sept. 9)—Nestor ... 732
Mutt & Jeff and the Newsboys (Rel'd Sept. 16)—Nestor ... 824
Mutt & Jeff and the Dog Catchers (Rel'd Sept. 23)—Nestor ... 912
Mutt & Jeff as Reporters (Rel'd Sept. 30)— Nestor ... 996

N

New Cowboy, The (Rel'd Aug. 11)—Bison ... 394
Nellie's Soldier (Rel'd Sept. 22)—Solax ... 910
Nobody Loves a Fat Woman (Rel'd Aug. 15)— Thanhouser ... 394

O

Obliging Young Man, An (Rel'd Aug. 28)— Eclair ... 564
Obliging a Friend (Rel'd Sept. 23)—Nestor ... 912
Oh! You Stenographer (Rel'd Sept. 20)—Solax .. 910
Oh! Baby (Rel'd July 25)—Powers ...
Old Peddler, The (Rel'd Aug. 7)—Imp ... 310
Old Time Nightmare (Rel'd Sept. 19)—Powers ..
One Good Turn Deserves Another (Rel'd July 21)—Lux ... 146
Outwitting Father (Rel'd July 21)—Yankee ... 66
Outwitted by Horse and Lariat (Rel'd July 28)—Solax ... 228
Out of the Darkness (Rel'd Aug. 16)—Reliance

P

Parting Trails, The (Rel'd July 31)—American 226
Patched Shoe, The (Rel'd Aug. 30)—Solax ... 648
Parson and the Bully, The (Rel'd Aug. 30)— Nestor ... 650
Pals (Rel'd Sept. 16)—Reliance ... 910
Perils of a War Messenger, The (Rel'd July 31)—Champion ... 230
Phoney Ring, The (Rel'd Aug. 16)—Solax ... 480
Pied Piper of Hamelin, The (Rel'd Aug. 1)— Thanhouser ... 226
Pitfall, The (Rel'd Aug. 12)—Reliance ... 479
Pioneer Days (Rel'd Aug. 25)—Bison ... 562
Picturesque Colorado (Rel'd Sept. 7)—Rex ... 736
Picnic, The (Rel'd July 29)—Powers ...
Plucky Bill (Rel'd July 21)—Lux ... 146
Plains Across, The (Rel'd July 19)—Nestor ... 146
Pony Express, The (Rel'd July 12)—Nestor ... 64
Poisoned Flume, The (Rel'd Aug. 14)—American ... 310
Power of Devotion, The (Rel'd Aug. 28)— Yankee ... 562
Powers Fire (Rel'd July 25)—Powers ...
Pretty Lady of Marbonne, The (Rel'd July 24)—Eclair ... 144
Prodigal Son, The (Rel'd July 31)—Eclair ... 231

Q

Queen of Nineveh (Rel'd Aug. 9)—Ambrosio ... 394

R

Ranchman's Nerve, The (Rel'd July 17)—American ... 62
Ranch Girl, The (Rel'd Aug. 10)—American ... 310
Red Girl's Heart, A (Rel'd July 11)—Bison ... 69
Revolver Returned to Its Owner, A (Rel'd July 15)—Itala ... 144
Retaliation (Rel'd Aug. 25)—Yankee ... 482
Red Feather's Friendship (Rel'd Sept. 5)— Powers ... 650
Red Devils, The (Rel'd Sept. 13)—Champion ... 734
Red Star's Honor (Rel'd Sept. 23)—Powers ... 824
Roped and Tied (Rel'd Aug. 9)—Nestor ... 393
Romance of Lonely Island, The (Rel'd Aug. 25) —Thanhouser ... 479
Romeo and Juliet (2nd reel) (Rel'd Sept. 8) Thanhouser ... 562
Romance of a Wager (Rel'd Sept. 8)—Lux ... 736
Rose and the Dagger, The (Rel'd Sept. 21)—Rex 914
Romeo and Juliett (2nd reel) (Rel'd Sept. 8) Thanhouser ...
Rose's Story, The (Rel'd Oct. 2)—Imp ... 1000
Rustler Sheriff (Rel'd Sept. 28)—American ... 994

S

Schoolmaster's Overcoat, The (Rel'd July 19)— Ambrosio ... 144
Science (Rel'd July 24)—Imp ... 144
Sergeant Dillon's Bravery (Rel'd July 21)—Solax 148
Settler's Wife, The (Rel'd July 26)—Nestor ... 230
Sea Vultures (Rel'd July 31)—Yankee ... 232
Sherlock Holmes, Jr. (Rel'd Jnly 20)—Rex ... 148
Sheriff's Love, The (Rel'd Sept. 1)—Bison ... 646
Shenandoah (Rel'd Sept. 18)—Champion ... 826
Sheriff's Brother, The (Rel'd Sept. 19)—Bison 910
She Never Knew (Rel'd Oct. 2)—Thanhouser ... 998
Silver Wing's Dream (Rel'd July 25)—Bison ... 228
Sioux Spy, A (Rel'd Aug. 15)—Bison ... 479
Silver Tail and His Squaw (Rel'd Sept. 2)— Powers ... 564
Skating Bug, The (Rel'd July 31)—Imp ... 228
Smugglers, The (Rel'd July 25)—Thanhouser ... 144
Southern Girl's Heroism, A (Rel'd July 10)— Champion ... 64
Soldier's Life, A (Rel'd July 15)—Nordisk ... 66
Sorrowful Mother, The (Rel'd Aug. 7)—Eclair .. 230
Speculation (Rel'd Aug. 5)—Powers ... 232
Sport Restores Youth (Rel'd Aug. 12)—Itala ... 479
Squaw's Devotion, The (Rel'd Aug. 19)—Powers 398
Stranger in Camp, The (Rel'd July 22)—Solax 62
Stepdaughter, The (Rel'd July 24)—Yankee ... 148
Stampede, The (Rel'd Aug. 25)—Solax ... 564
Straight Path, The (Rel'd Aug. 3)—Reliance ... 644
Star Reporter (Rel'd Sept. 18)—Yankee ... 824
Stage Robbers of San Juan (Rel'd Sept. 11)— American ... 826
Stolen Horse (Rel'd Sept. 20)—Champion ... 828
Stolen Pay, The (Rel'd Sept. 20)—Reliance ... 910
Stolen Diamond, The (Rel'd Sept. 22)—Lux ... 910

T

Tables Turned, The (Rel'd July 28)—Bison ... 228
Tangled Heartstrings (Rel'd Sept. 11)—Yankee 732
Teddy's Three Duels (Rel'd July 17)—Eclair ... 66
Teddy Trained by his Mother (Rel'd Aug. 12) —Nordisk ... 398
Temptation (Rel'd Sept. 6)—Reliance ... 730
Thou Shalt Not Lie (Rel'd July 8)—Reliance .. 61
That's Happiness (Rel'd July 18)—Thanhouser 60
That June Bug (Rel'd July 12)—Solax ... 62
Three Calls, The (Rel'd Aug. 14)—Champion .. 396
Three Million Dollars (Rel'd Sept. 7)—American 646
Through the Dells of Wisconsin in a Motor Boat (Rel'd Sept. 25)—Imp ... 908
Thou Shalt Not Steal (Rel'd July 29)—Reliance
Through the Air (Rel'd Oct. 5)—Imp ... 1000
Tiny Tim Wins a Lottery Prize (Rel'd Sept. 13)—Ambrosio ... 830
Tiny Tim as a Detective (Rel'd Sept. 20)— Ambrosio ... 910
Toto—Enthusiast for New Fashion (Rel'd July 15)—Itala ... 144
Toss of a Coin, The (Rel'd Aug. 31)—Imp ... 564
Torn Scarf, The (Rel'd Aug. 31)—Rex ... 648
Toto's Little Cart (Rel'd Aug. 17)—Itala ...
Truth Shall Prevail (Rel'd Aug. 4)—Yankee .. 232
True Hearted Miner, A (Rel'd Aug. 1)—Bison .. 310
Train Despatcher, The (Rel'd Aug. 18)—Thanhouser ... 394
Traitor to His Country, A (Rel'd Aug. 26)— Nordisk ... 562
Turning Point, The (Rel'd Jnly 12)—Reliance .. 60
Two Little Girls (Rel'd July 21)—Thanhouser 62
Two Mothers, The (Rel'd July 22)—Reliance .. 228
Too Much Swedish Drill (Rel'd Aug. 7)—Eclair 230
Tweedledum's White Suit (Rel'd Aug. 30)— Ambrosio ... 646
Twin Squaws, The (Rel'd Sept. 9)—Powers ... 563
Tweedledum and the Adventuress (Rel'd Sept. 6)—Ambrosio ... 730
'Tween Two Loves (Rel'd Sept. 28)—Imp ... 908
Tweedledum's Riding Boots (Rel'd Sept. 20)— Ambrosio ... 910

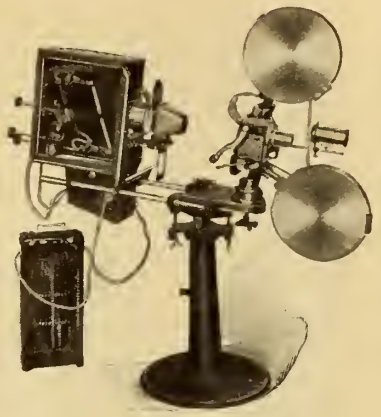
W

Way of the World, The (Rel'd July 17)— Yankee ... 64
Way of a Maid, The (Rel'd Sept. 23)—Reliance 994
Western Doctor's Peril (Rel'd Aug. 28)—American ... 646
Western Tramp, A (Rel'd Sept. 8)—Bison ... 730
When East Comes West (Rel'd July 29)— American ... 62
When Reuben Came to Town (Rel'd Aug. 2)— Solax ... 312
White Red Man, The (Rel'd Aug. 10)—Rex ... 396
When North and South Meet (Rel'd Aug. 21) —Champion ... 480
What a Pennyworth Did (Rel'd Aug. 23)—Lux .. 562
White Chief, The (Rel'd Aug. 29)—Powers ... 564
When the Law Came (Rel'd Sept. 6)—Champion ... 648
When the Leaves Fall (Rel'd Sept. 18)—Eclair 730
White Fawn's Peril (Rel'd Sept. 29)—Bison ... 994
Woman (Rel'd Sept. 15)—Yankee ... 732
Won by a Foot (Rel'd July 24)—Imp ... 144
Wrong Telephone Call, A (Rel'd July 12)—Ambrosio ... 60

Y

Young Doctor, The (Rel'd Sept. 27)—Nestor ... 996

ANOTHER MOTIOGRAPH TRIUMPH
AND SOMETHING TO BE PROUD OF ---



The Electrical Department of the City of Chicago— in their exhibit ***at the International Municipal Congress*** held in Chicago, September 18th to 30th, ***selected the 1912 Model Motiograph as the most modern and up-to-date*** Motion Picture Machine now manufactured. No other machine would be considered by these experts.

Scientific construction has, in four short years, placed ***the Motiograph*** in the lead of all other makes of Motion Picture Machines.

Our watchword is ***Quality not Quantity.***

The care which we use in the design, construction and material of the MOTIOGRAPH is appreciated by those who, for years past, have used machines of cheap construction.

Send for particulars of the 1912 Model. Deliveries commence about October 1st, 1911.

THE ENTERPRISE OPTICAL MANUFACTURING CO.

564-572 WEST RANDOLPH ST. :: :: :: CHICAGO, ILL.

For Sale by *Live* Agents Everywhere

GOOD PICTURES ATTENDANCE DOOR-RECEIPTS

A Logical Sequence is Brought About—by the Use of

BIO CARBONS

RECOGNIZED STANDARD

THAT'S WHAT
SOME OF YOUR NEIGHBORS TELL US!

LAST 25 to 40% LONGER THAN THE ORDINARY SORT

GIVE ⅓ MORE LIGHT THAN ANY OTHER ON SAME CURRENT

CHARLES L. KIEWERT CO.

NEW YORK
165 Greenwich Street

MILWAUKEE
114-116 Huron St

SAN FRANCISCO
19 Sutter St.

AND ALL LIVE FILM EXCHANGES

PATHÉ'S WEEKLY

HAS MADE THE HIT OF THE CENTURY WITH THE LADIES. FROM EVERY CORNER OF THE COUNTRY COME COMPLIMENTARY LETTERS REGARDING THE

LATEST PARISIAN FASHIONS

IN HATS, CLOAKS, SUITS, DRESSES AND HAIR DRESSING

EVERY WOMAN LIKES TO SEE THE FASHIONS
EVERY FASHION, NEW AND NOVEL, WILL BE IN

PATHÉ'S WEEKLY

IT'S A HUNCH FOR YOU, MR EXHIBITOR
ADVERTISE FASHIONS!

G. MÉLIÈS

Doris to her Father's Rescue

The Stolen Grey

THE prided mare of Donald, a young Englishman in the West, is stolen and later purchased by Dolan, who presents it to his daughter Doris. When, later, some cowboys find the Grey in Dolan's possession, circumstantial evidence points to him as the thief. He is pursued and overtaken. Meanwhile Donald, who has met Doris, learns the truth and together they ride madly to save her father from a horsethief's fate. It is a case of Speed versus Death, won by Youth and a good Steed.

APPROX. 1000 FT. 10-5-11

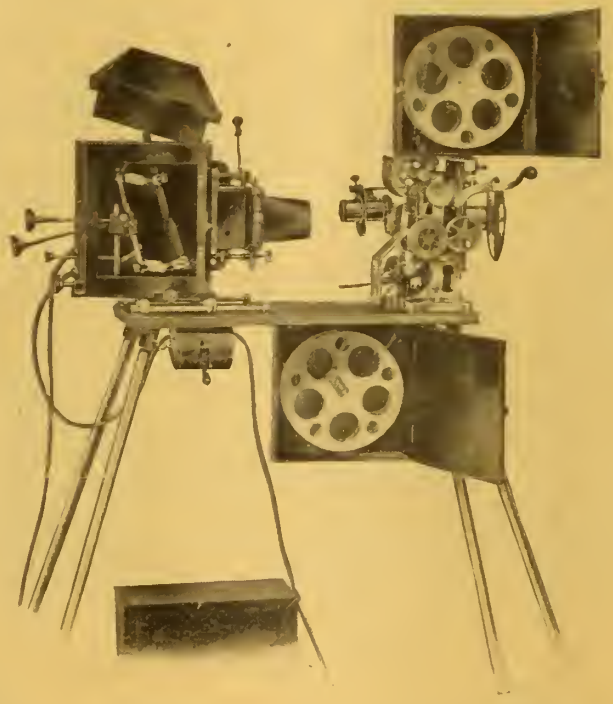
G. MELIES, 204 EAST 38th ST., NEW YORK

Our agents in Austro-Hungary, Messrs. Rady-Maller, G. m. b. h., of Vienna, have installed in the palace of the

KING OF ROUMANIA

a Power's Cameragraph. It was used in a private exhibition before the King, and the pictures projected by it pleased him so much that he expressed the wish to keep it. To the best of our knowledge this is the only moving picture machine permanently installed in a royal palace.

Over 3000 in Daily Use



Mechanism Guaranteed for One Year

POWER'S CAMERAGRAPH NO. 6

The Perfect Motion Picture Machine

is also the choice of His Excellency, the American Exhibitor. If you are not using Power's No. 6 it is your own fault. The price is no higher than that of inferior machines.

If your are an established exhibitor, we will sell it to you through your dealer or exchange on a partial payment plan, which is so liberal that the increased patronage attracted by its steady, flickerless pictures will more than cover the payments.

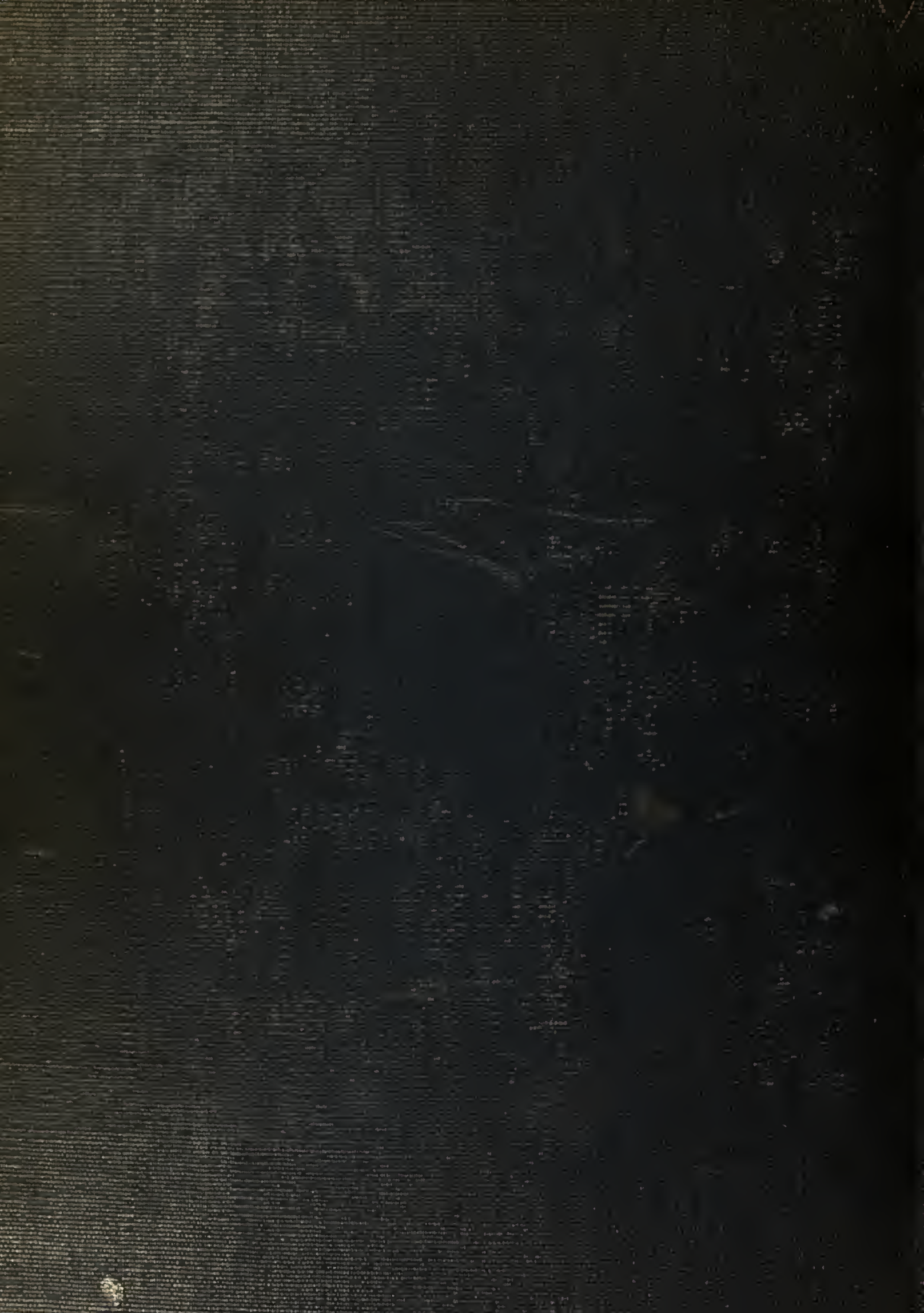
Don't wait until your new theatre is completed. Order at once and avoid undue delay in getting the machine. On account of the wonderful demand for Power's No. 6, it takes us five to seven days to fill an order after its receipt at the factory.

TO THE EXCHANGE: When ordering No. 6 machines for stock, it is advisable to anticipate your requirements as far in advance as possible. The dealer who has the machine in stock will get the business.

Write at once for Catalogue G.

NICHOLAS POWER COMPANY

115 NASSAU ST., NEW YORK

For fourteen years the leading makers of Motion Picture Machines

CAREY PRESS, N. Y.